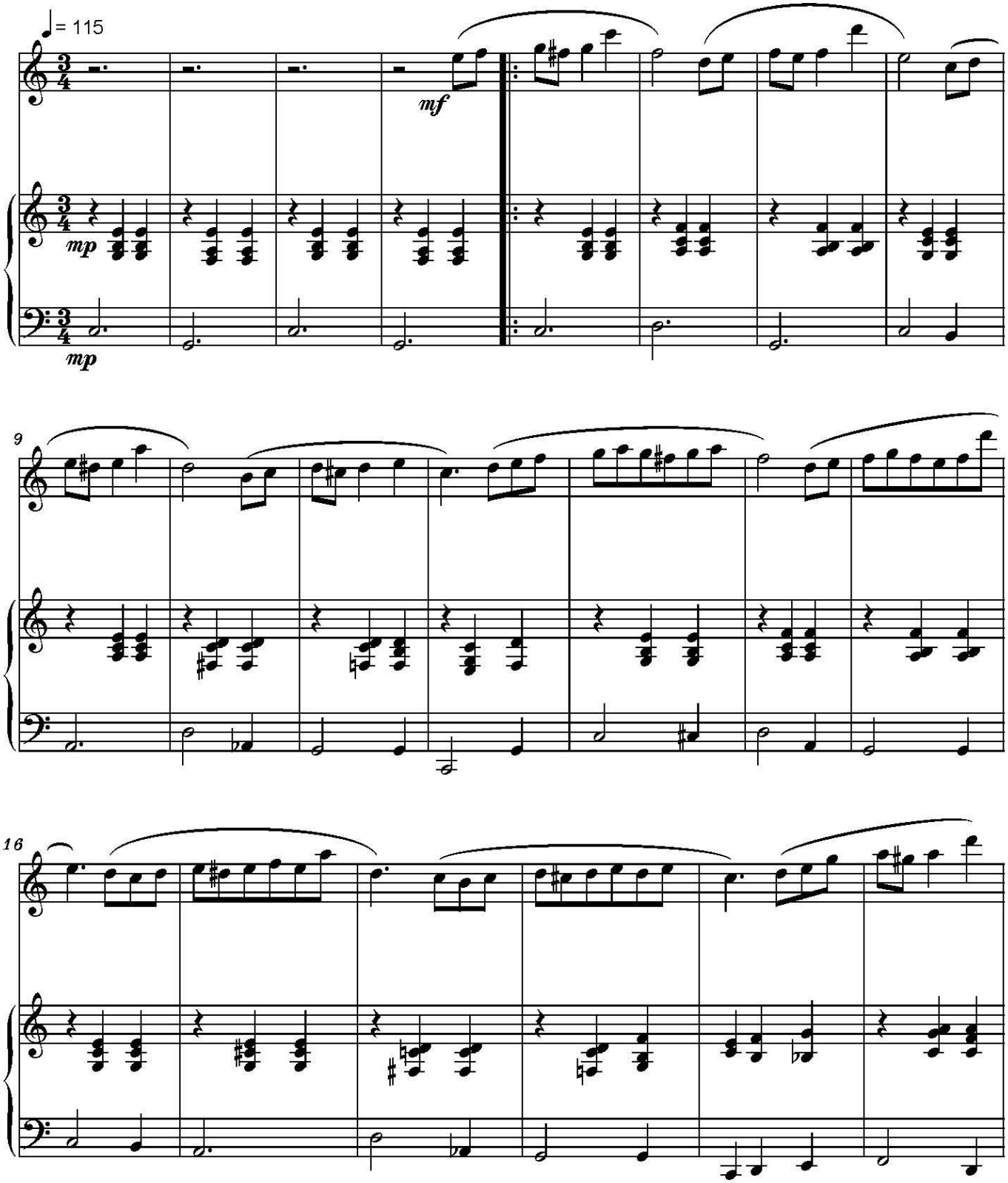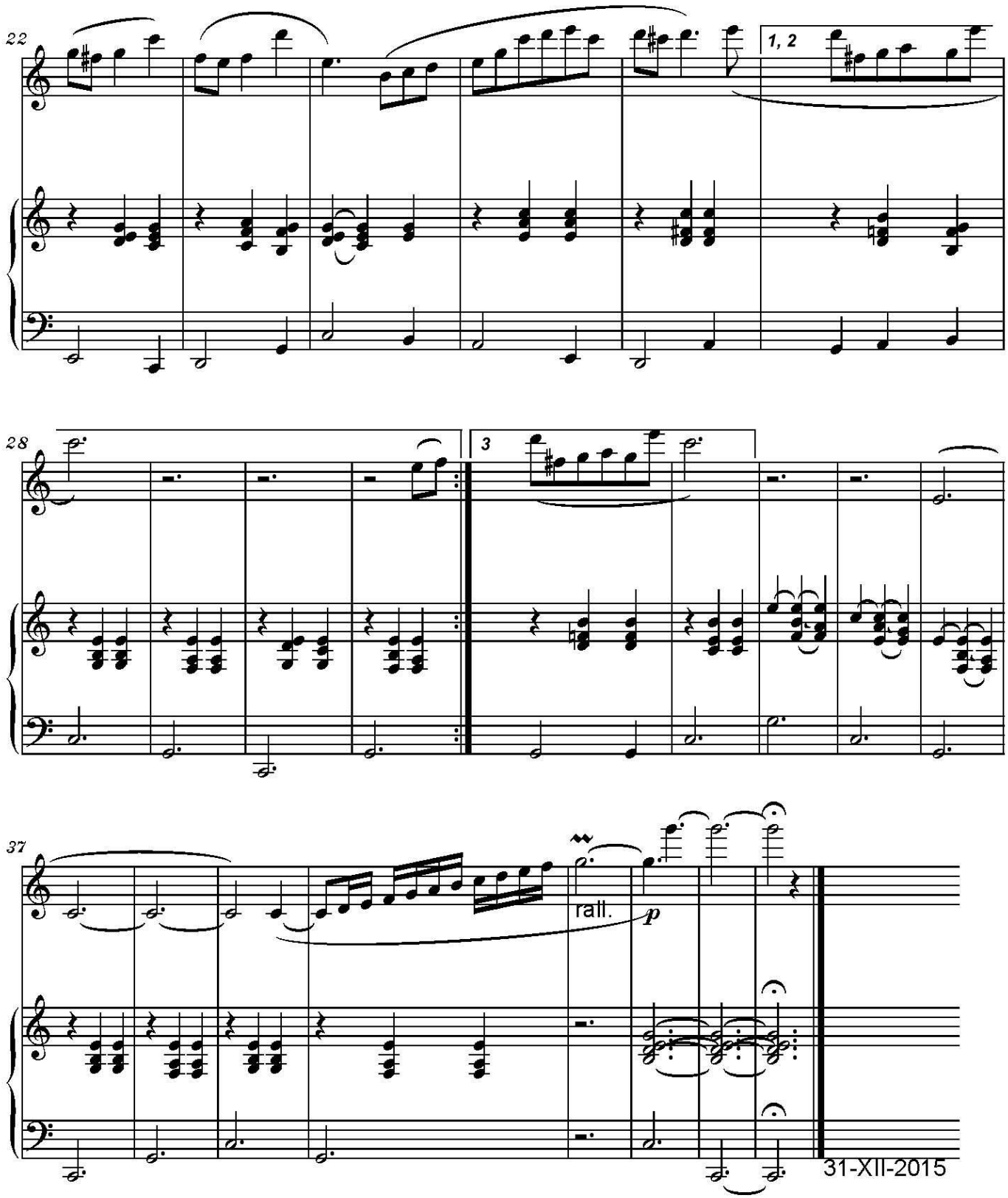HAPPY NEW YEAR 2016 !
for flute and piano
- Dedicated to my Mother
and to Liliana Mihaela Moga -

Tempo di Waltzer

Serban Nichifor
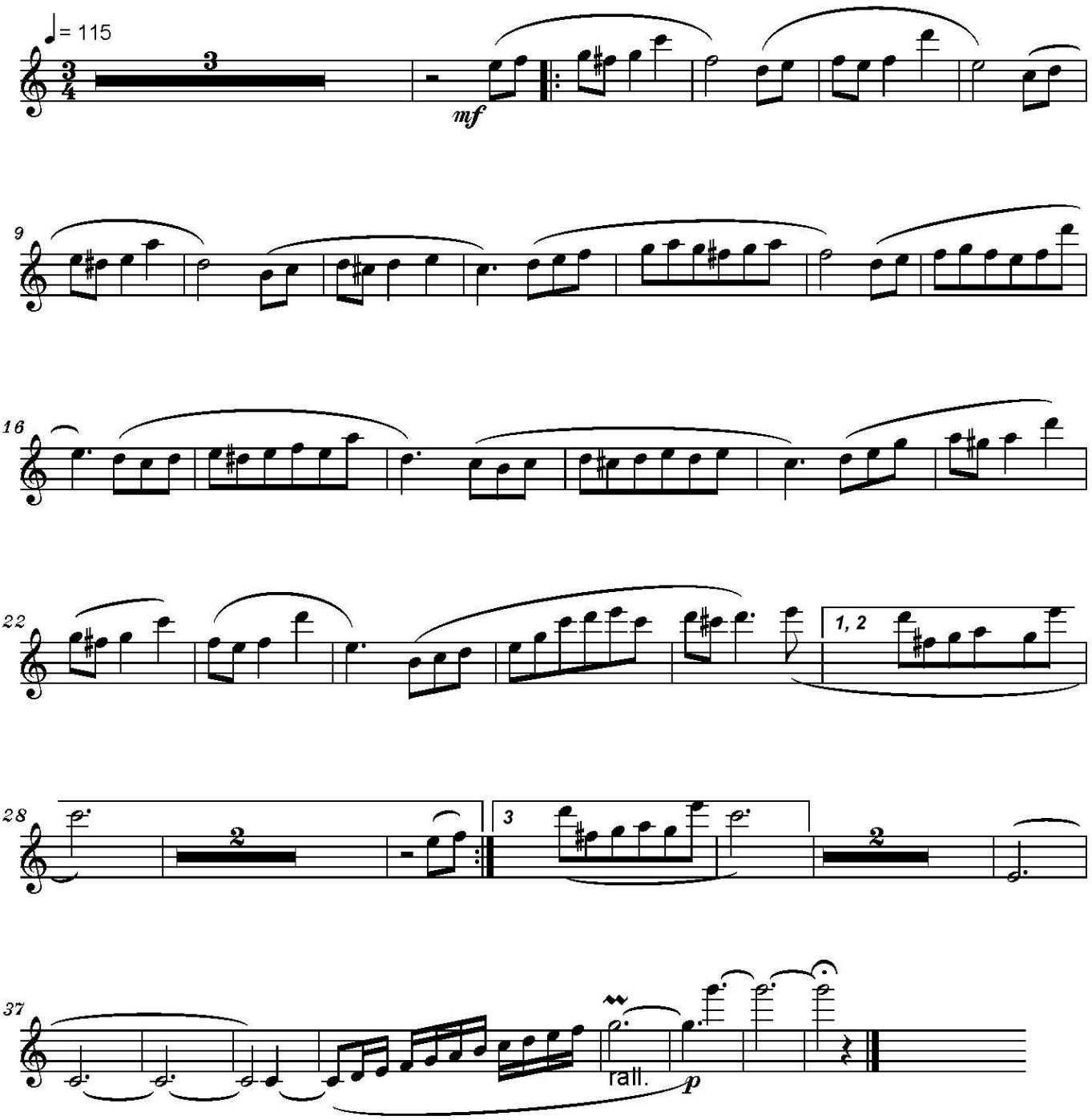


Copyright © 2015 by Serban Nichifor (SABAM, UCMR-ADA)


22
1, 2
28
3
37
rall.
p
31-XII-2015

HAPPY NEW YEAR 2016 !
for flute and piano
- Dedicated to my Mother
and to Liliana Mihaela Moga -
FLUTE PART

Tempo di Waltzer

Serban Nichifor
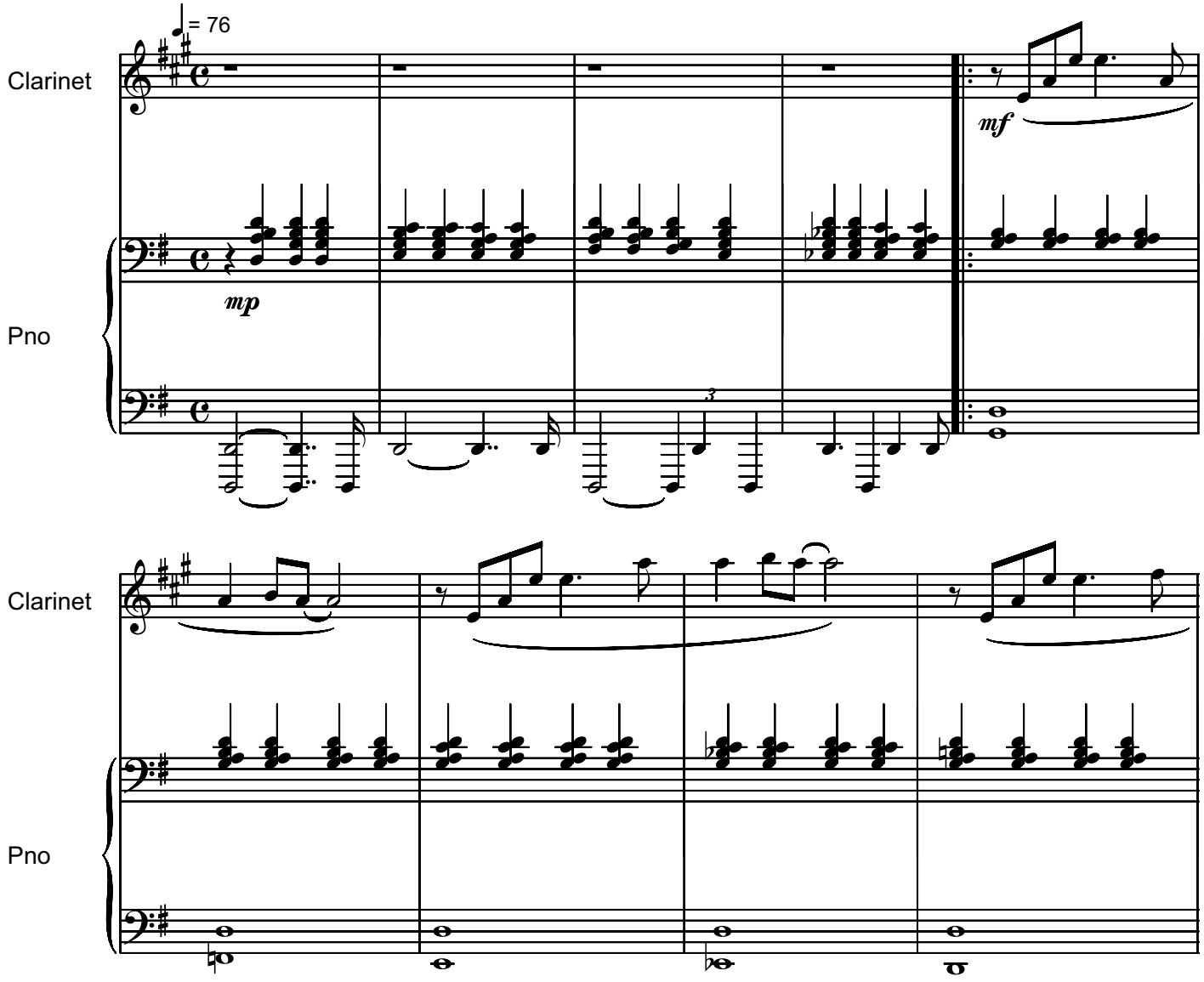


Copyright © 2015 by Serban Nichifor (SABAM, UCMR-ADA)

File: !HappyNewYearMichele.mz
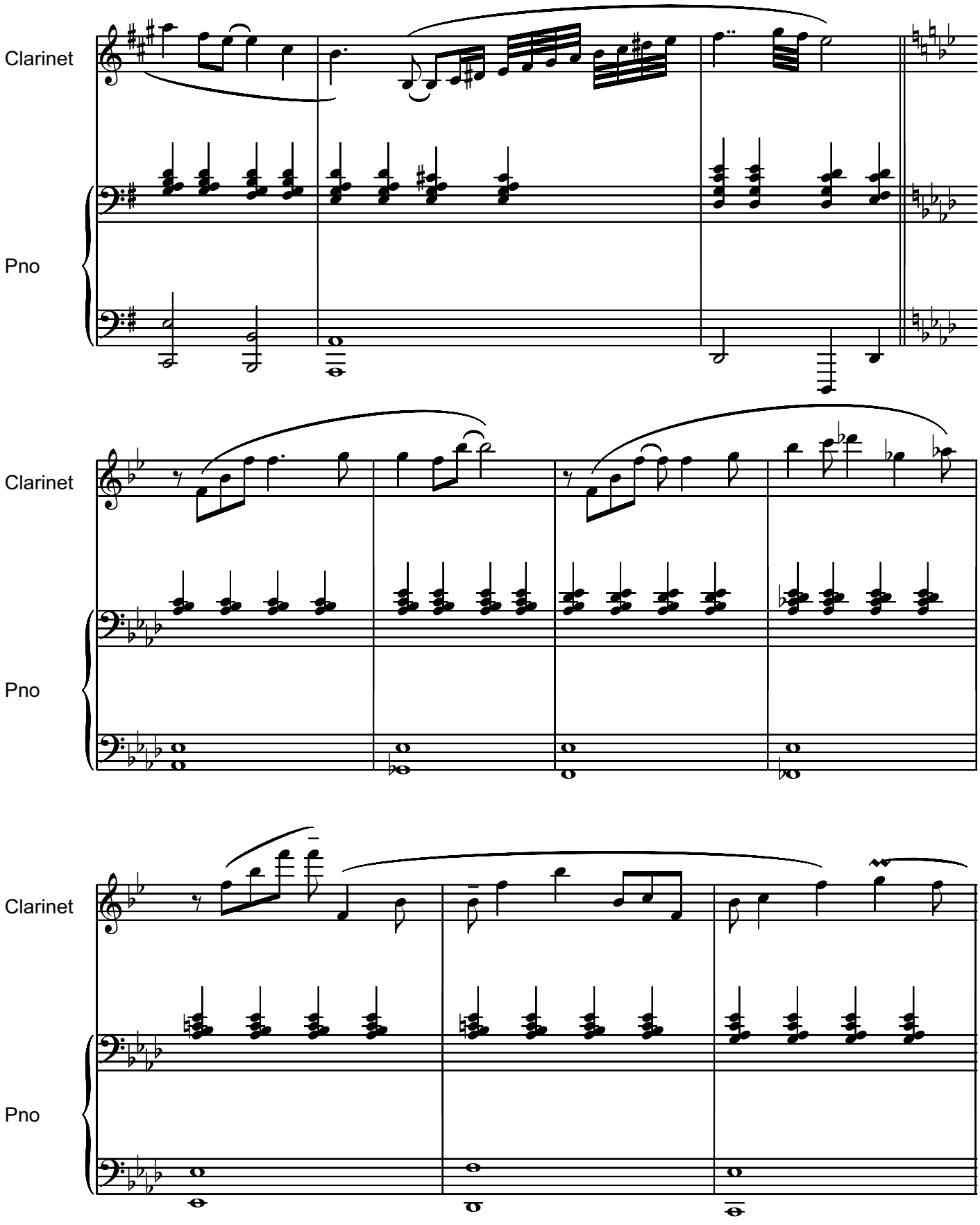
Happy New Year, Michele !
for Clarinet in B-flat and Piano
- Dedicated to Michele Gingras -
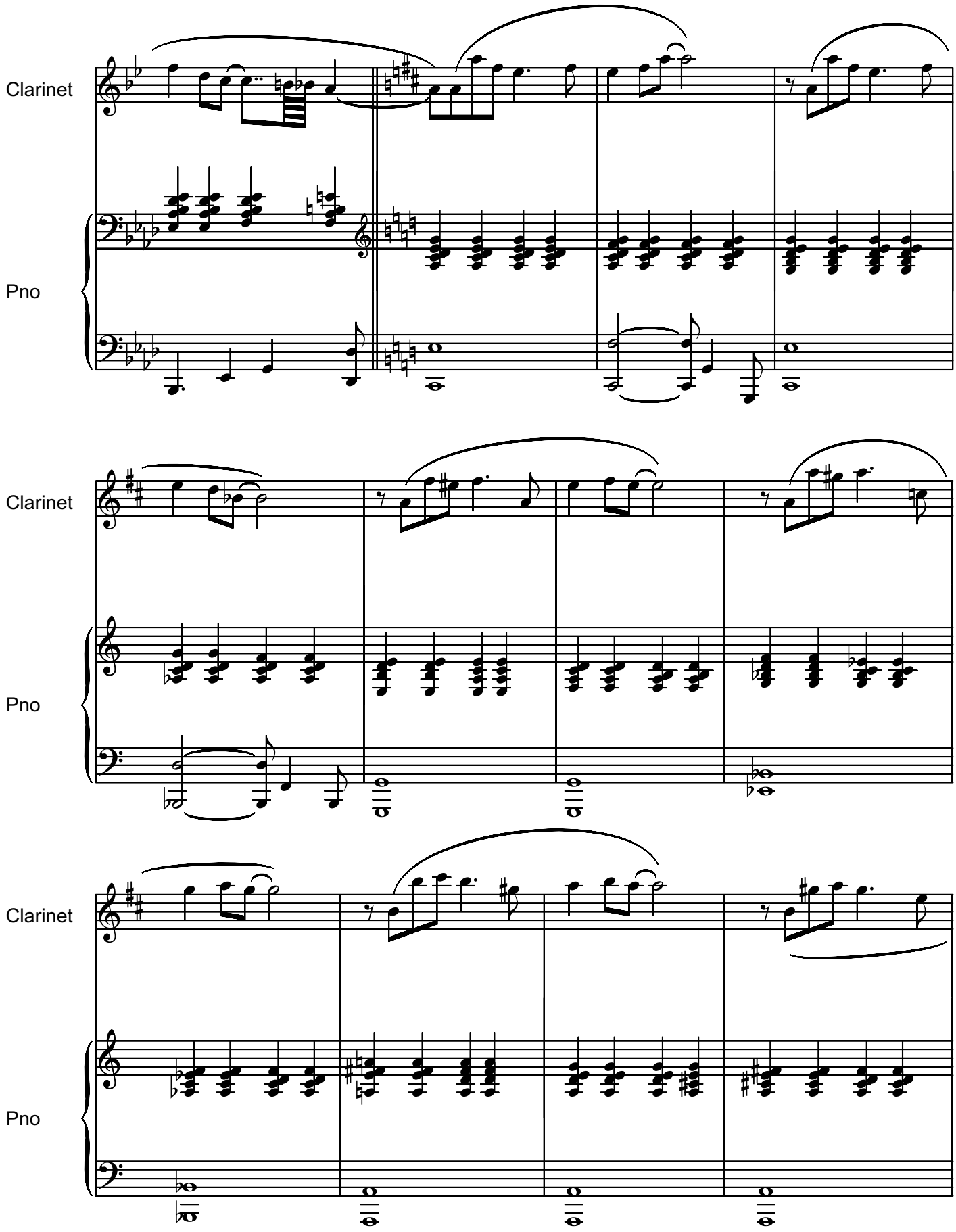
Andante Cantabile
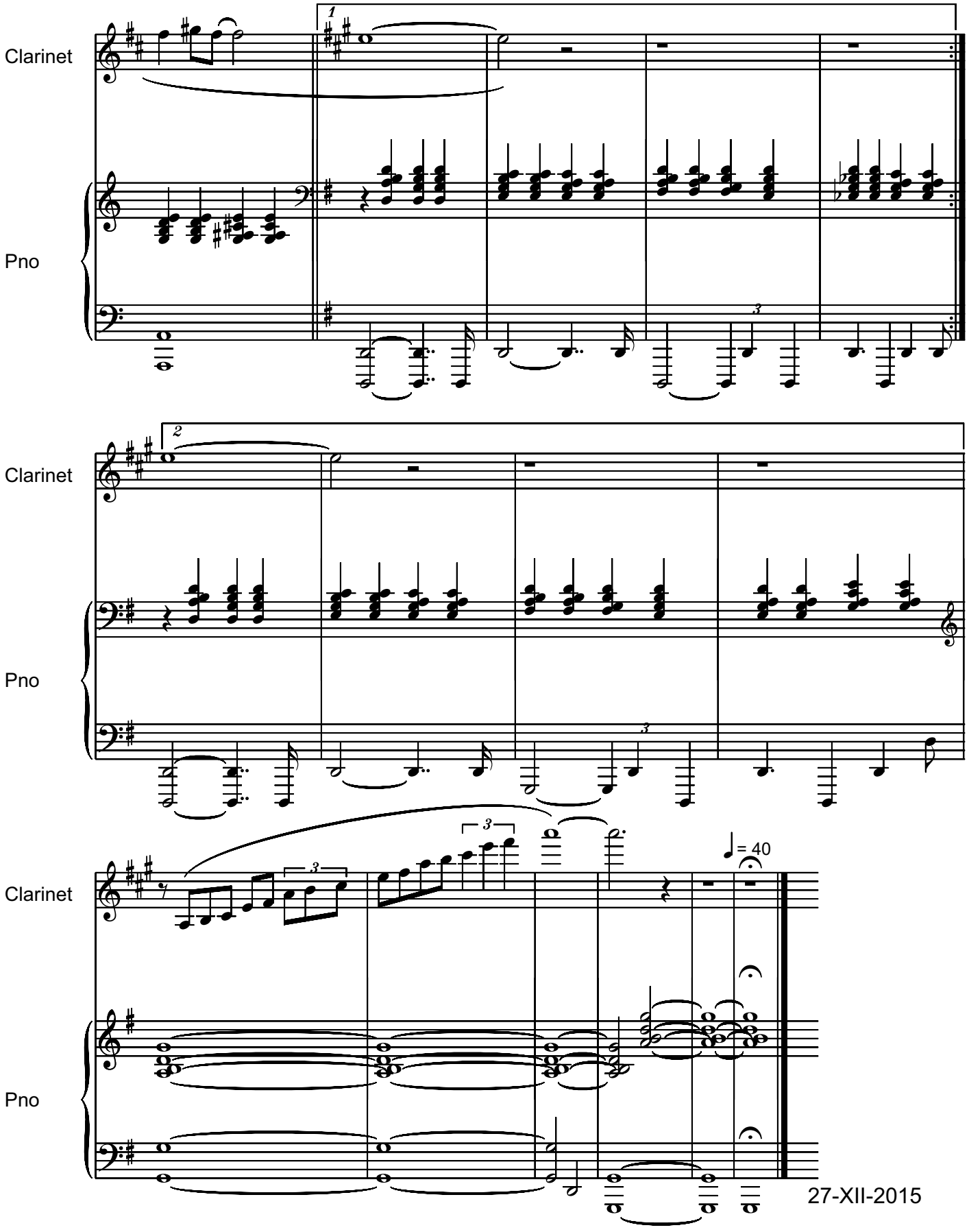
Serban Nichifor
27-XII-2015



Copyright © 2015 by Serban Nichifor (SABAM, ASCAP)


Clarinet
Pno
Clarinet
Pno
Clarinet
Pno


Clarinet
Pno
Clarinet
Pno
Clarinet
Pno
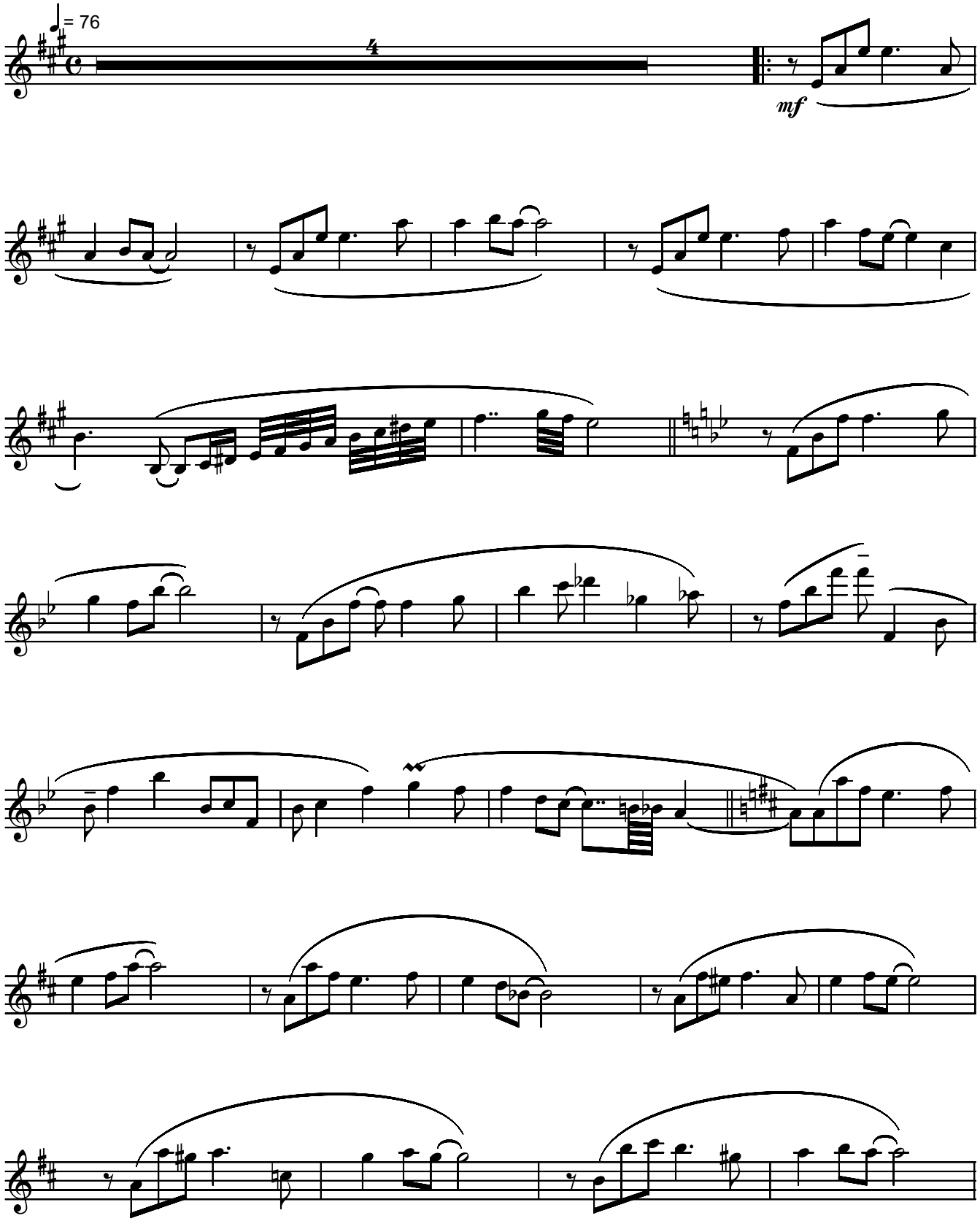

Clarinet
Pno
1
Clarinet
Pno
2
Clarinet
Pno
3
3
3
♩= 40
27-XII-2015

File: !Cl.mz

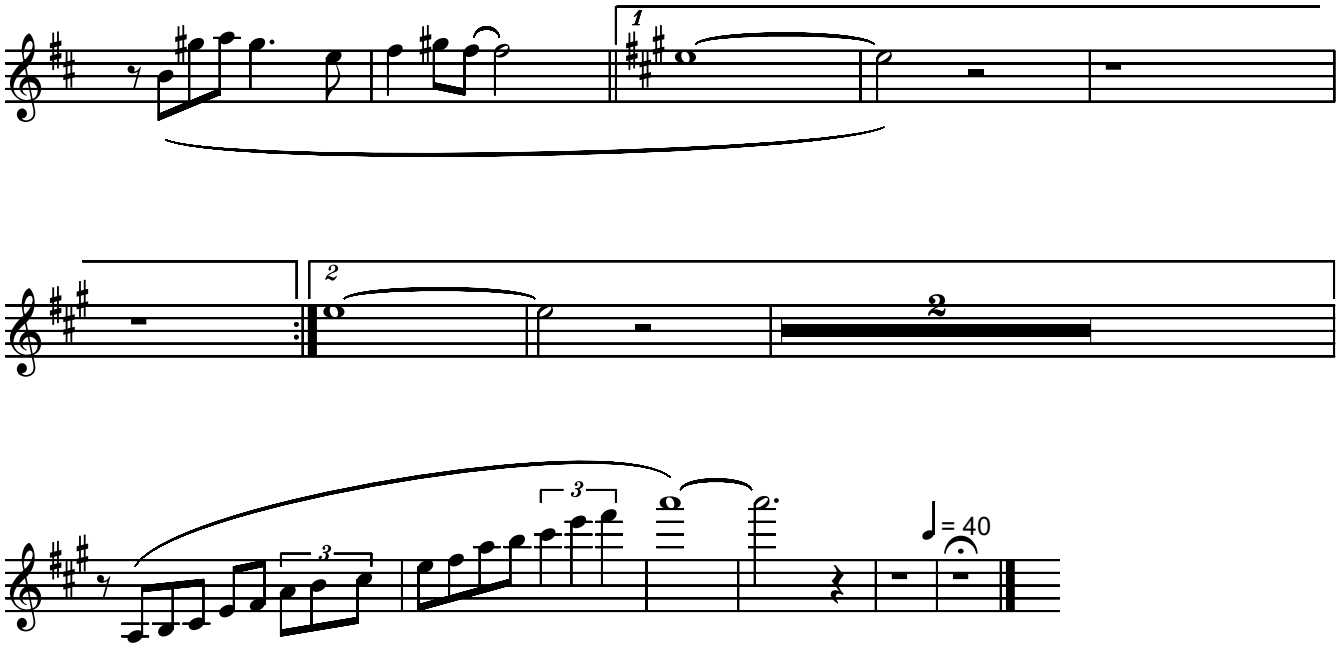
Happy New Year, Michele !
for Clarinet in B-flat and Piano
- Dedicated to Michele Gingras -
Clarinet Part

Andante Cantabile

Serban Nichifor
27-XII-2015
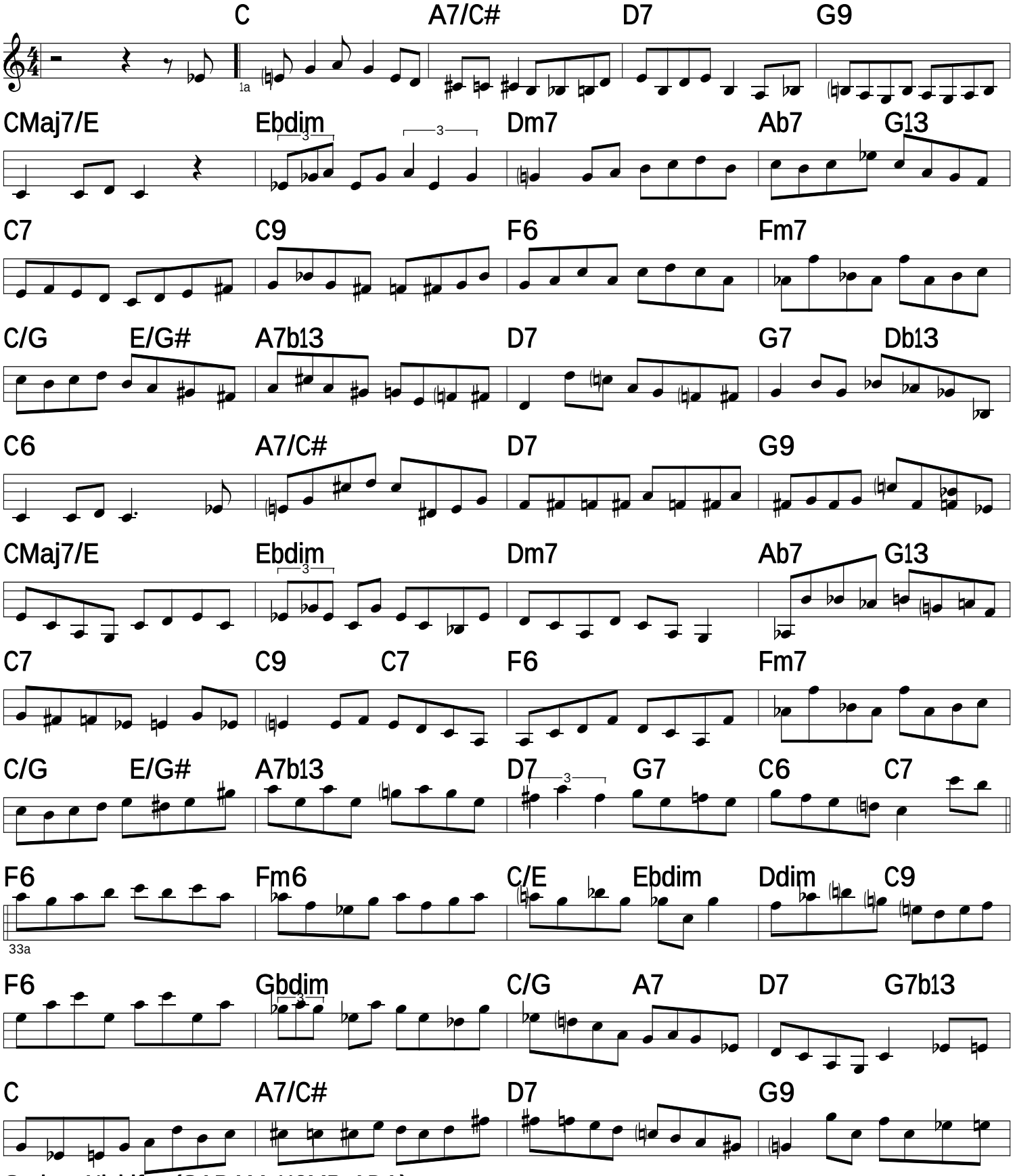


Copyright © 2015 by Serban Nichifor (SABAM, ASCAP)


1
2
3
3
= 40
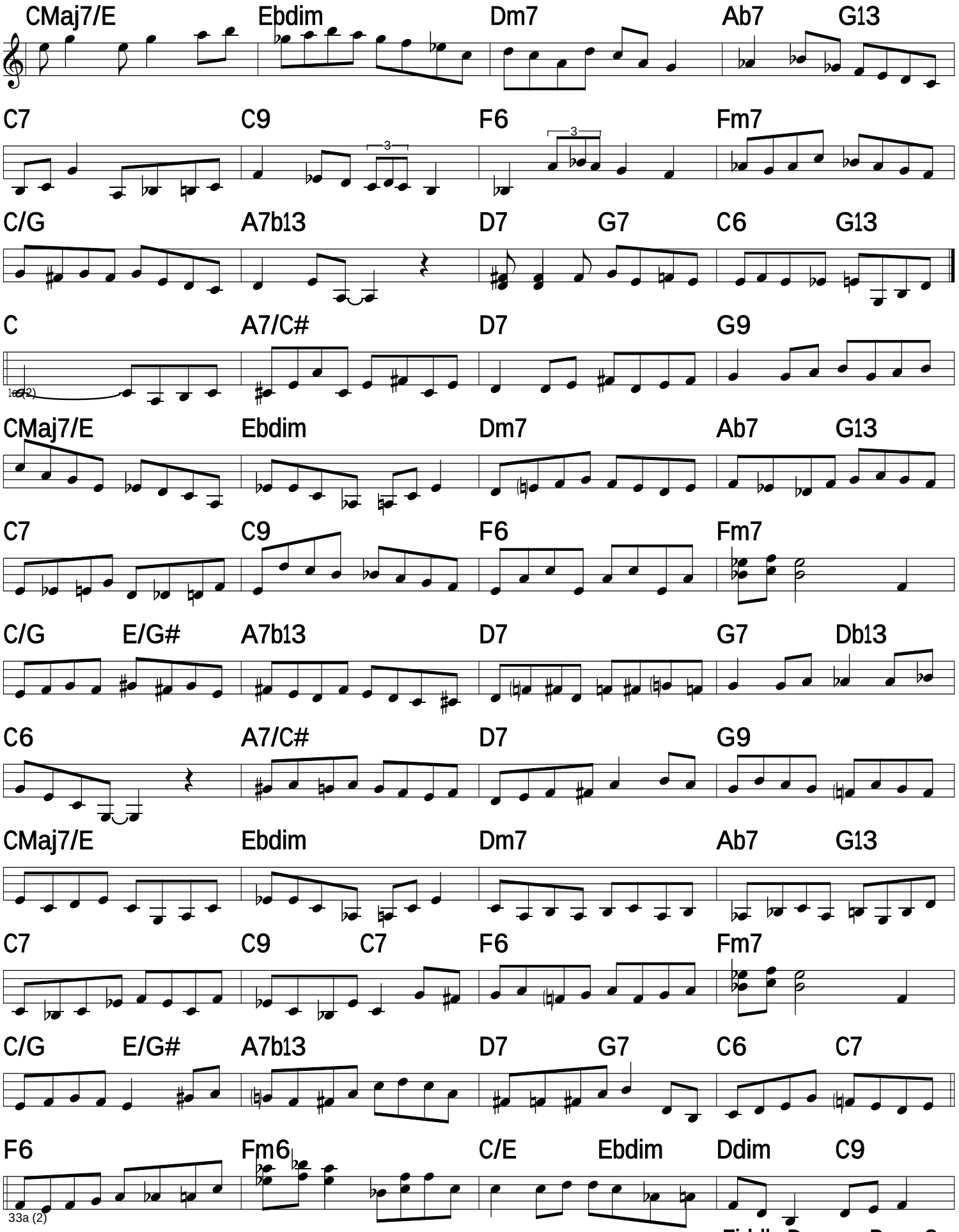
Fiddle Dance
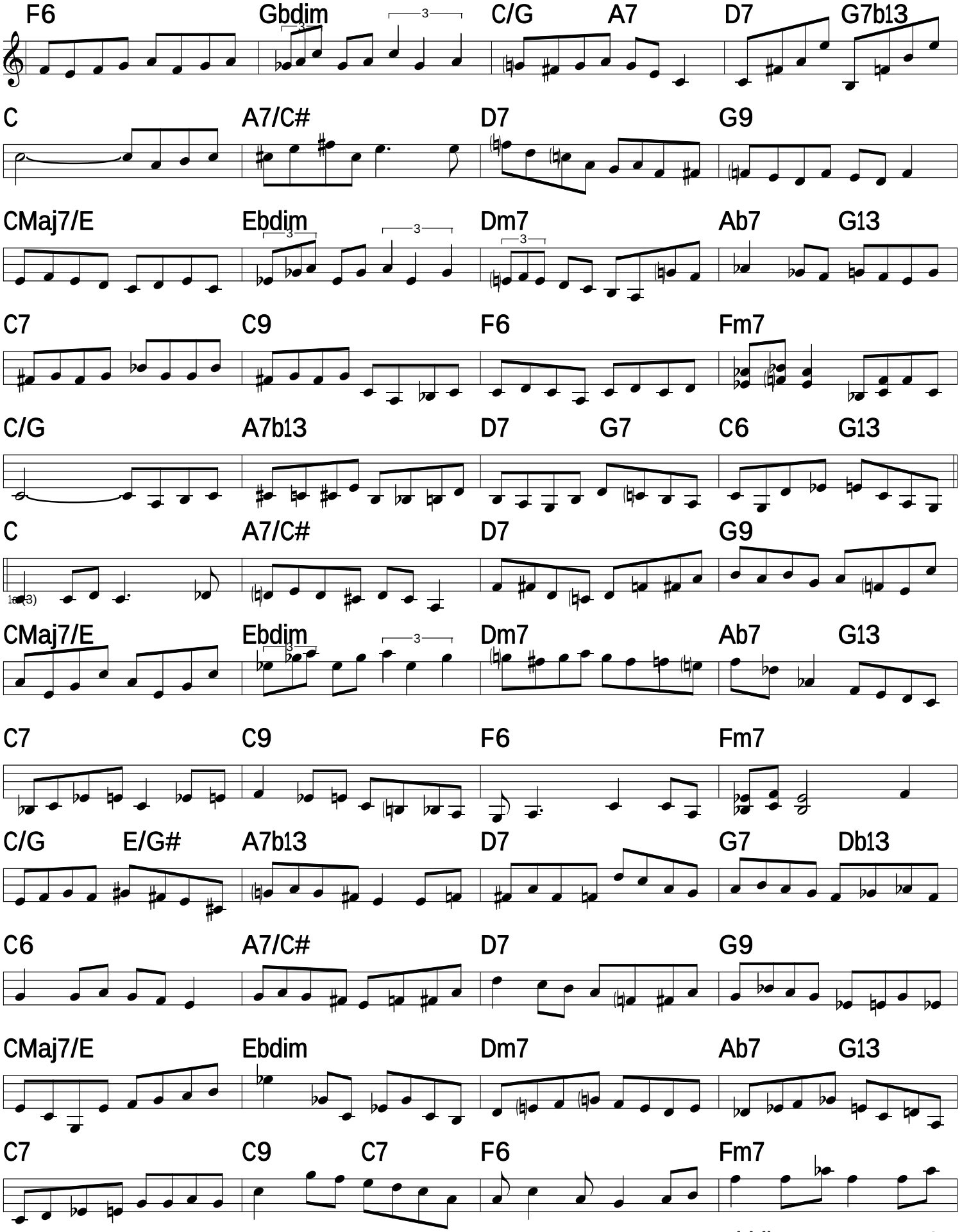
Bluegrass
Tempo = 220
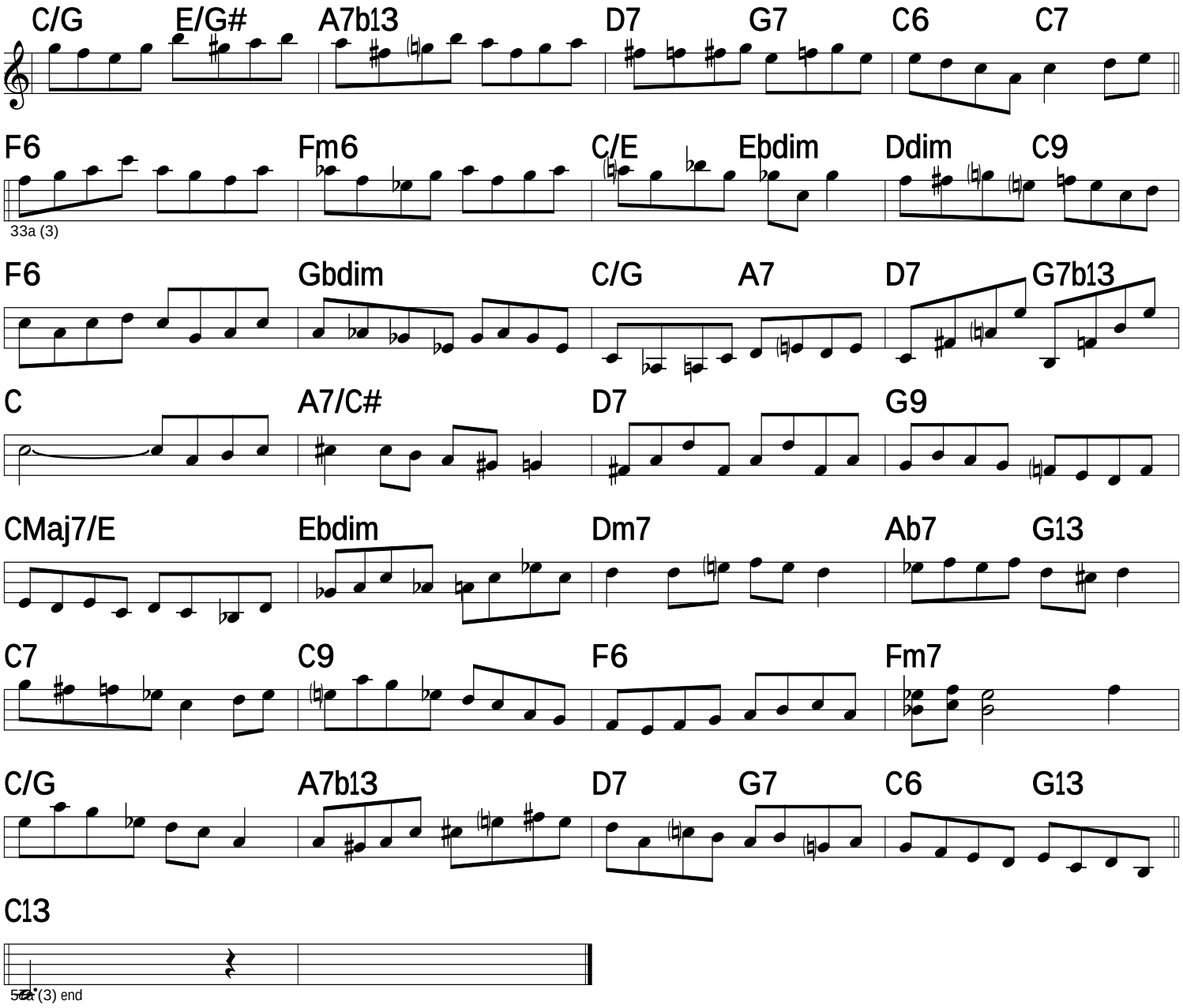
Serban Nichifor



Serban Nichifor (SABAM, UCMR-ADA)
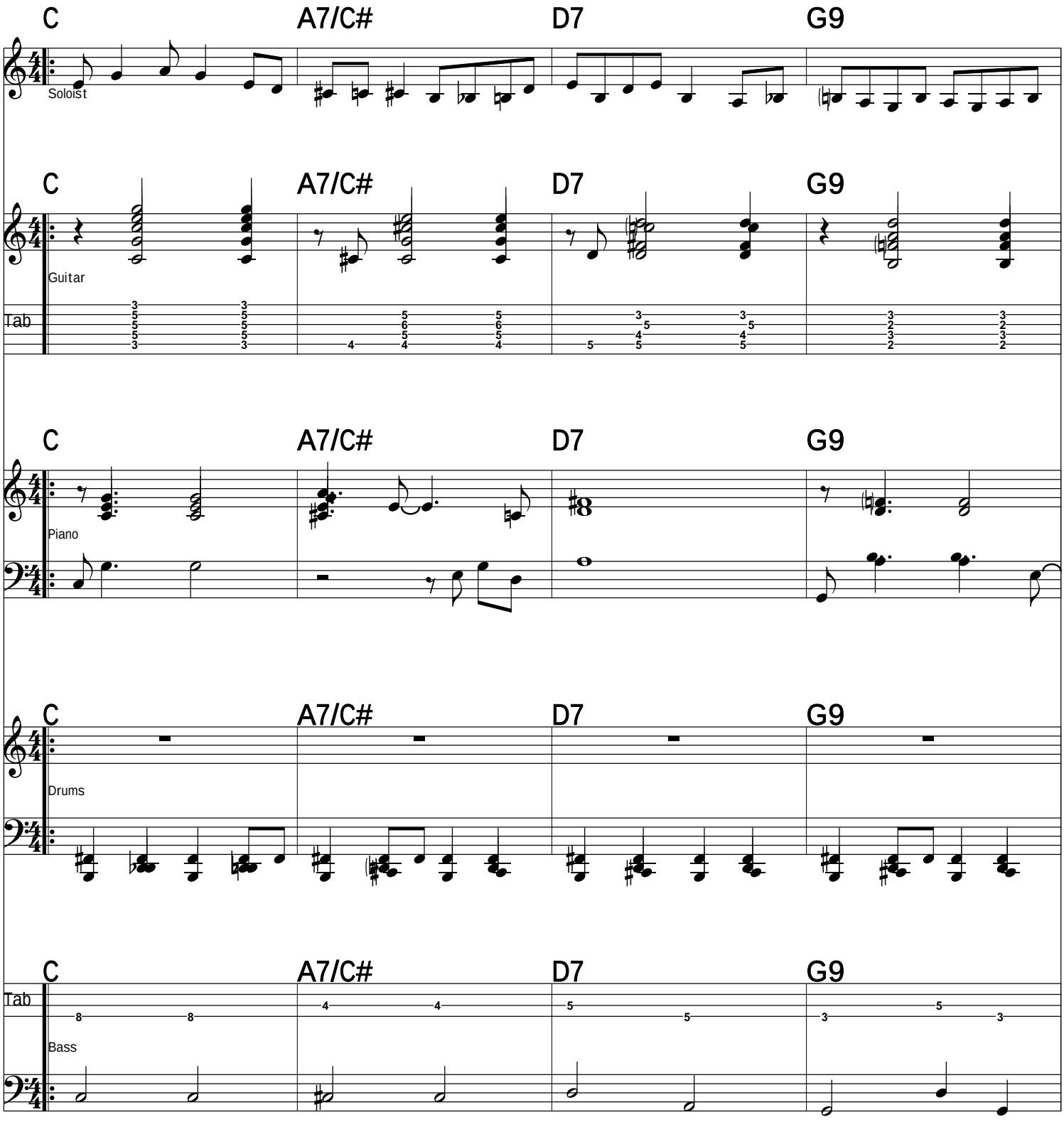

CMaj7/E
Ebdim
Dm7
Ab7
G13
C7
C9
F6
Fm7
C/G
A7b13
D7
G7
C6
G13
C
A7/C#
D7
G9
CMaj7/E
Ebdim
Dm7
Ab7
G13
C7
C9
F6
Fm7
C/G
E/G#
A7b13
D7
G7
Db13
C6
A7/C#
D7
G9
CMaj7/E
Ebdim
Dm7
Ab7
G13
C7
C9
C7
F6
Fm7
C/G
E/G#
A7b13
D7
G7
C6
C7
F6
Fm6
C/E
Ebdim
Ddim
C9

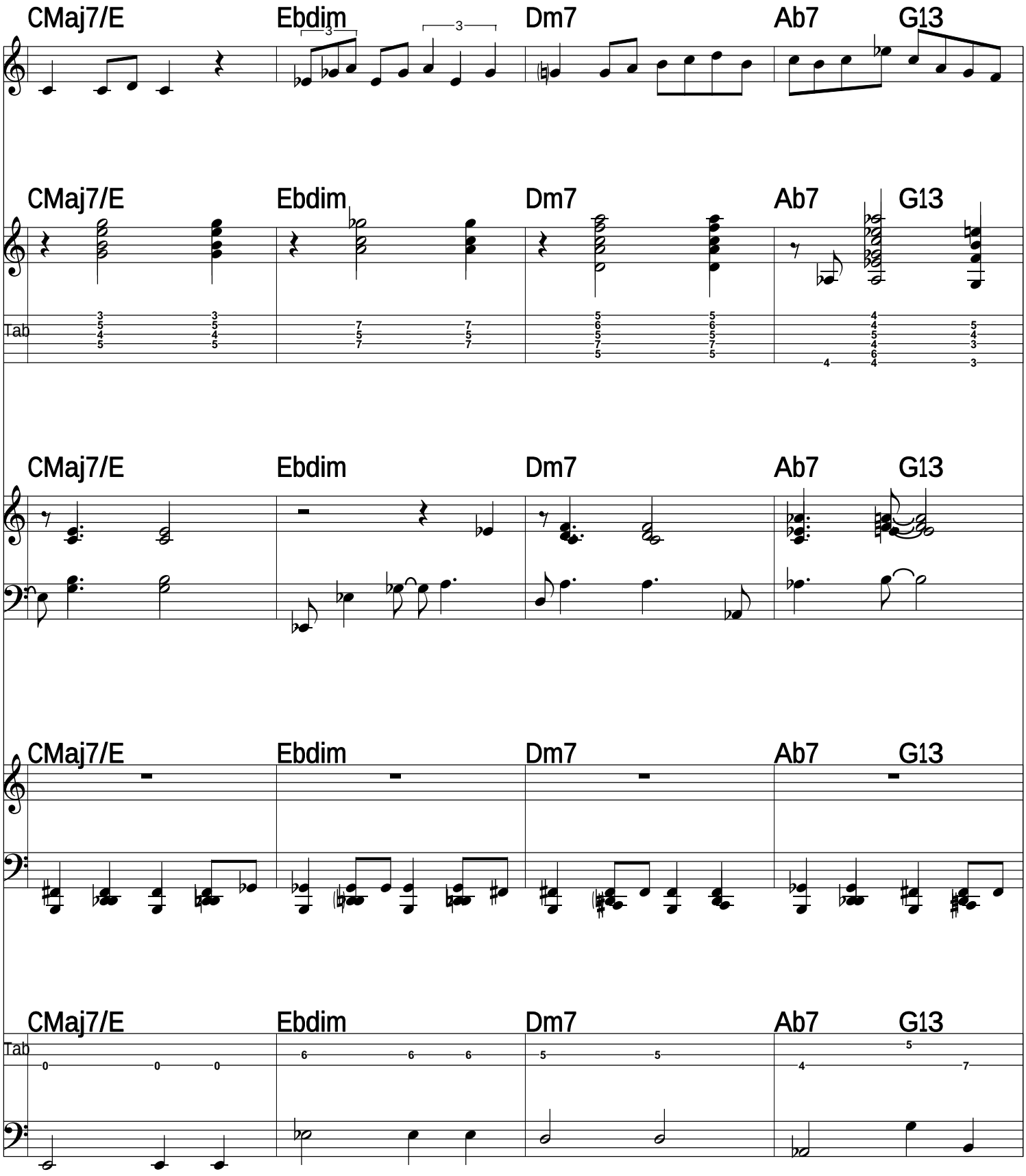

F6 Gbdim C/G A7 D7 G7b13
C A7/C# D7 G9
CMaj7/E Ebdim Dm7 Ab7 G13
C7 C9 F6 Fm7
C/G A7b13 D7 G7 C6 G13
C A7/C# D7 G9
CMaj7/E Ebdim Dm7 Ab7 G13
C7 C9 F6 Fm7
C/G E/G# A7b13 D7 G7 Db13
C6 A7/C# D7 G9
CMaj7/E Ebdim Dm7 Ab7 G13
C7 C9 C7 F6 Fm7
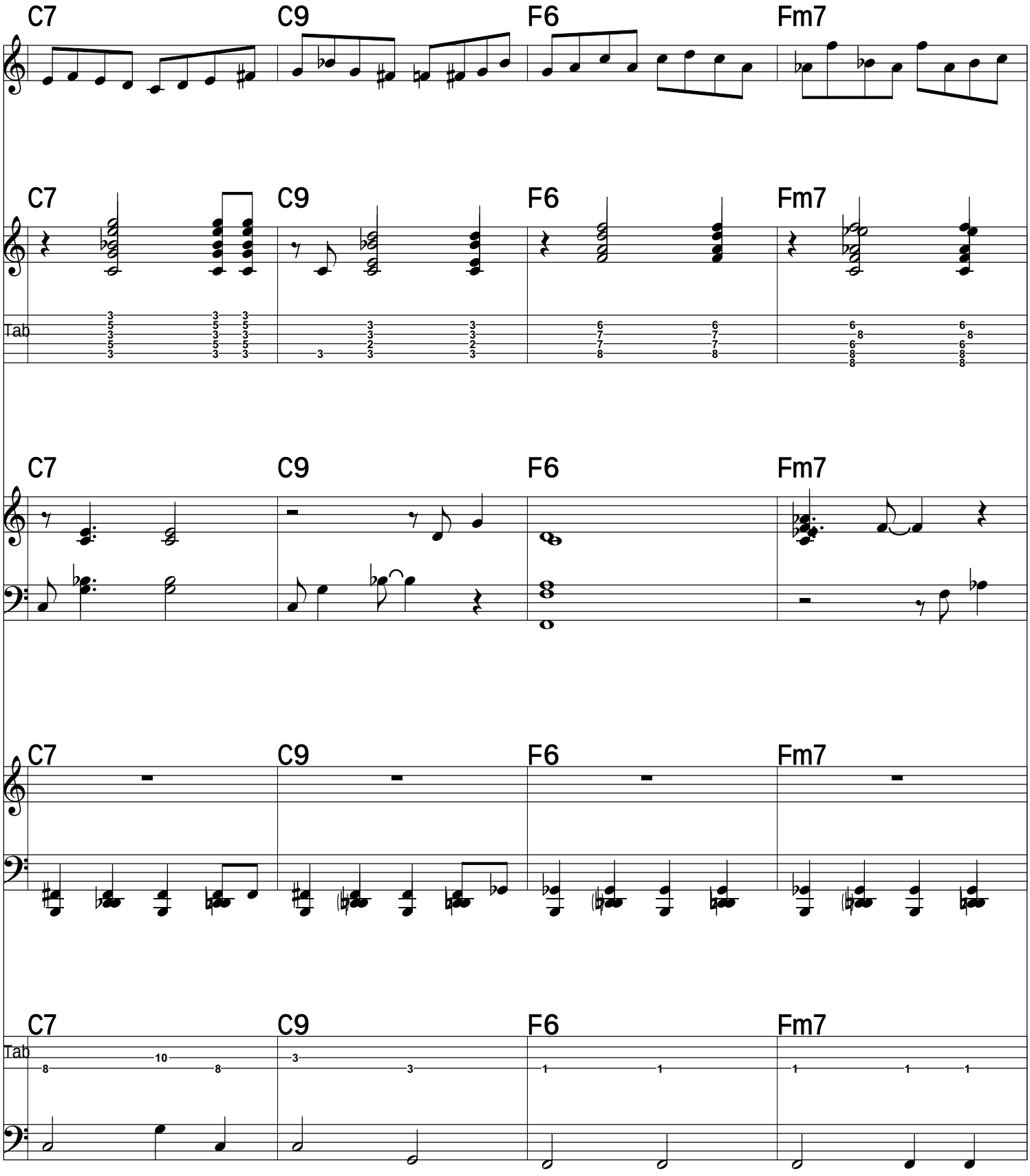

C/G
E/G#
A7b13
D7
G7
C6
C7
F6
Fm6
C/E
Ebdim
Ddim
C9
33a (3)
F6
Gbdim
C/G
A7
D7
G7b13
C
A7/C#
D7
G9
CMaj7/E
Ebdim
Dm7
Ab7
G13
C7
C9
F6
Fm7
C/G
A7b13
D7
G7
C6
G13
C13
33a (3) end
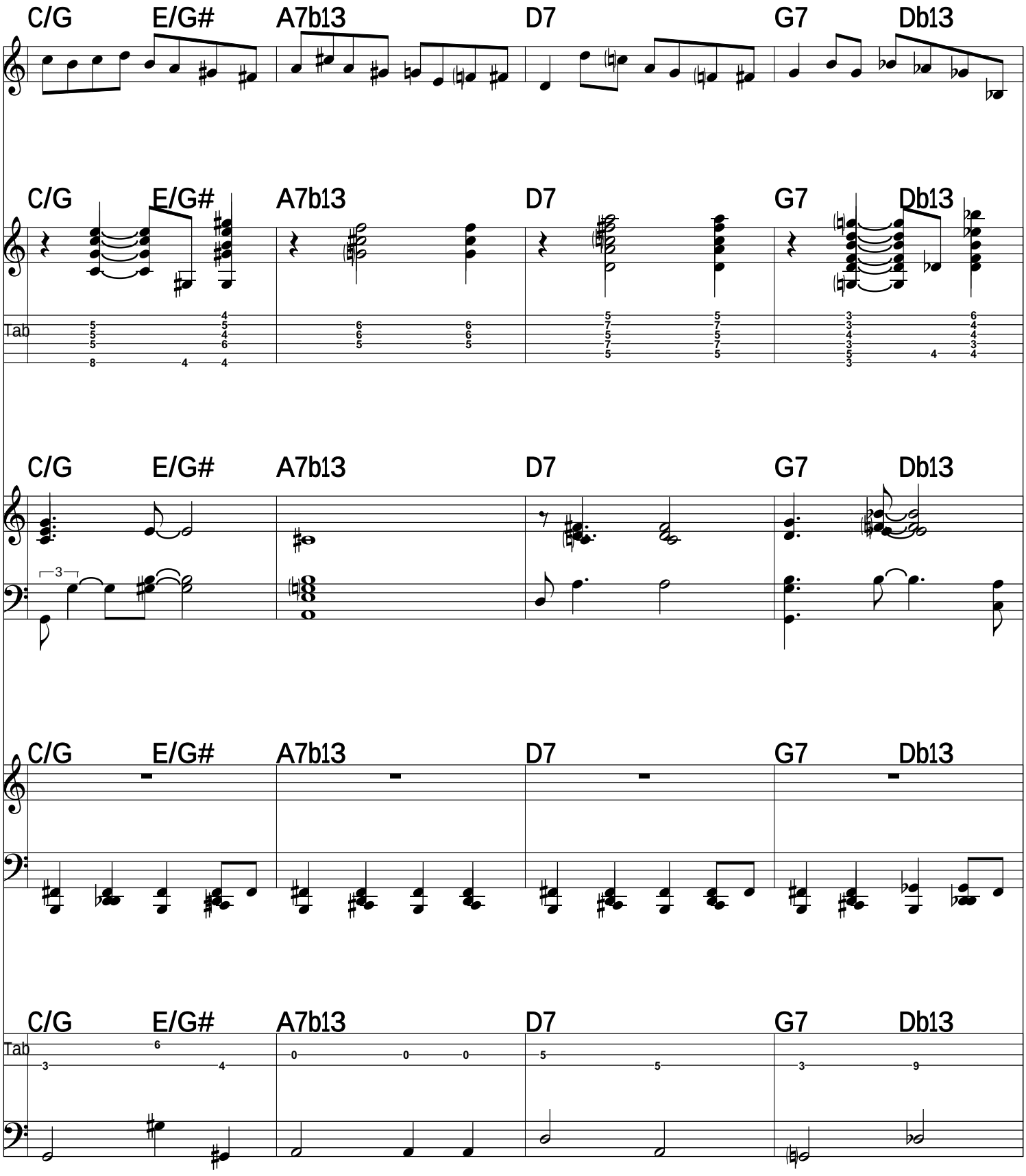
Serban Nichifor: Fiddle Dance
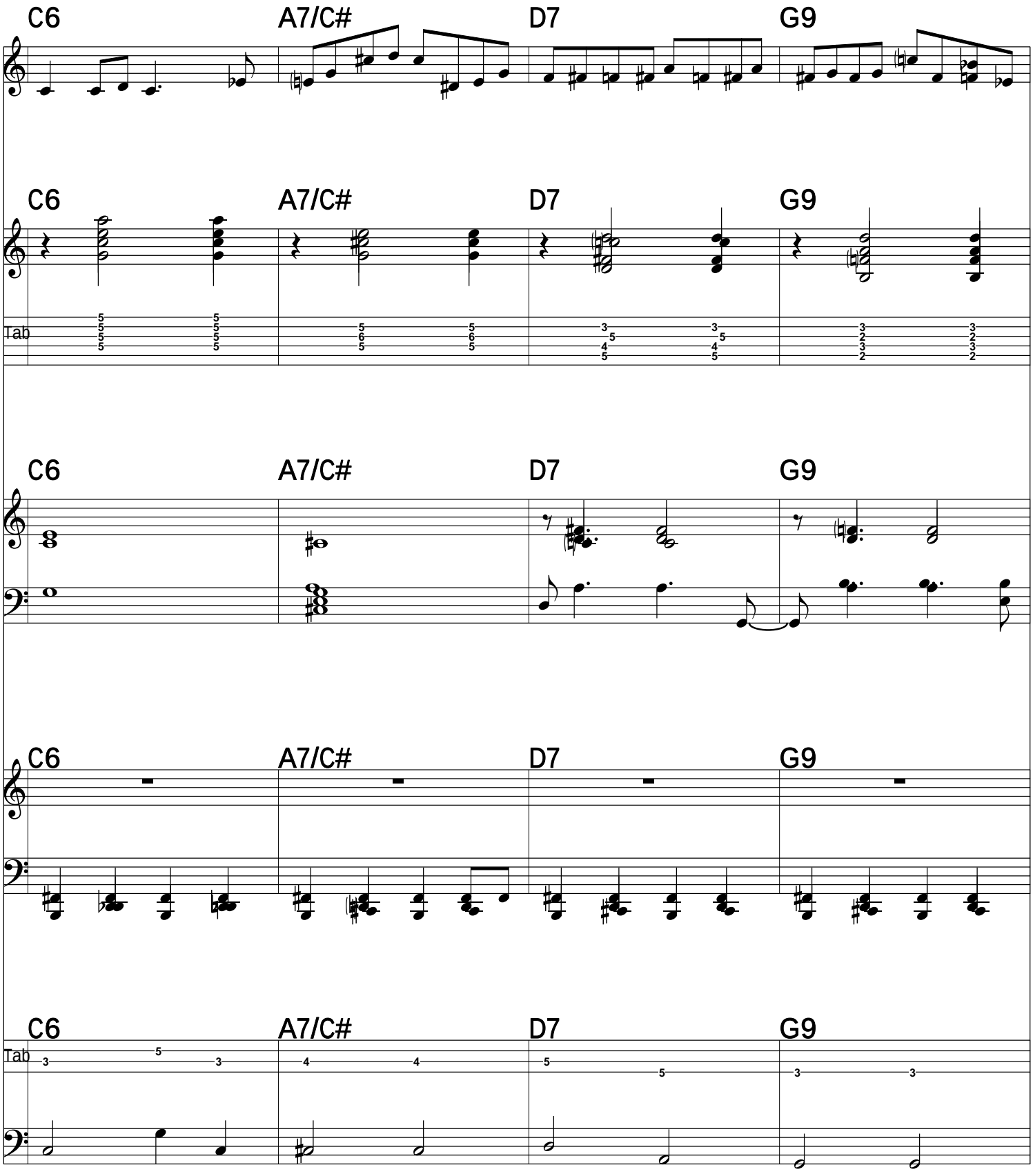
Tempo = 220
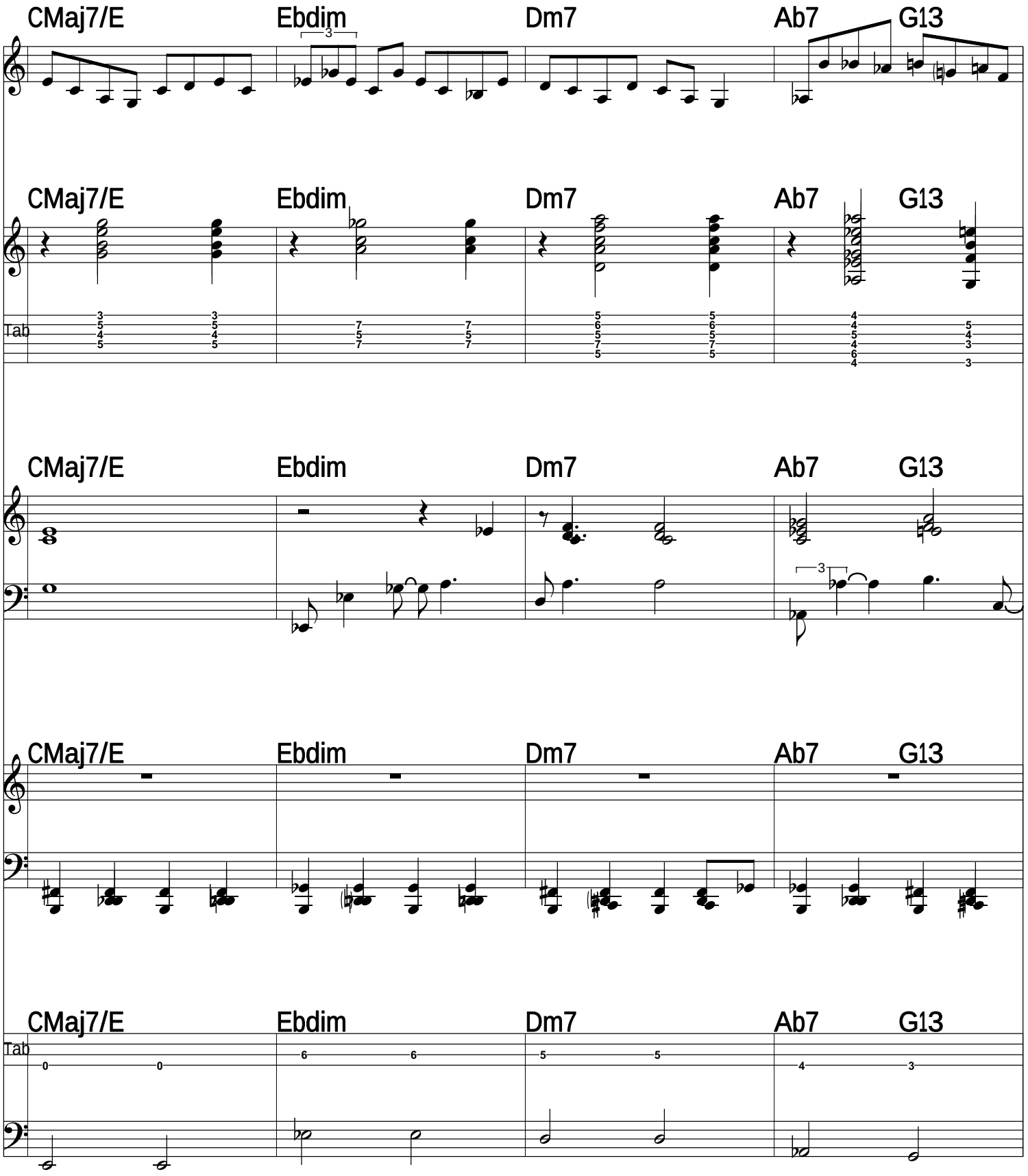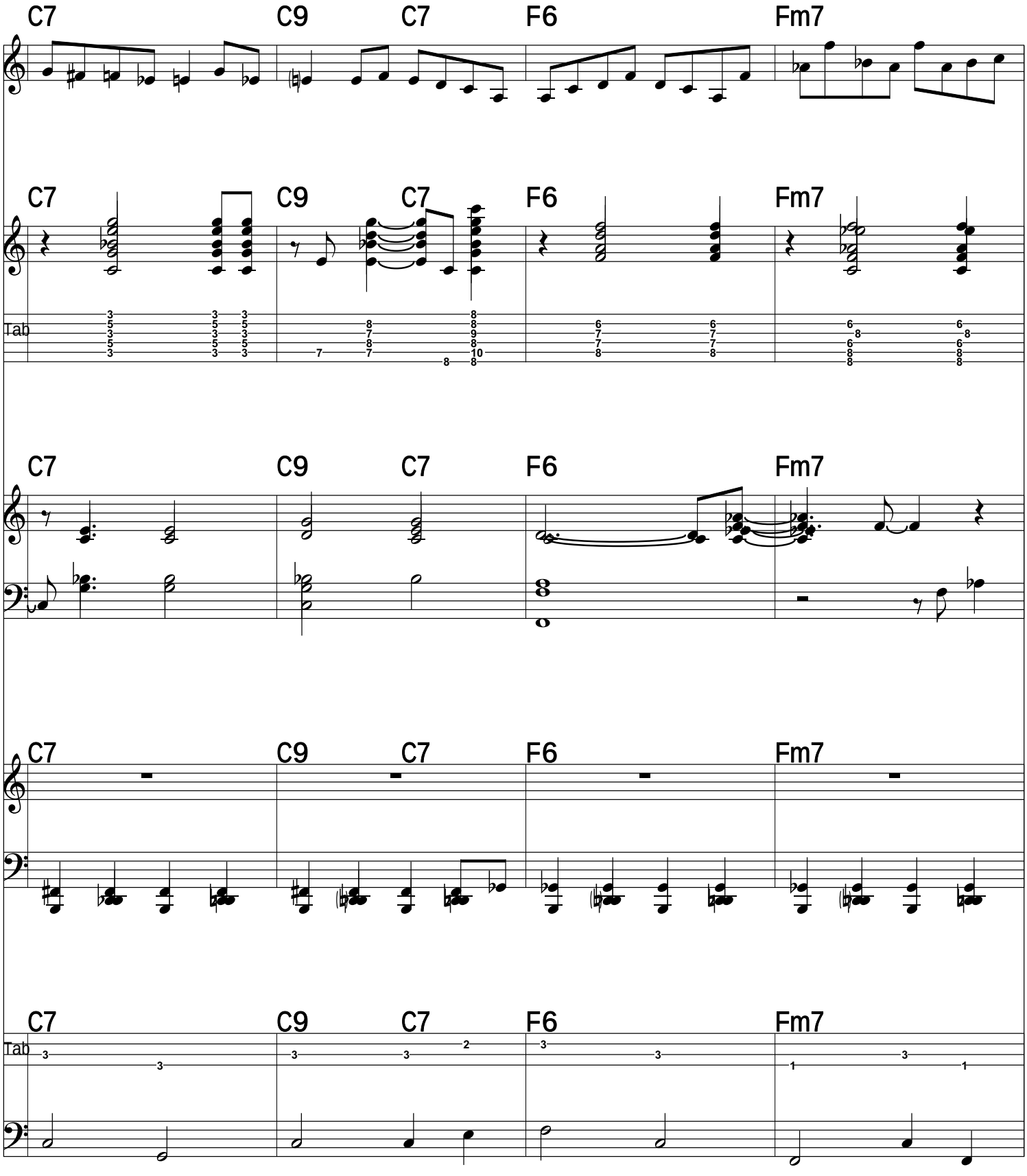



CMaj7/E
Ebdim
Dm7
Ab7
G13
CMaj7/E
Ebdim
Dm7
Ab7
G13
Tab
CMaj7/E
Ebdim
Dm7
Ab7
G13
CMaj7/E
Ebdim
Dm7
Ab7
G13
CMaj7/E
Ebdim
Dm7
Ab7
G13
Tab
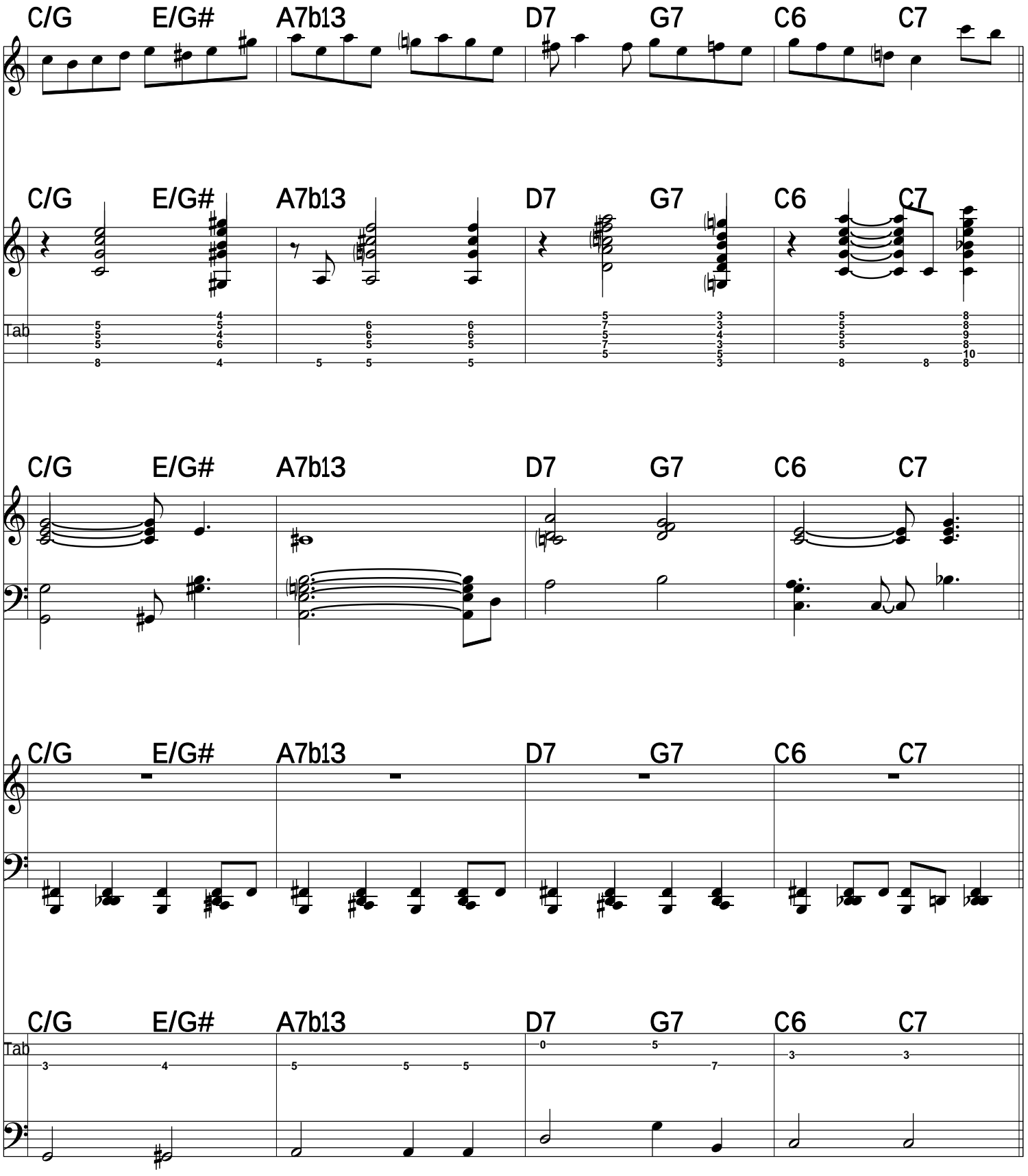

C7
C9
F6
Fm7
Tab
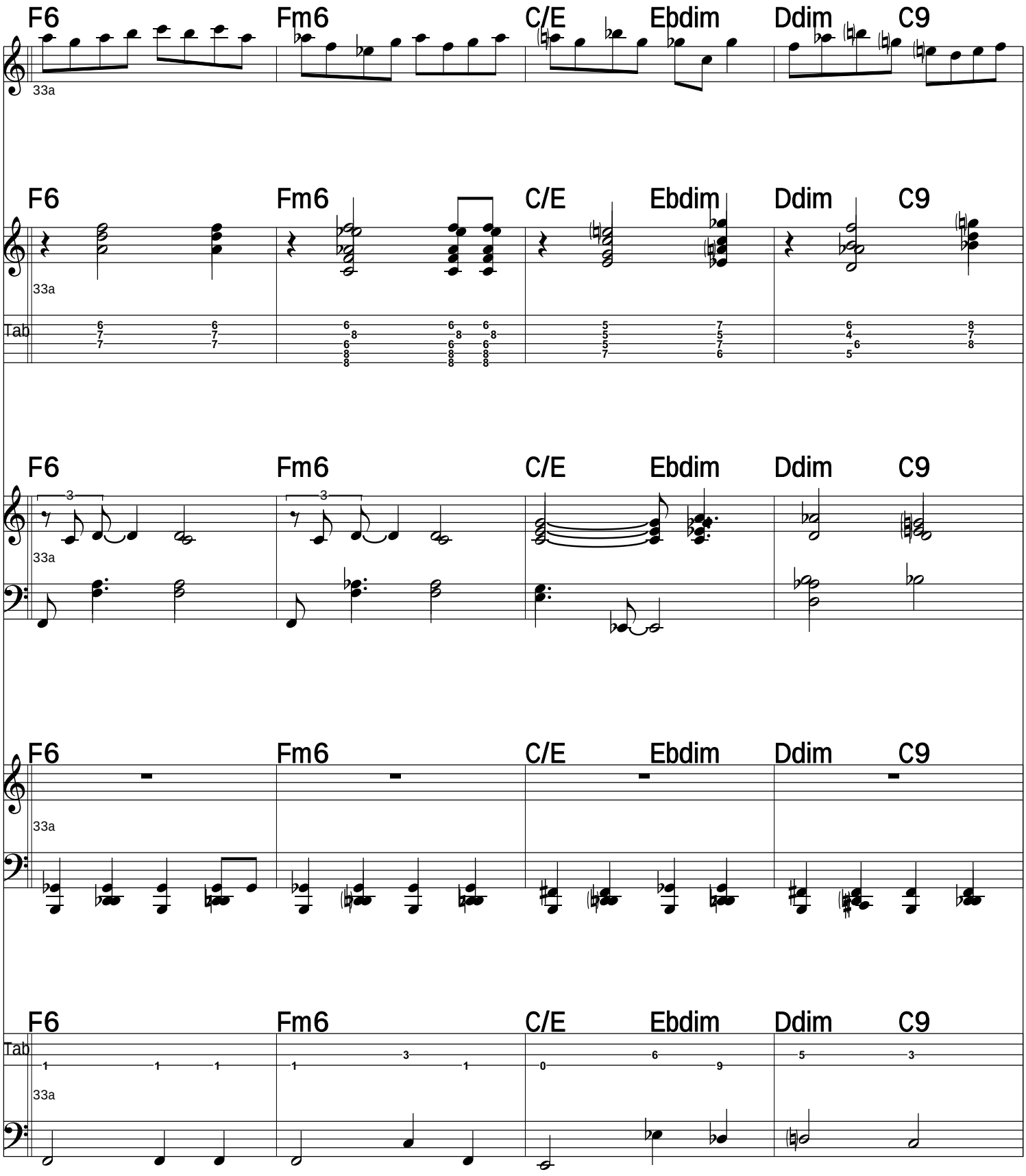

C/G
E/G#
A7b13
D7
G7
Db13
Tab
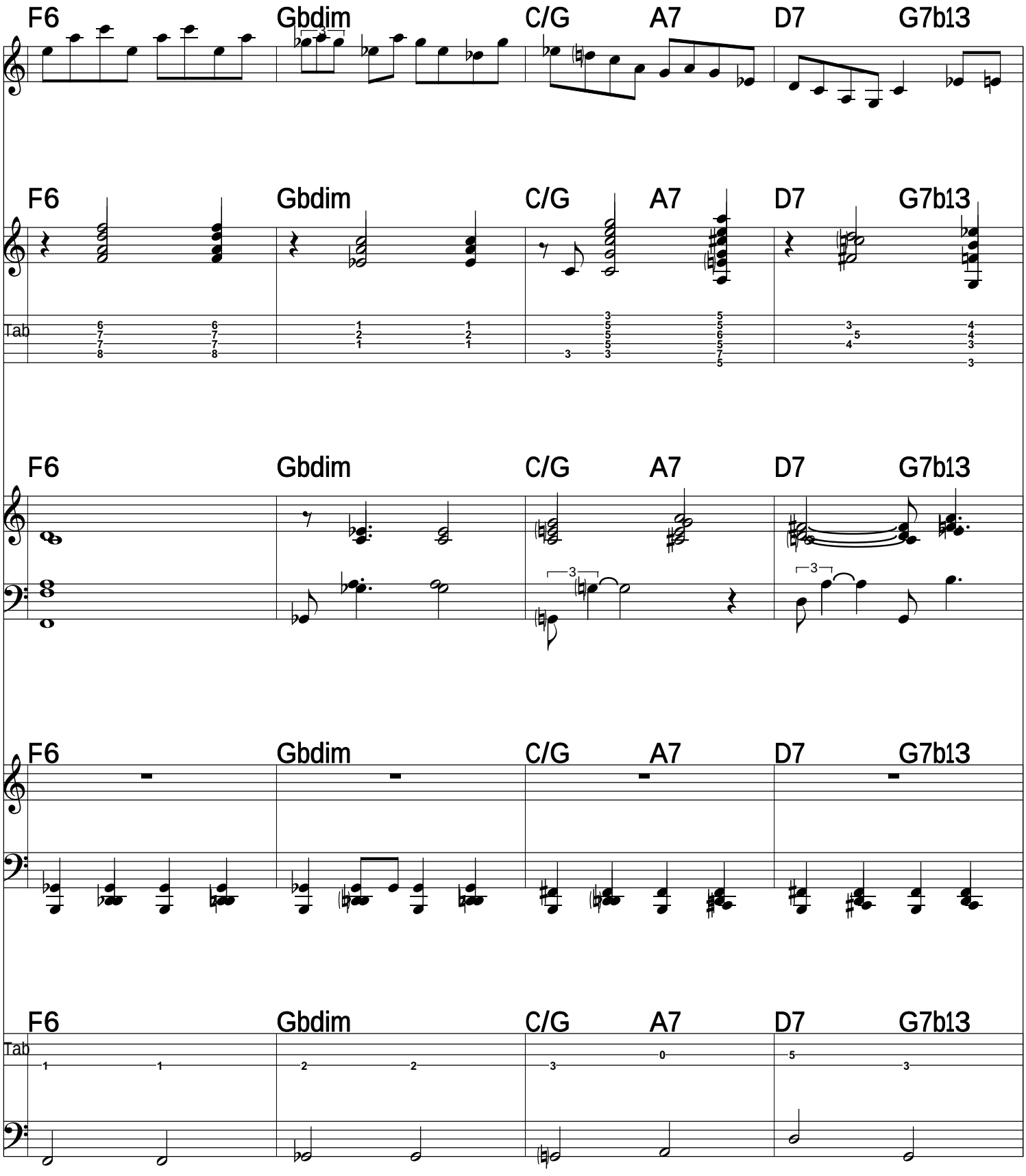

C6
A7/C#
D7
G9
C6
A7/C#
D7
G9
Tab
C6
A7/C#
D7
G9
C6
A7/C#
D7
G9
C6
A7/C#
D7
G9
Tab
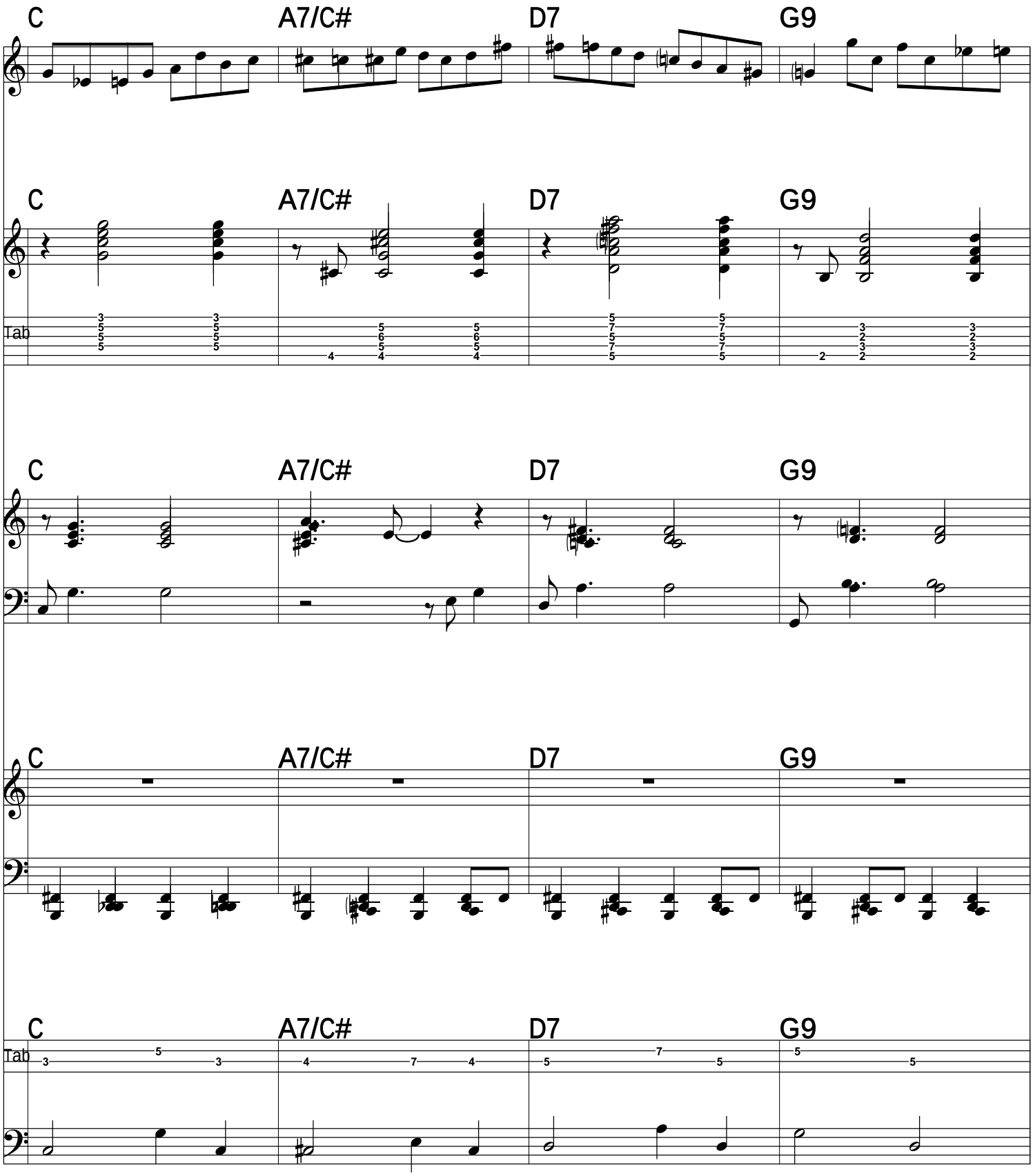

CMaj7/E
Ebdim
Dm7
Ab7
G13
CMaj7/E
Ebdim
Dm7
Ab7
G13
Tab
CMaj7/E
Ebdim
Dm7
Ab7
G13
CMaj7/E
Ebdim
Dm7
Ab7
G13
CMaj7/E
Ebdim
Dm7
Ab7
G13
Tab
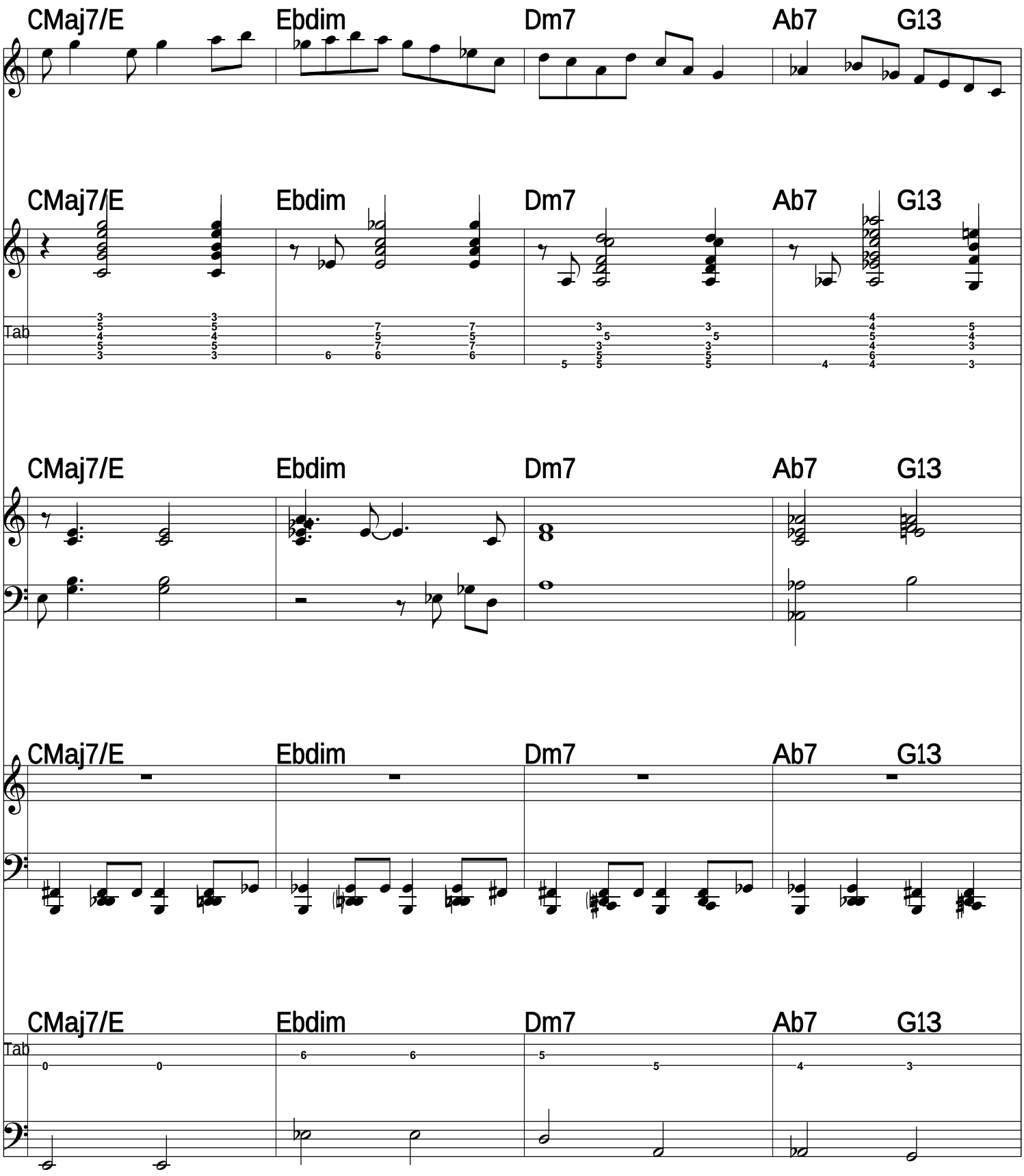

C7
C9
C7
F6
Fm7
Tab
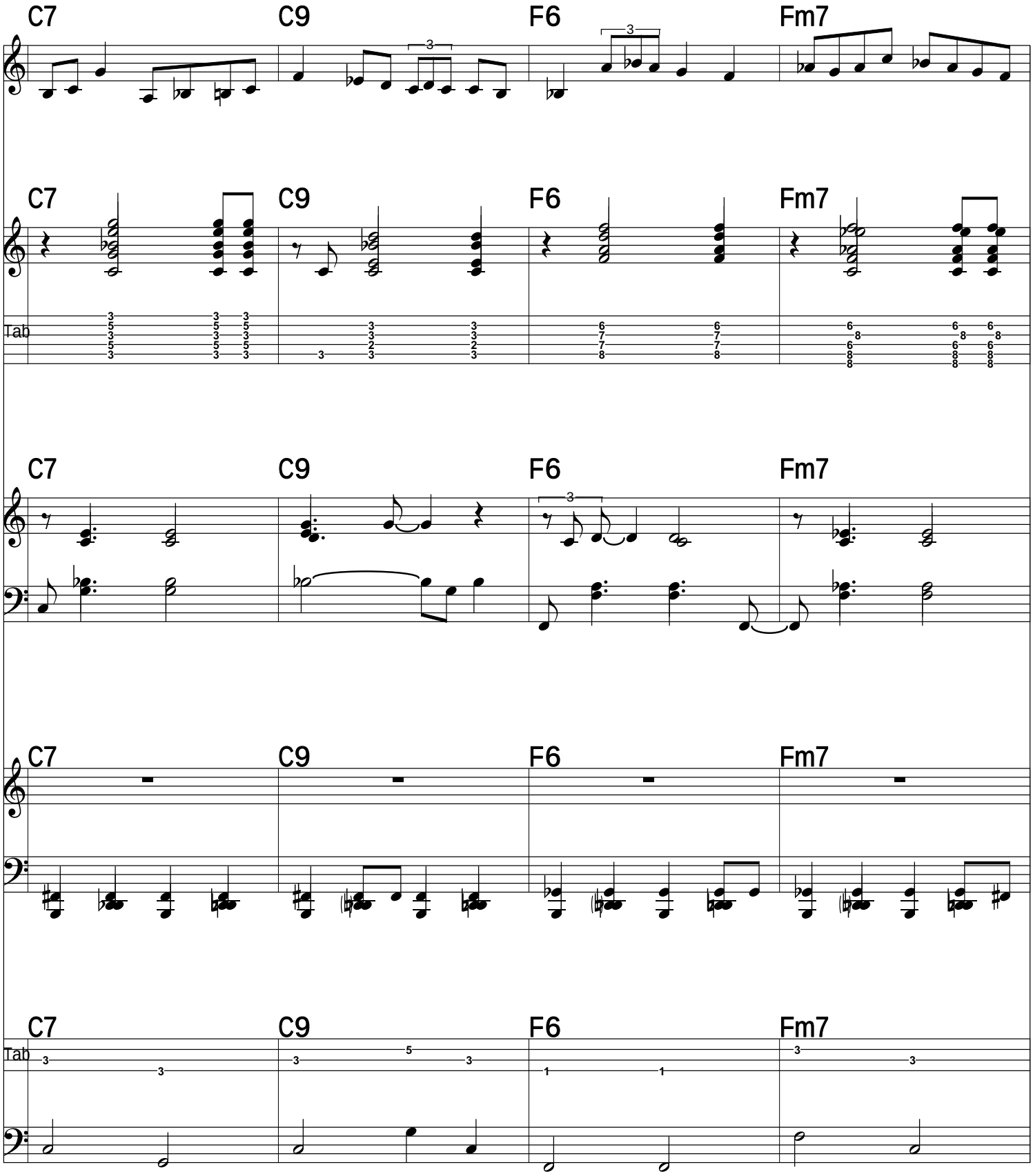

C/G
E/G#
A7b13
D7
G7
C6
C7
Tab
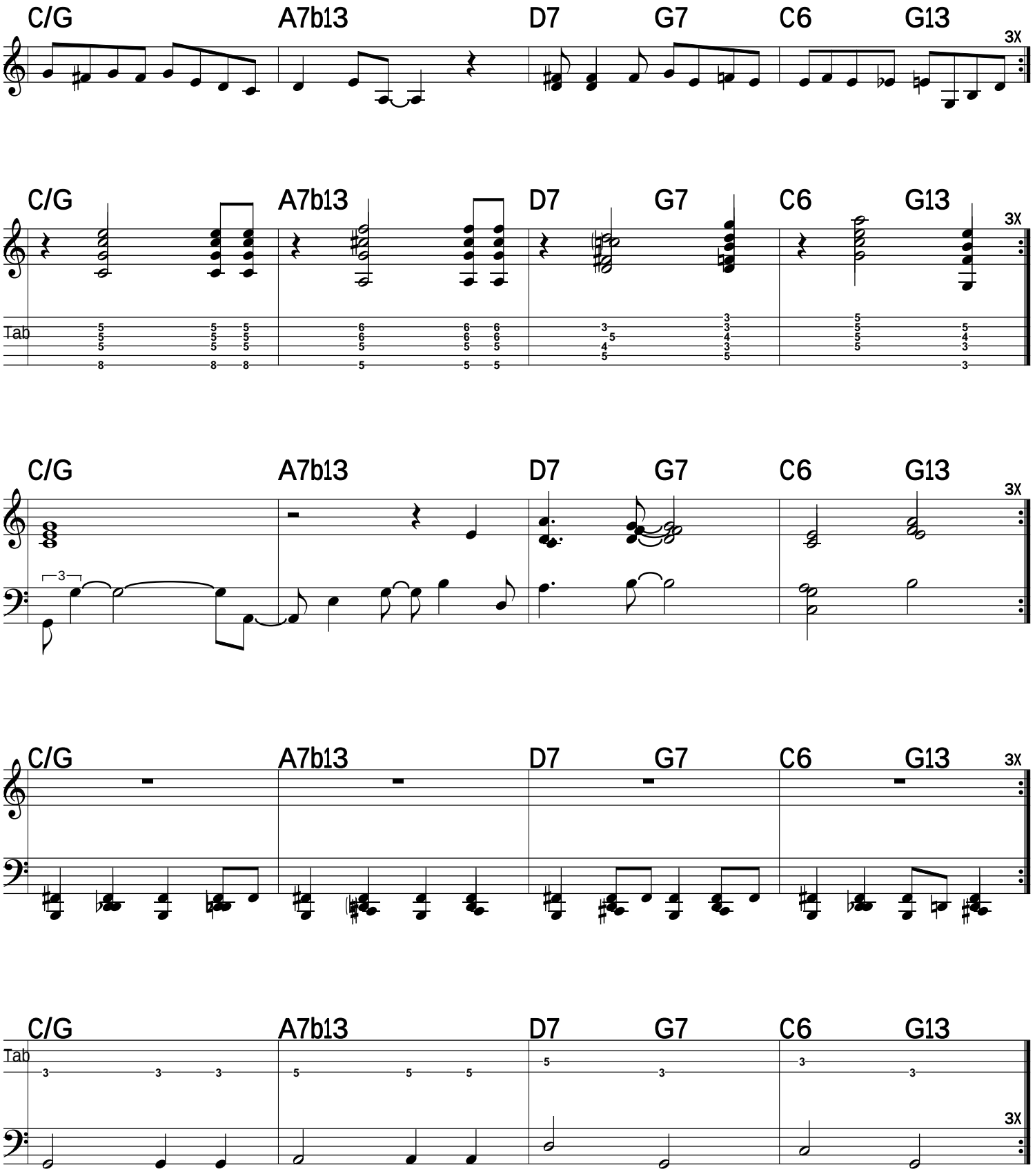

F6
Fm6
C/E
Ebdim
Ddim
C9
33a
Tab


F6
Gbdim
C/G
A7
D7
G7b13
Tab


C
A7/C#
D7
G9
Tab


CMaj7/E
Ebdim
Dm7
Ab7
G13
CMaj7/E
Ebdim
Dm7
Ab7
G13
Tab
CMaj7/E
Ebdim
Dm7
Ab7
G13
CMaj7/E
Ebdim
Dm7
Ab7
G13
CMaj7/E
Ebdim
Dm7
Ab7
G13
Tab


C7
C9
F6
Fm7
Tab


C/G
A7b13
D7
G7
C6
G13
3X
Tab
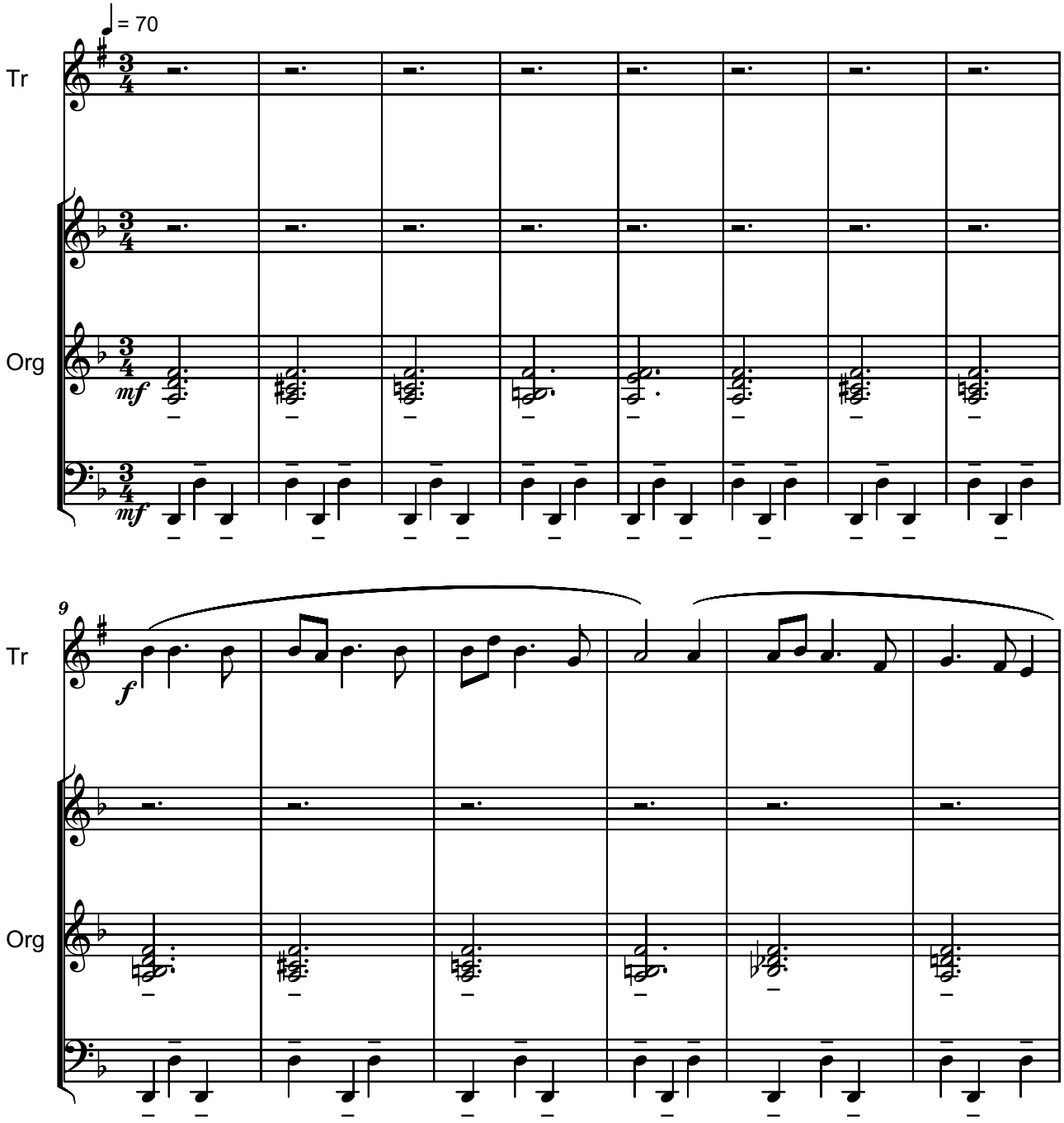
PRAYER FOR THE VICTIMS OF THE HOLOCAUST

Trumpet in B-flat and Organ
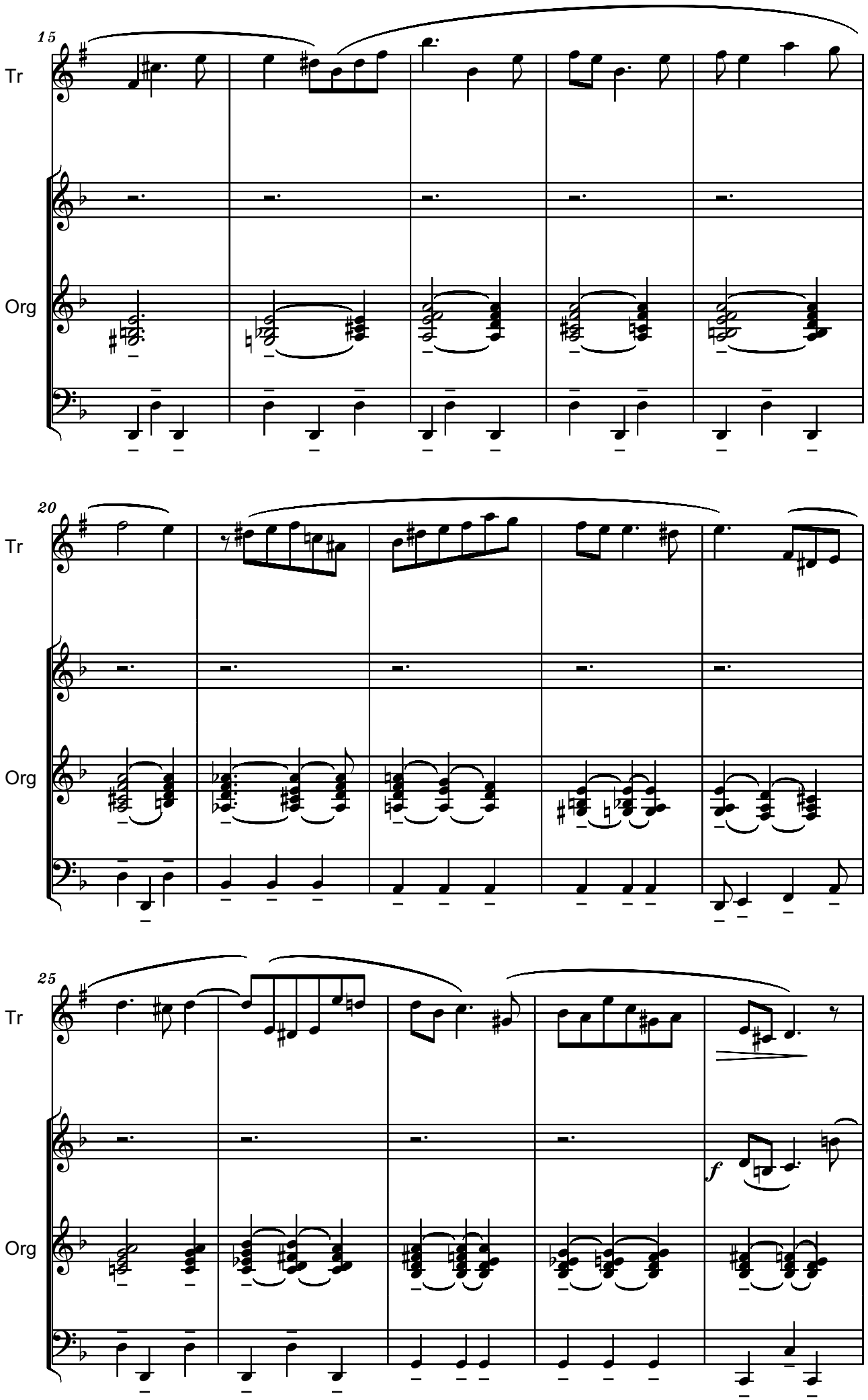
To Maestro Ivano Ascari
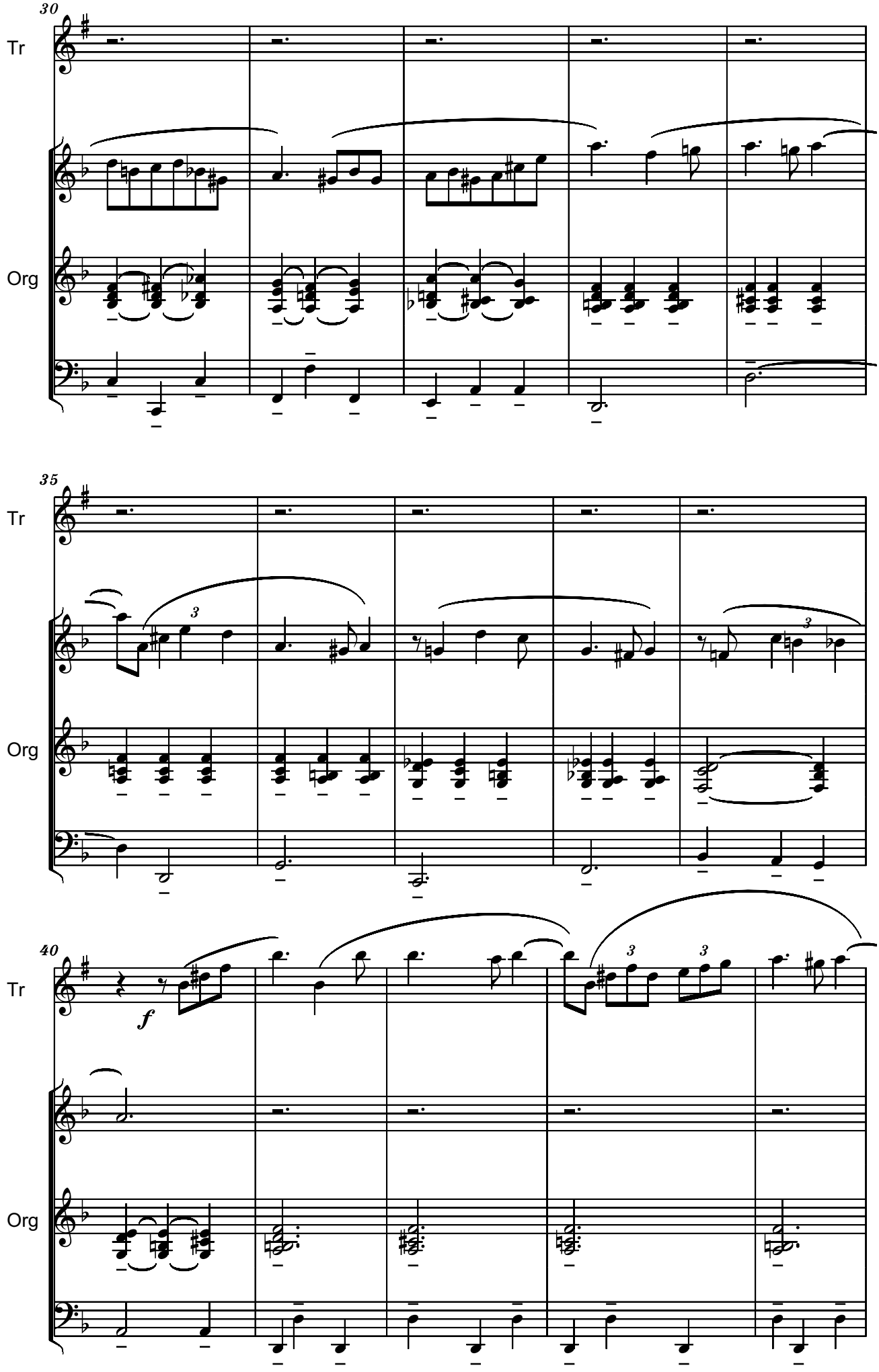
Prayerfully
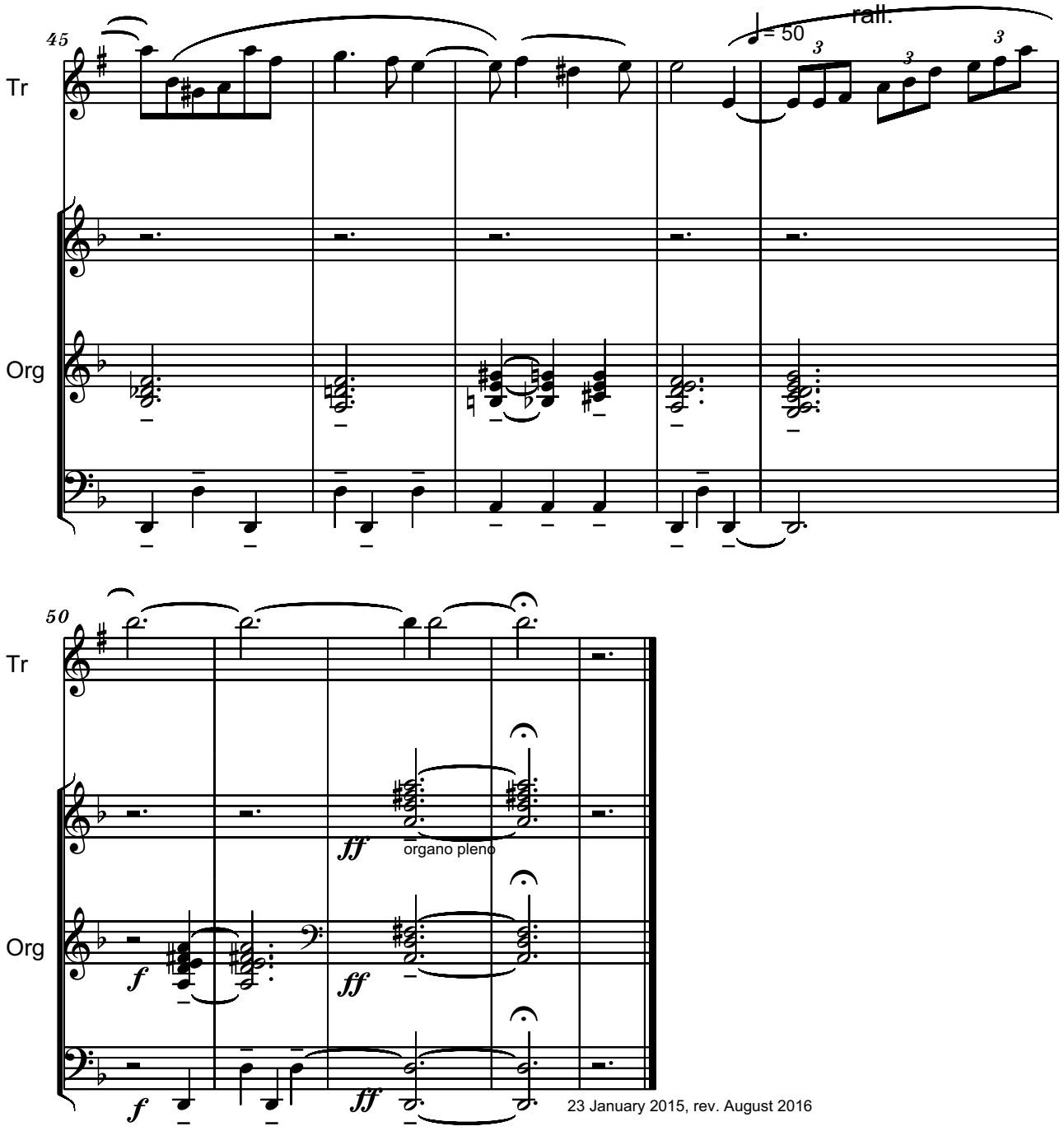
Serban Nichifor



Copyright © 2015 by Serban Nichifor (SABAM, UCMR-ADA)


15
Tr
Org
20
Tr
Org
25
Tr
Org
f


30
Tr
Org
35
Tr
Org
40
Tr
Org
f



23 January 2015, rev. August 2016

File: trB

PRAYER FOR THE VICTIMS OF THE HOLOCAUST
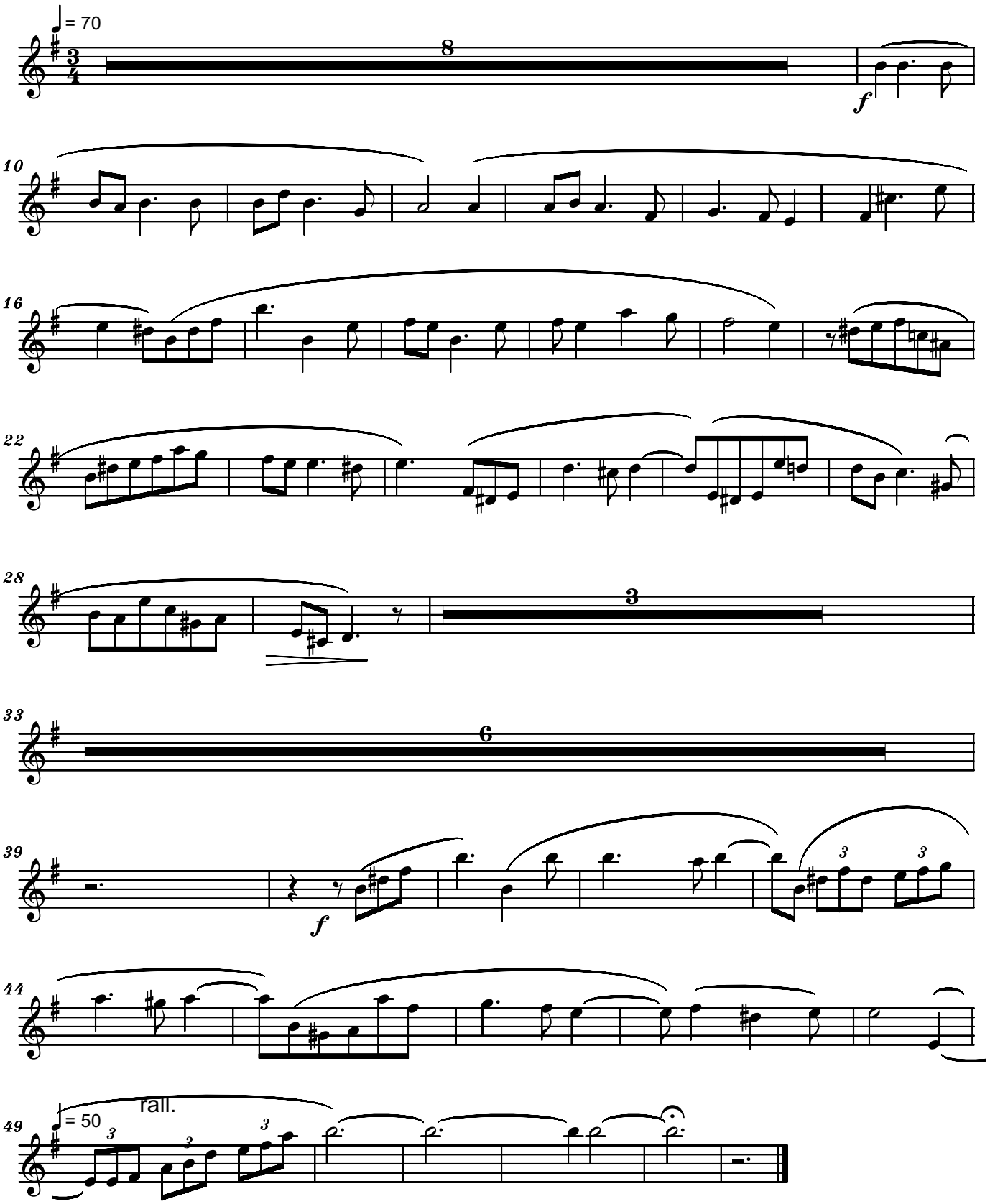
Trumpet in B-flat and Organ

To Maestro Ivano Ascari

TRUMPET IN B-FLAT

Prayerfully

Serban Nichifor
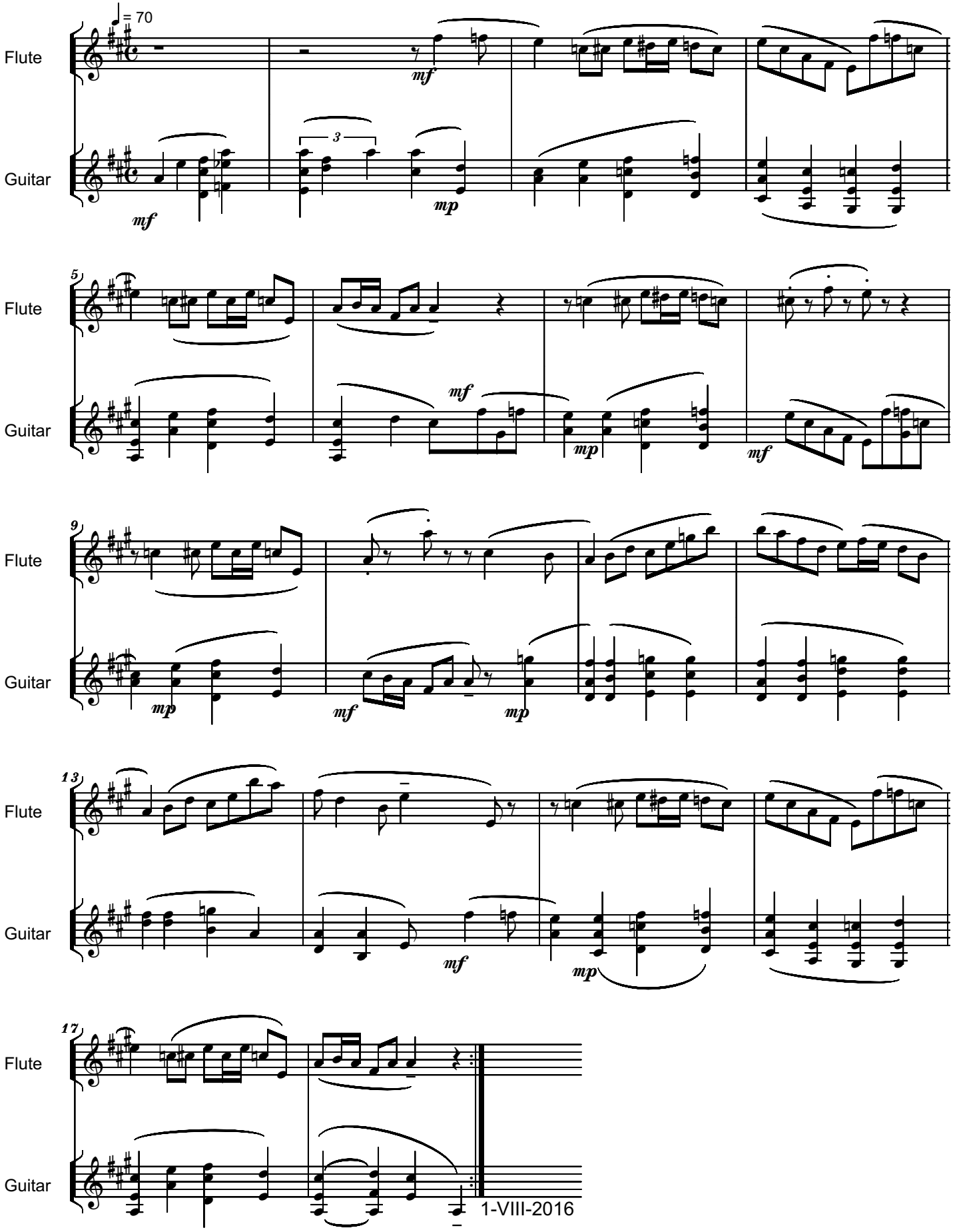


Copyright © 2015 by Serban Nichifor (SABAM, UCMR-ADA)

American Pioneers Song 1

Cantabile

- dedicated to Sue and Rich McClellan -

Serban Nichifor
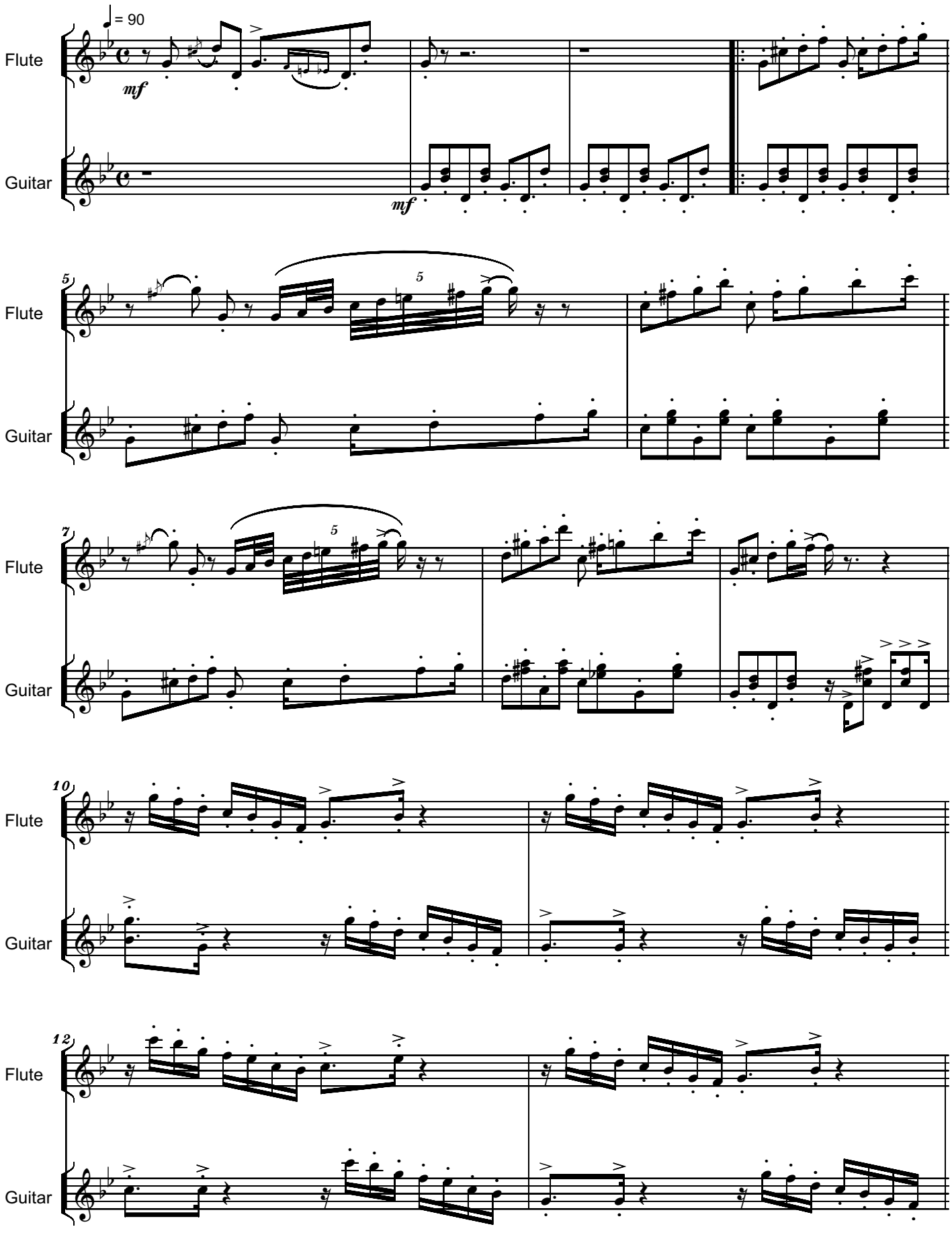


Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)
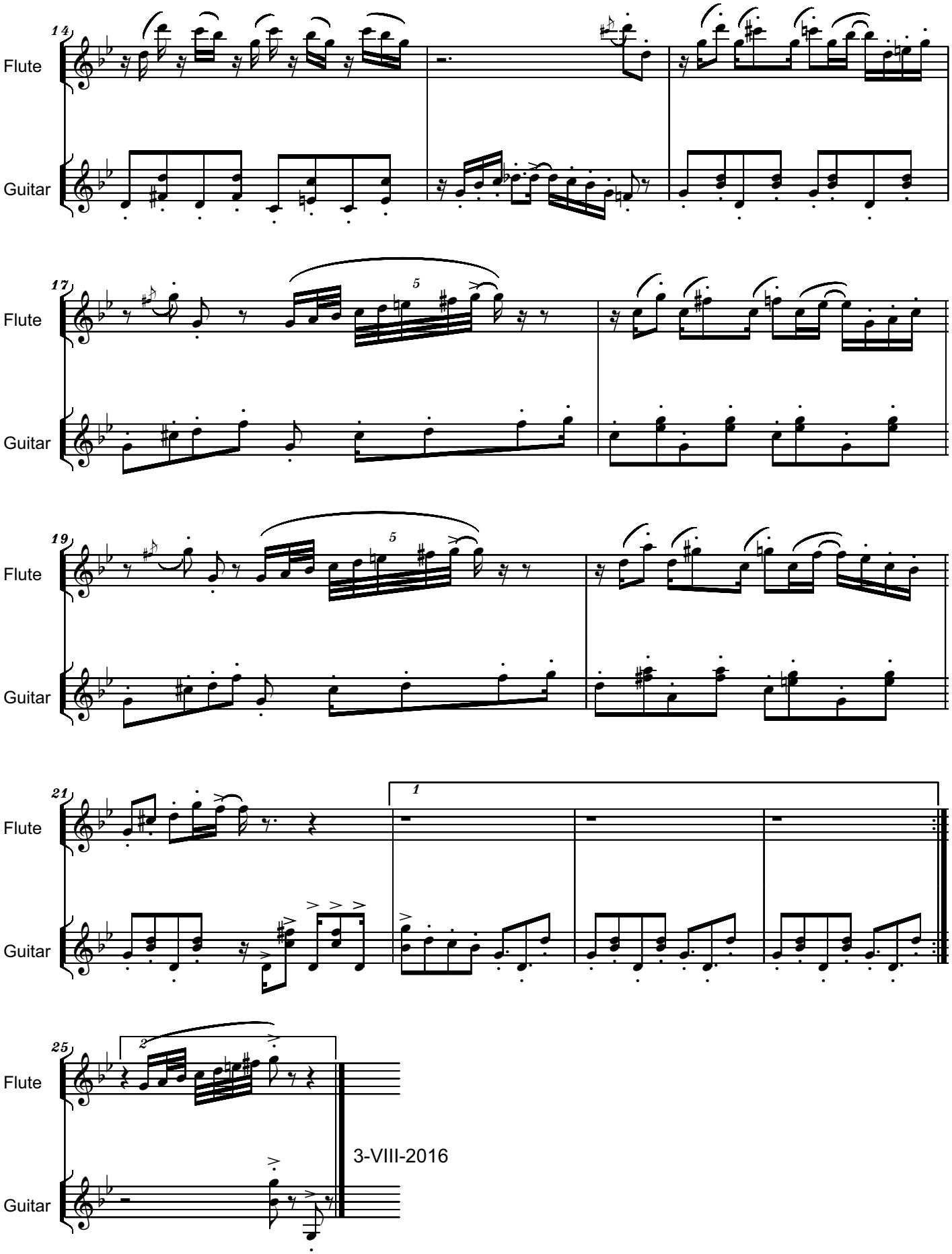
American Pioneers Song 2
- dedicated to Sue and Rich McClellan -

Serban Nichifor

Scherzando
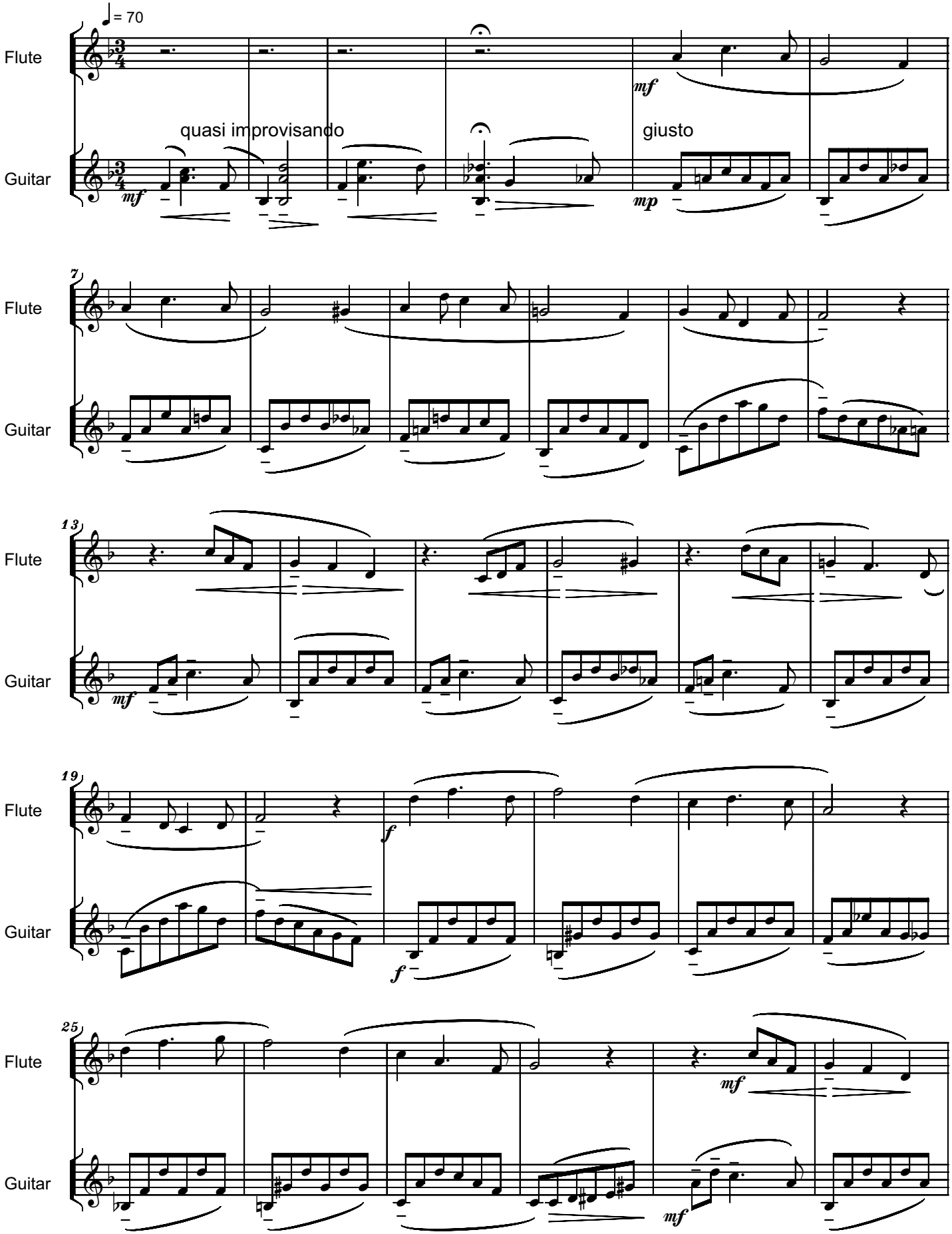


Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)


14
Flute
Guitar
17
5
Flute
Guitar
19
5
Flute
Guitar
21
1
Flute
Guitar
25
2
Flute
3-VIII-2016
Guitar
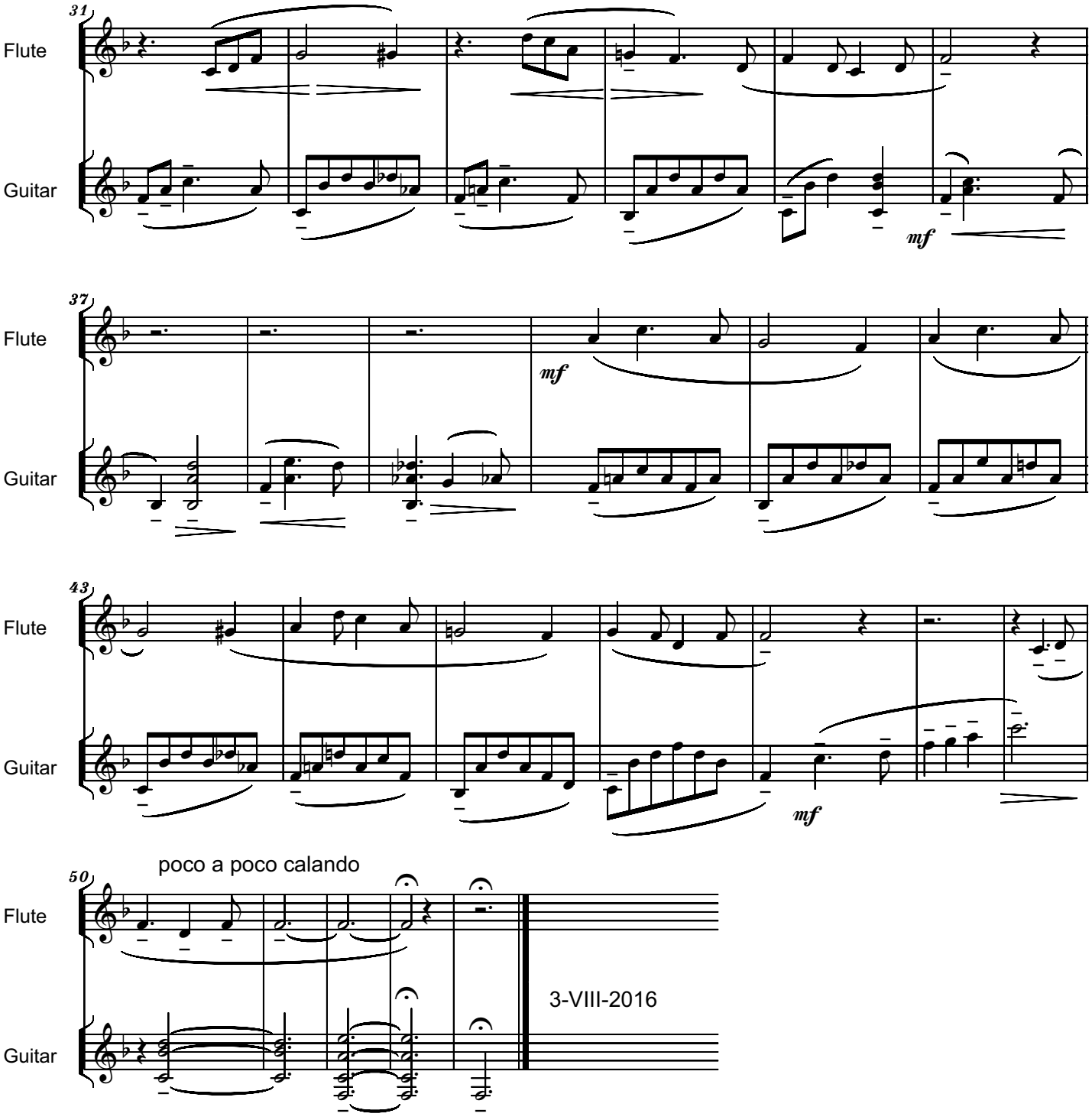
Slow Waltz,
lontano e dolcissimo

American Pioneers Song 3
- dedicated to Sue and Rich McClellan -

Serban Nichifor
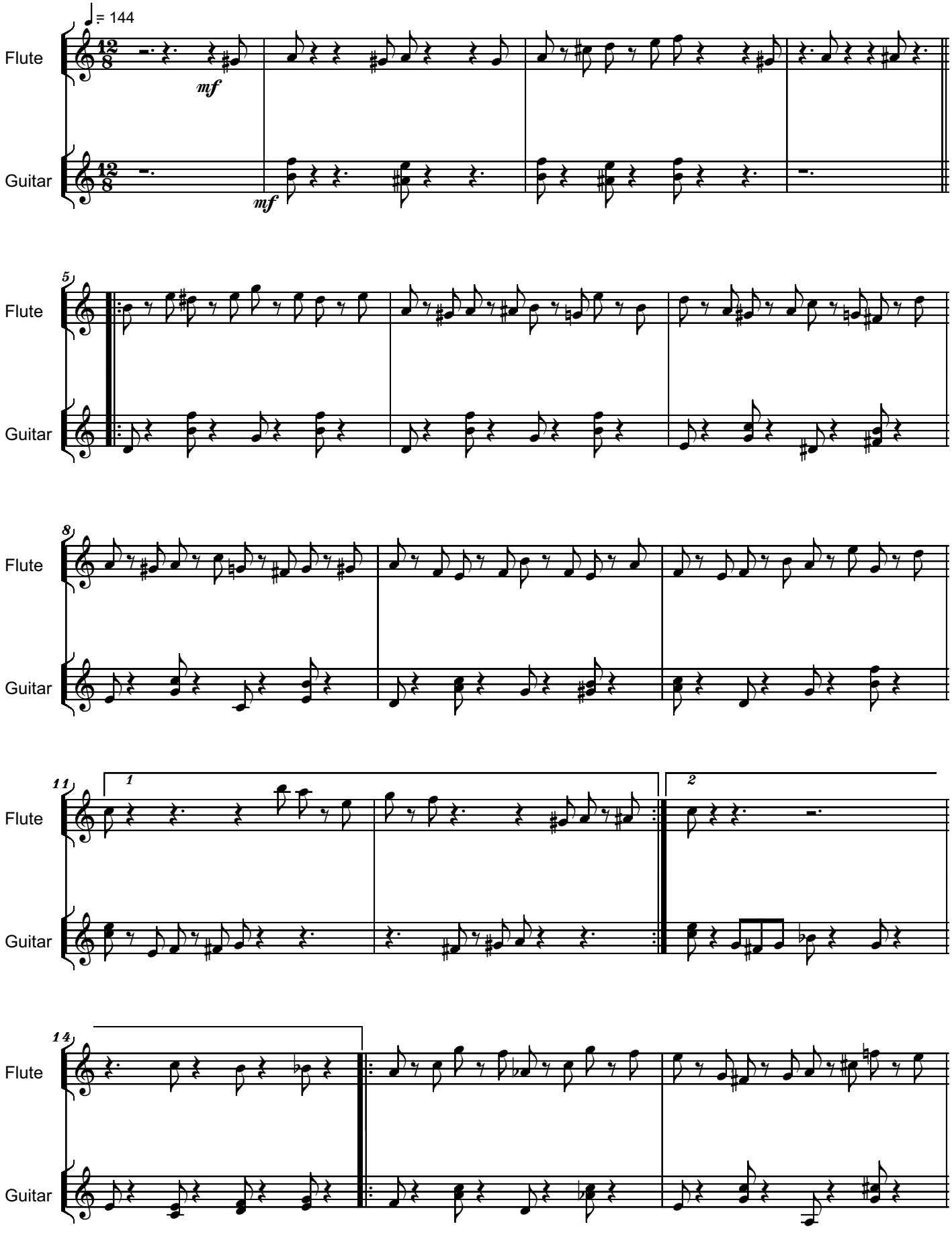


Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)


31
Flute
Guitar
mf
37
Flute
Guitar
mf
43
Flute
Guitar
mf
poco a poco calando
50
Flute
Guitar
3-VIII-2016
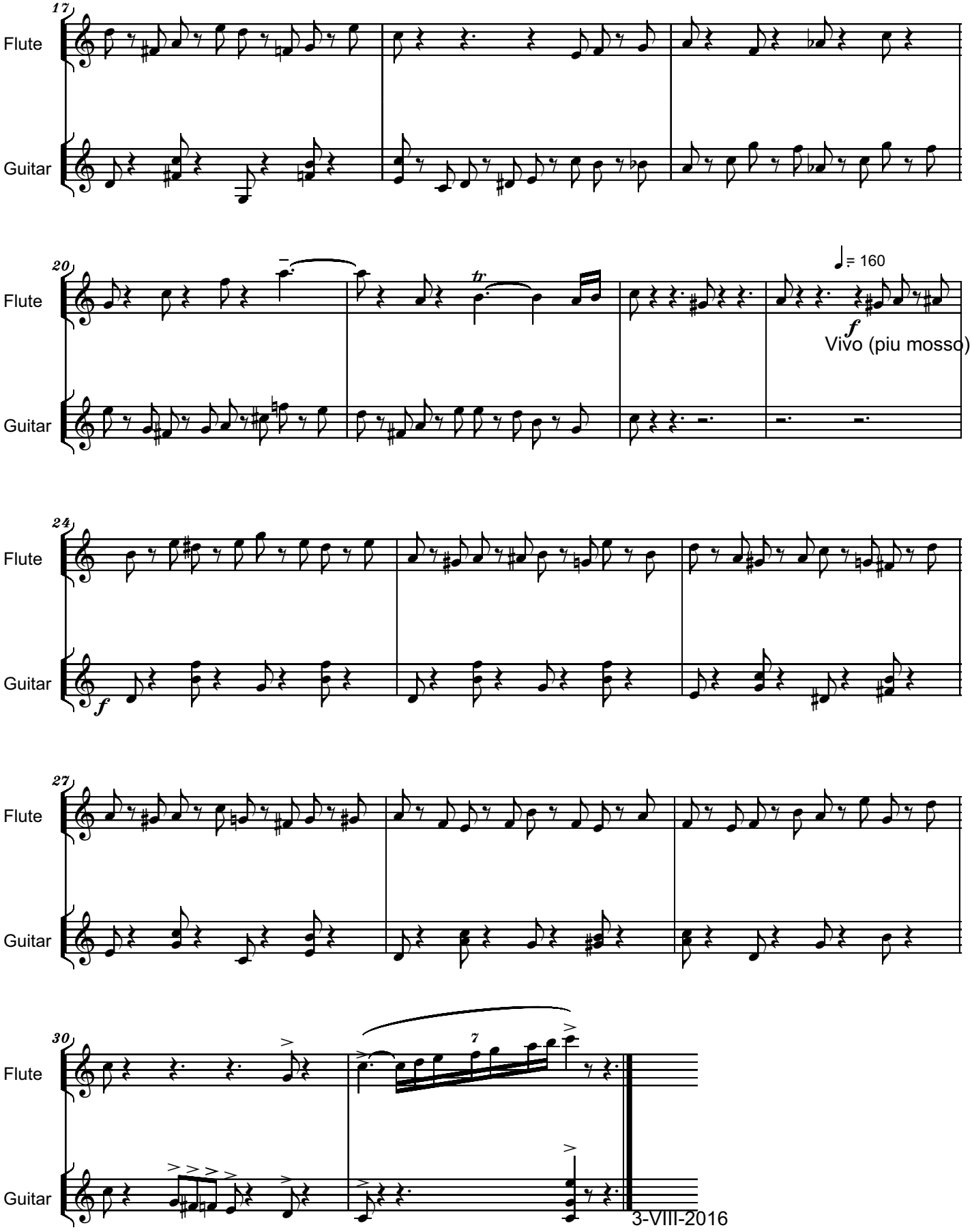
American Pioneers Song 4
- dedicated to Sue and Rich McClellan -

Serban Nichifor

Giocoso



Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)
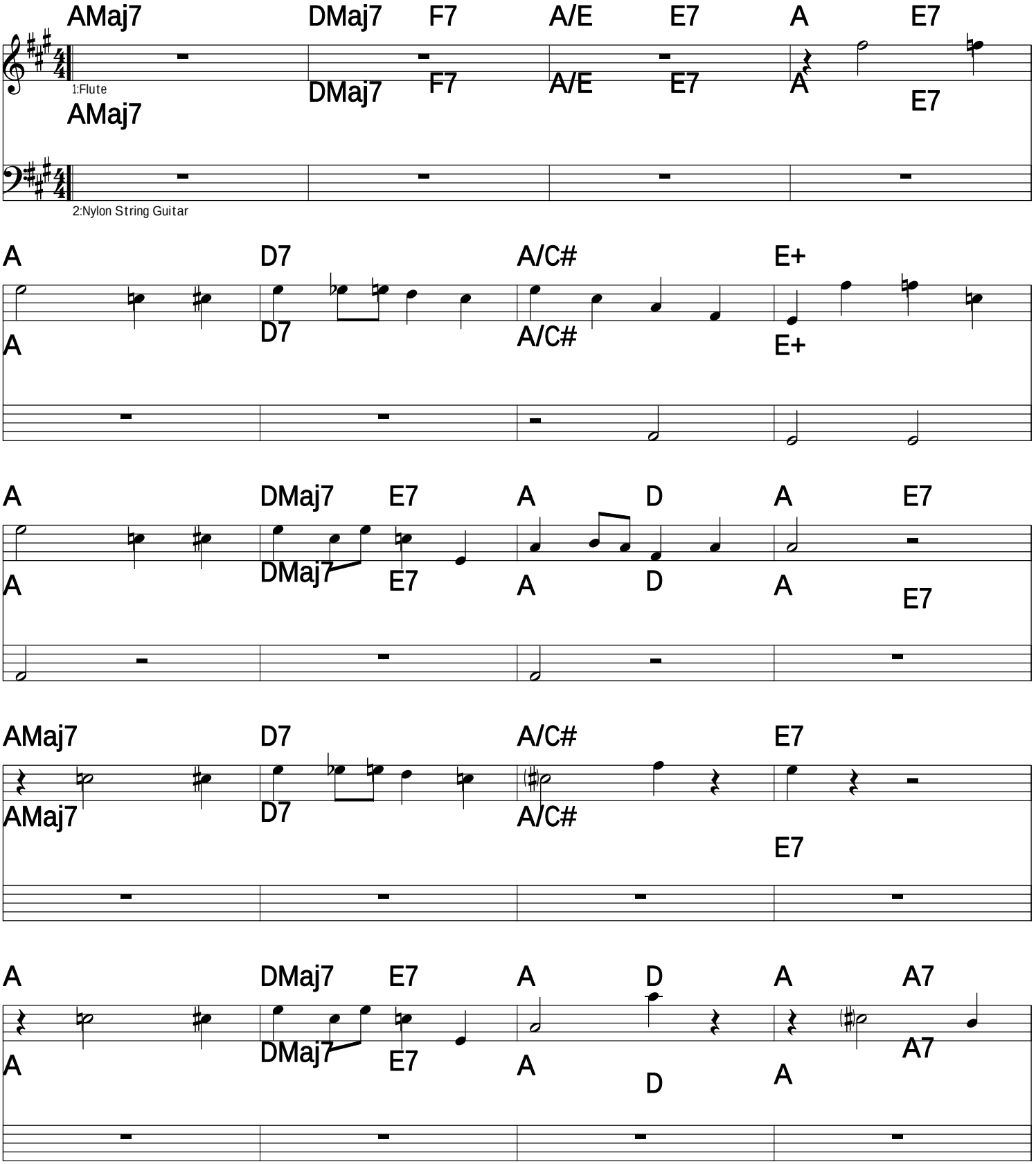

17
Flute
Guitar
20
Flute
Guitar
tr
♩= 160
f
Vivo (piu mosso)
24
Flute
Guitar
f
27
Flute
Guitar
30
Flute
Guitar
7
3-VIII-2016

American Pioneers Song 1
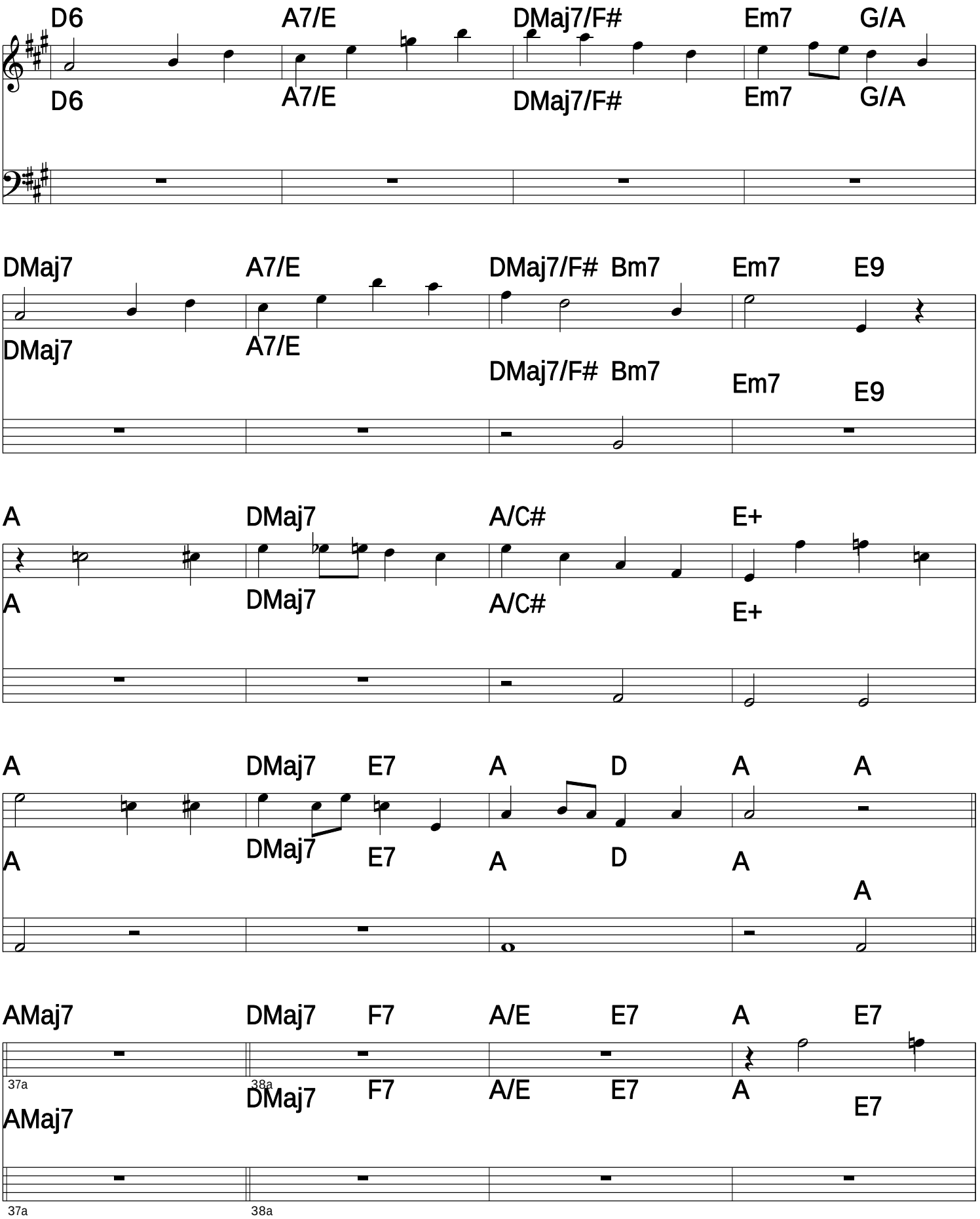
Country
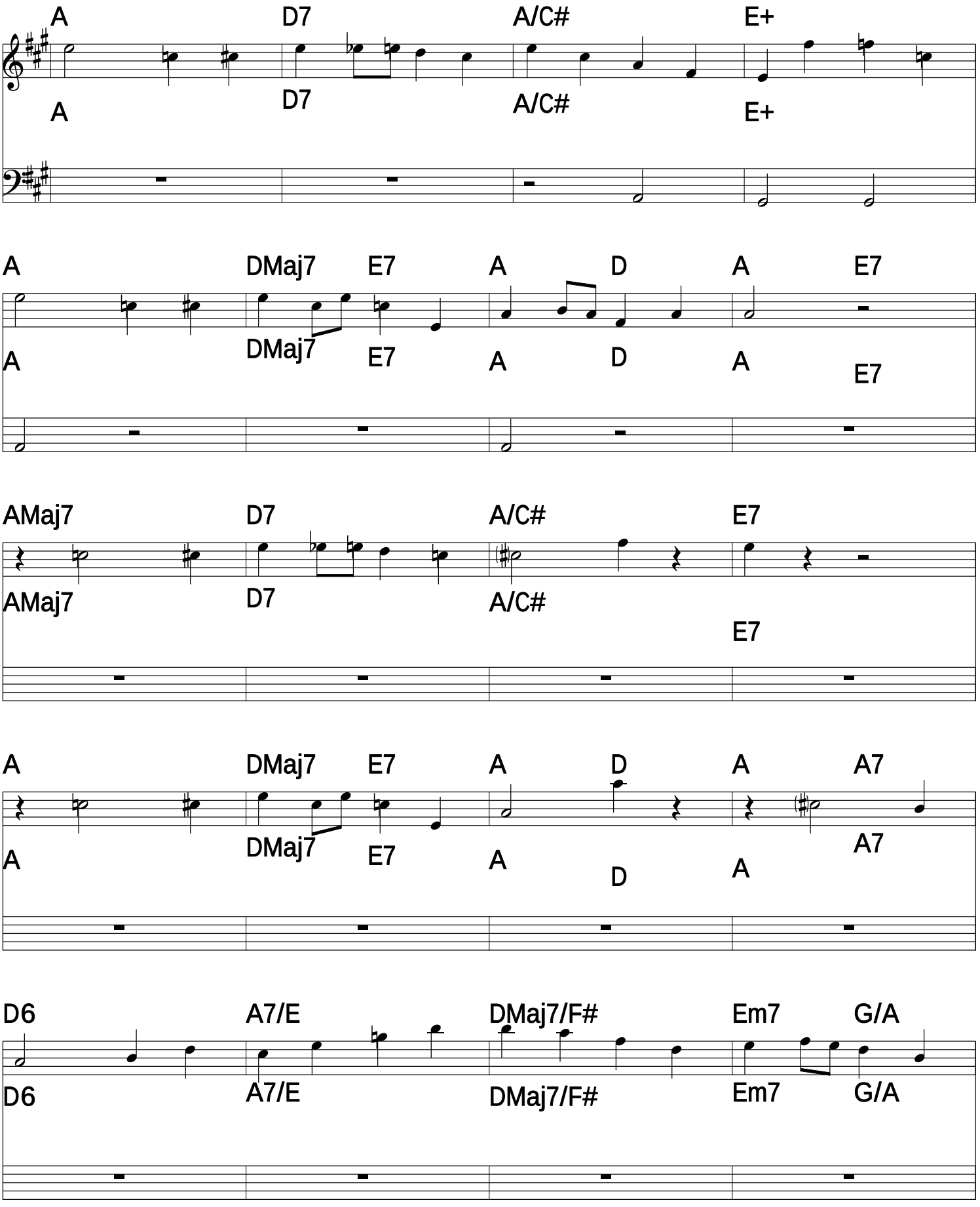
Serban Nichifor
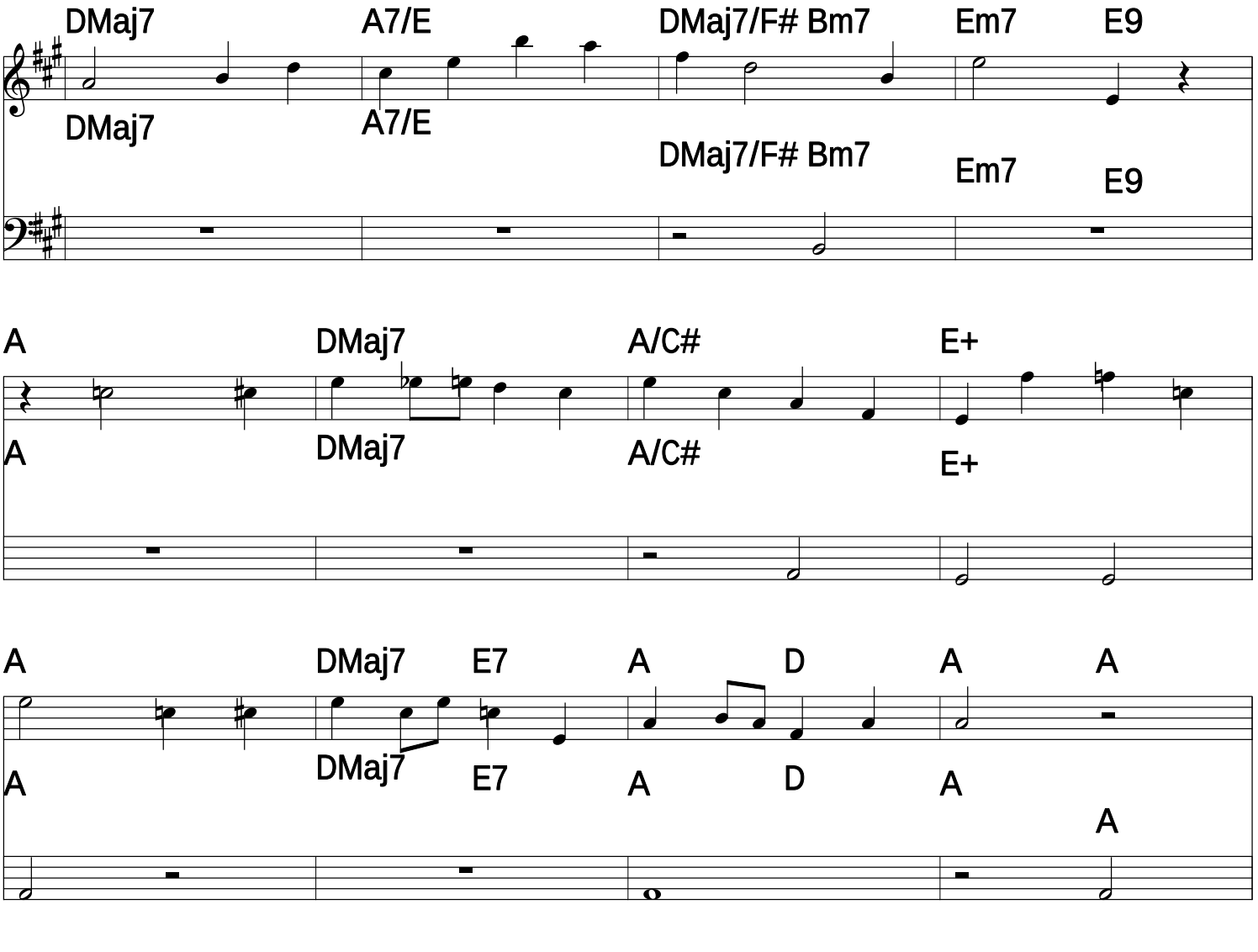
Tempo = 140



2016 by Serban Nichifor (SABAM, UCMR-ADA)


D6
A7/E
DMaj7/F#
Em7
G/A
D6
A7/E
DMaj7/F#
Em7
G/A
DMaj7
A7/E
DMaj7/F#
Bm7
Em7
E9
DMaj7
A7/E
DMaj7/F#
Bm7
Em7
E9
A
DMaj7
A/C#
E+
A
DMaj7
A/C#
E+
A
DMaj7
E7
A
D
A
A
A
DMaj7
E7
A
D
A
A
AMaj7
DMaj7
F7
A/E
E7
A
E7
37a
38a
DMaj7
F7
A/E
E7
A
E7
AMaj7
37a
38a
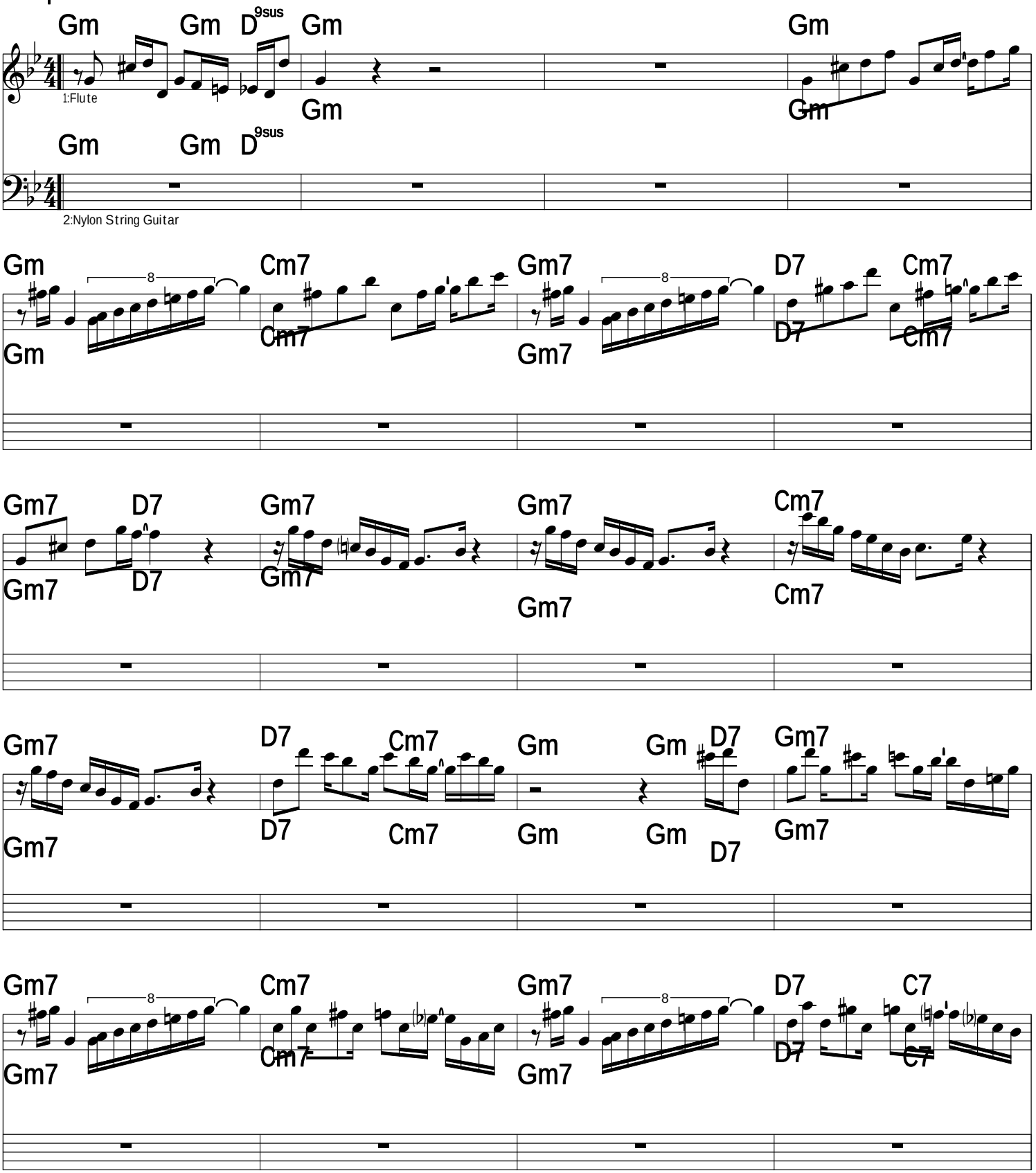

A
D7
A/C#
E+
A
D7
A/C#
E+
A
DMaj7
E7
A
D
A
E7
A
DMaj7
E7
A
D
A
E7
AMaj7
D7
A/C#
E7
AMaj7
D7
A/C#
E7
A
DMaj7
E7
A
D
A
A7
A
DMaj7
E7
A
D
A
A7
D6
A7/E
DMaj7/F#
Em7
G/A
D6
A7/E
DMaj7/F#
Em7
G/A


DMaj7
A7/E
DMaj7/F# Bm7
Em7
E9
DMaj7
A7/E
DMaj7/F# Bm7
Em7
E9
A
DMaj7
A/C#
E+
A
DMaj7
A/C#
E+
A
DMaj7
E7
A
D
A
A
A
DMaj7
E7
A
D
A
A
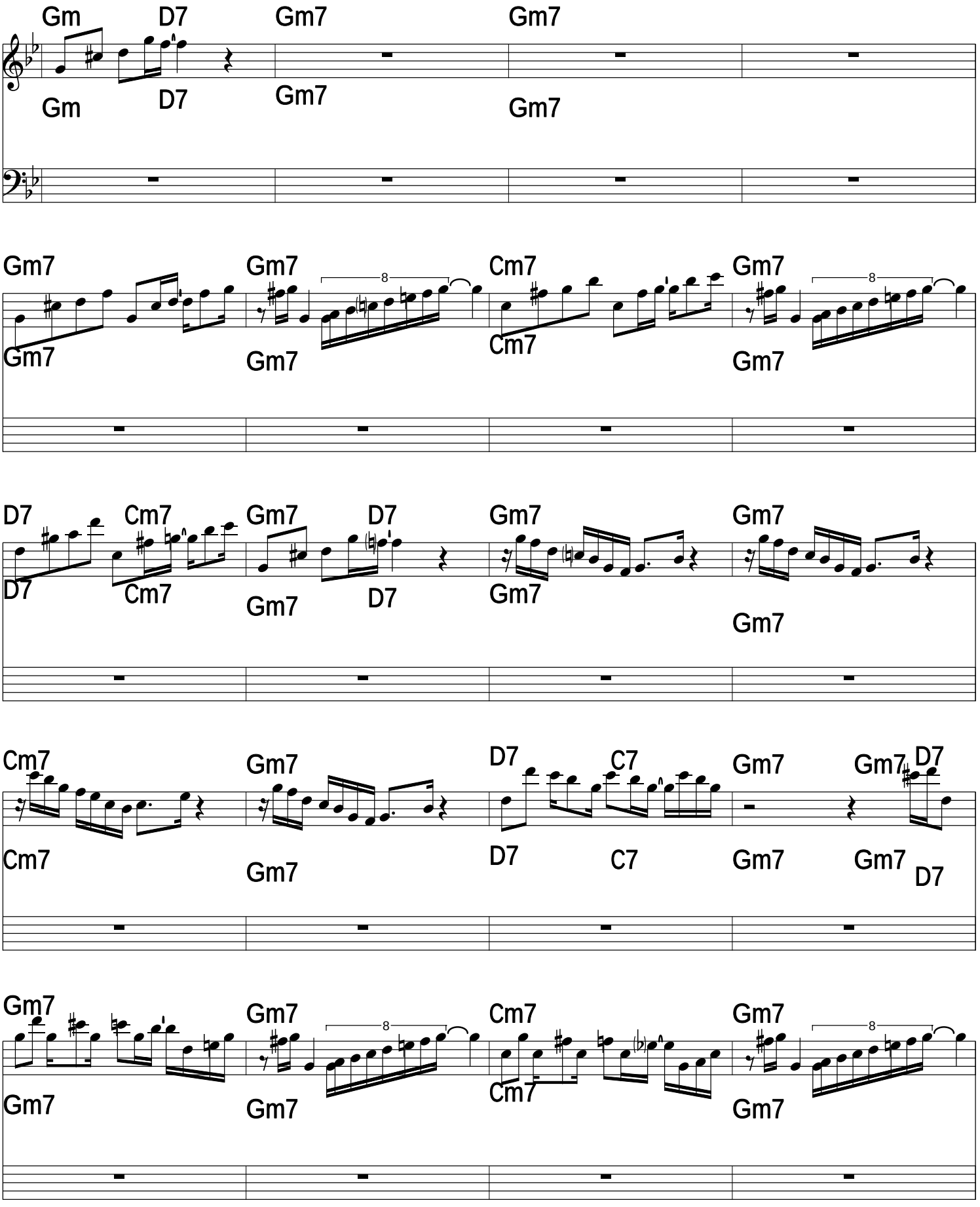
Serban Nichifor: American Pioneers Song 2

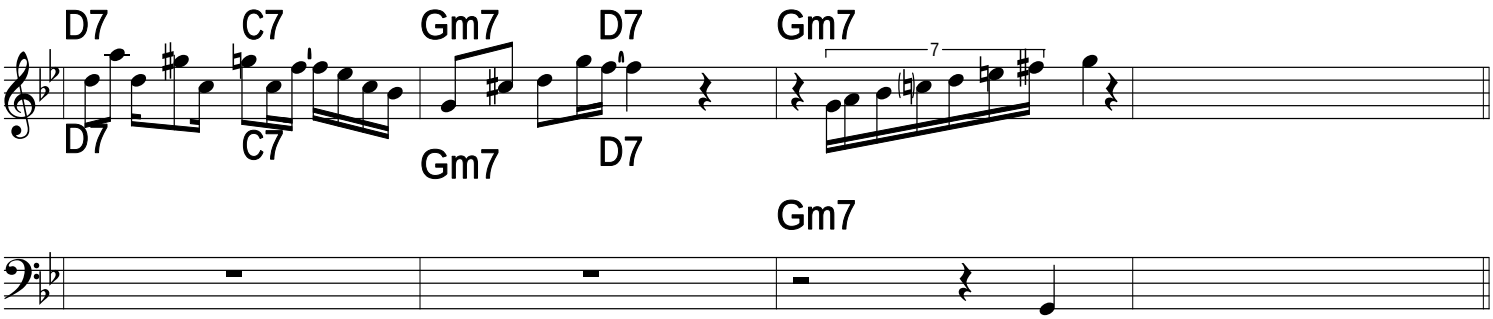
Serban Nichifor

Tempo = 90



2016 by Serban Nichifor (SABAM, UCMR-ADA)


Gm D7 Gm7 Gm7
Gm D7 Gm7 Gm7
Gm7 Gm7 Cm7 Gm7
Gm7 Gm7 Cm7 Gm7
D7 Cm7 Gm7 D7 Gm7 Gm7
D7 Cm7 Gm7 D7 Gm7 Gm7
Cm7 Gm7 D7 C7 Gm7 Gm7 D7
Cm7 Gm7 D7 C7 Gm7 Gm7 D7
Gm7 Gm7 Cm7 Gm7
Gm7 Gm7 Cm7 Gm7
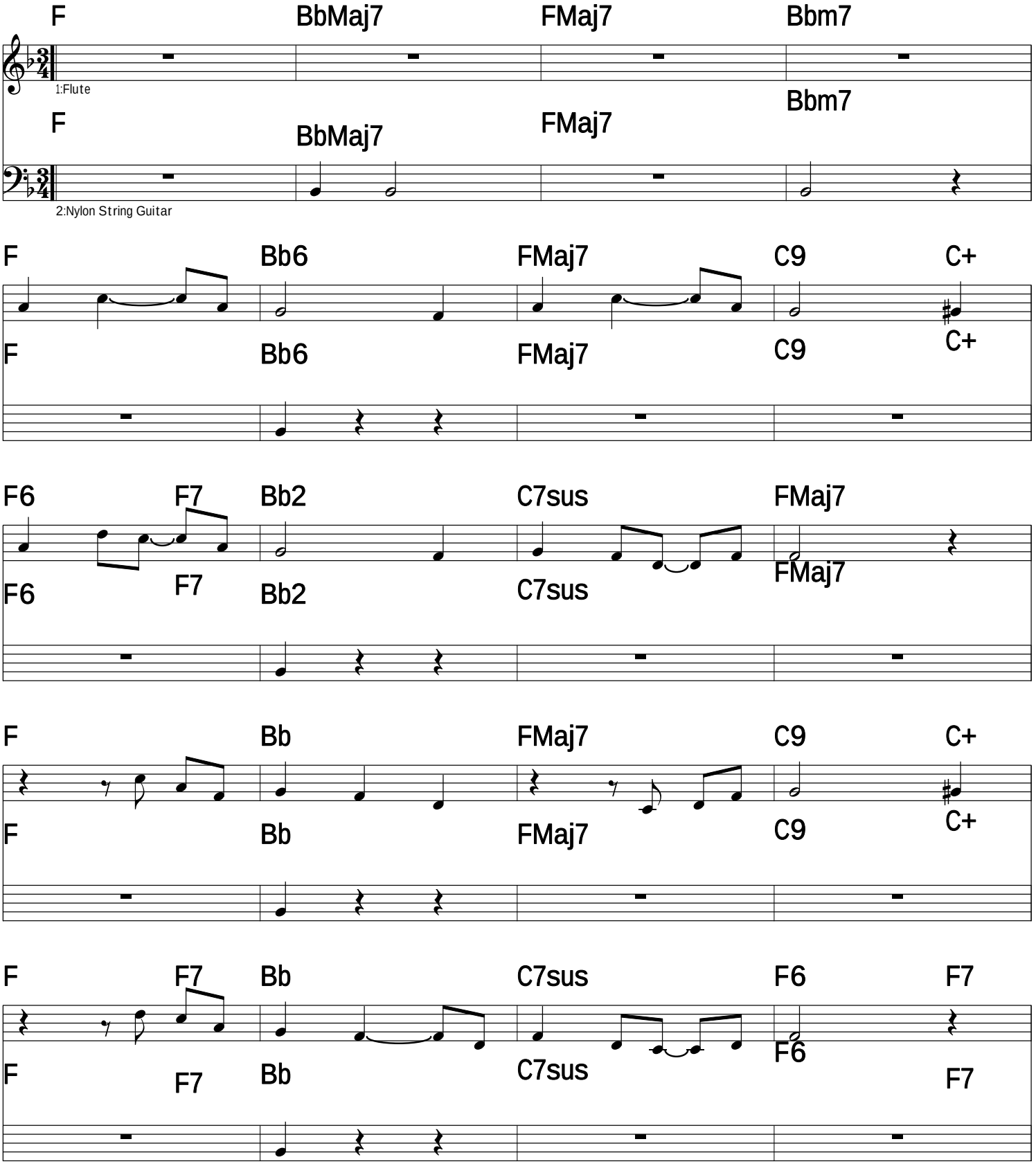

D7
C7
Gm7
D7
Gm7
7
D7
C7
Gm7
D7

Gm7
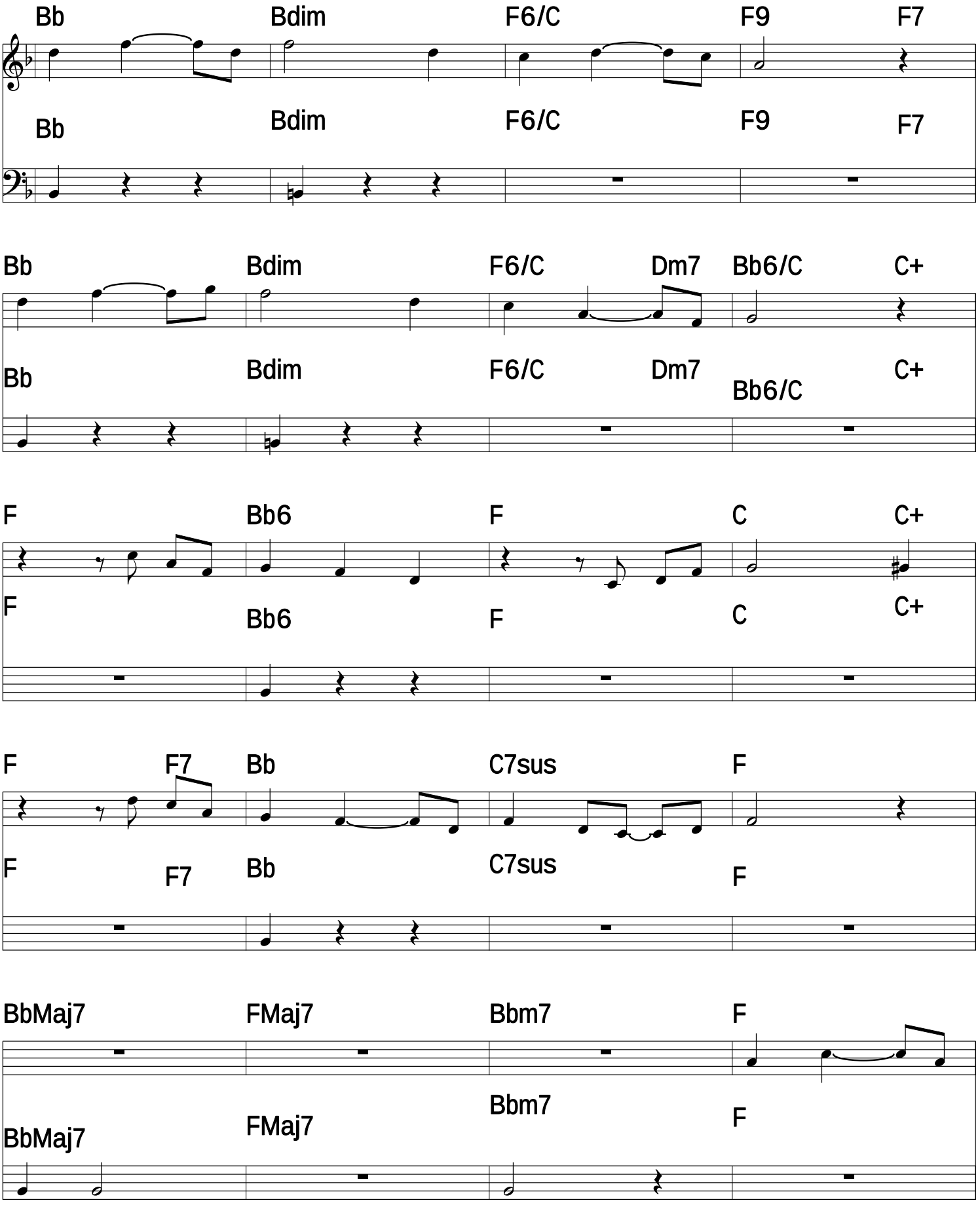
American Pioneers Song 3
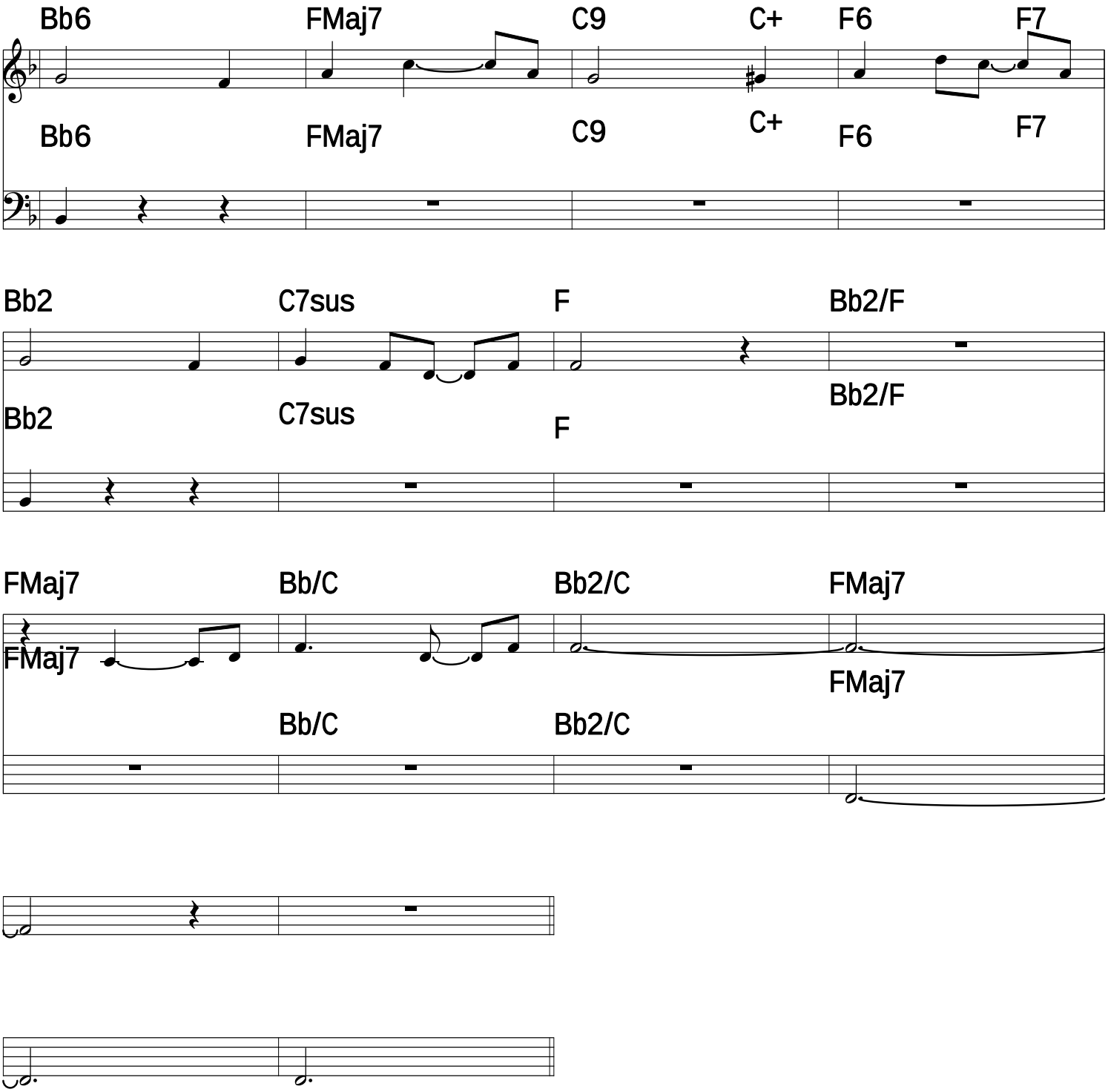
Serban Nichifor

Tempo = 70



2016 by Serban Nichifor (SABAM, UCMR-ADA)


Bb
Bdim
F6/C
F9
F7
Bb
Bdim
F6/C
F9
F7
Bb
Bdim
F6/C
Dm7
Bb6/C
C+
Bb
Bdim
F6/C
Dm7
Bb6/C
C+
F
Bb6
F
C
C+
F
Bb6
F
C
C+
F
F7
Bb
C7sus
F
F
F7
Bb
C7sus
F
BbMaj7
FMaj7
Bbm7
F
Bbm7
BbMaj7
FMaj7
F
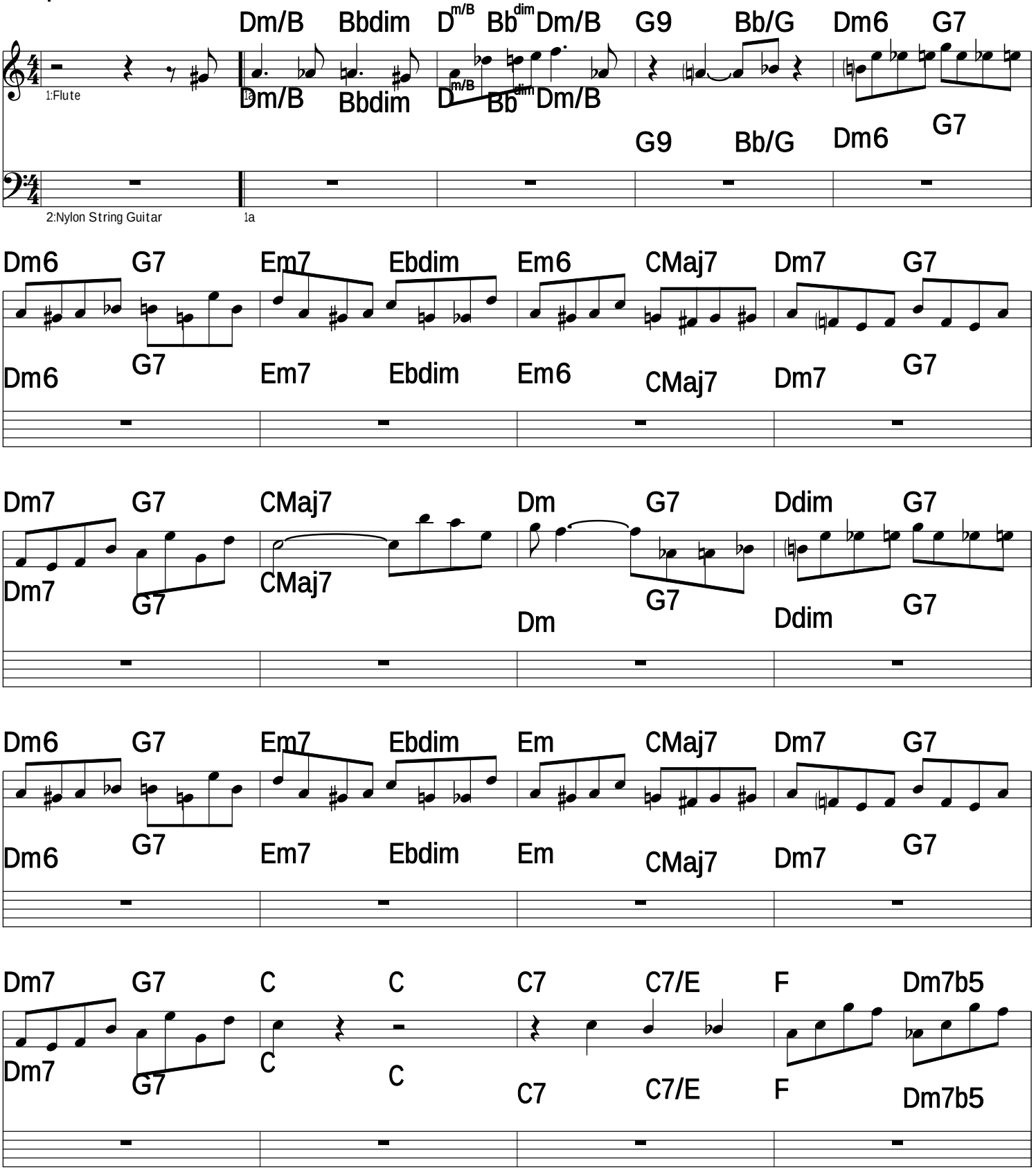

Bb6
FMaj7
C9
C+
F6
F7
Bb6
FMaj7
C9
C+
F6
F7
Bb2
C7sus
F
Bb2/F
Bb2
C7sus
F
Bb2/F
FMaj7
Bb/C
Bb2/C
FMaj7
FMaj7
Bb/C
Bb2/C
FMaj7

Serban Nichifor: American Pioneers Song 4
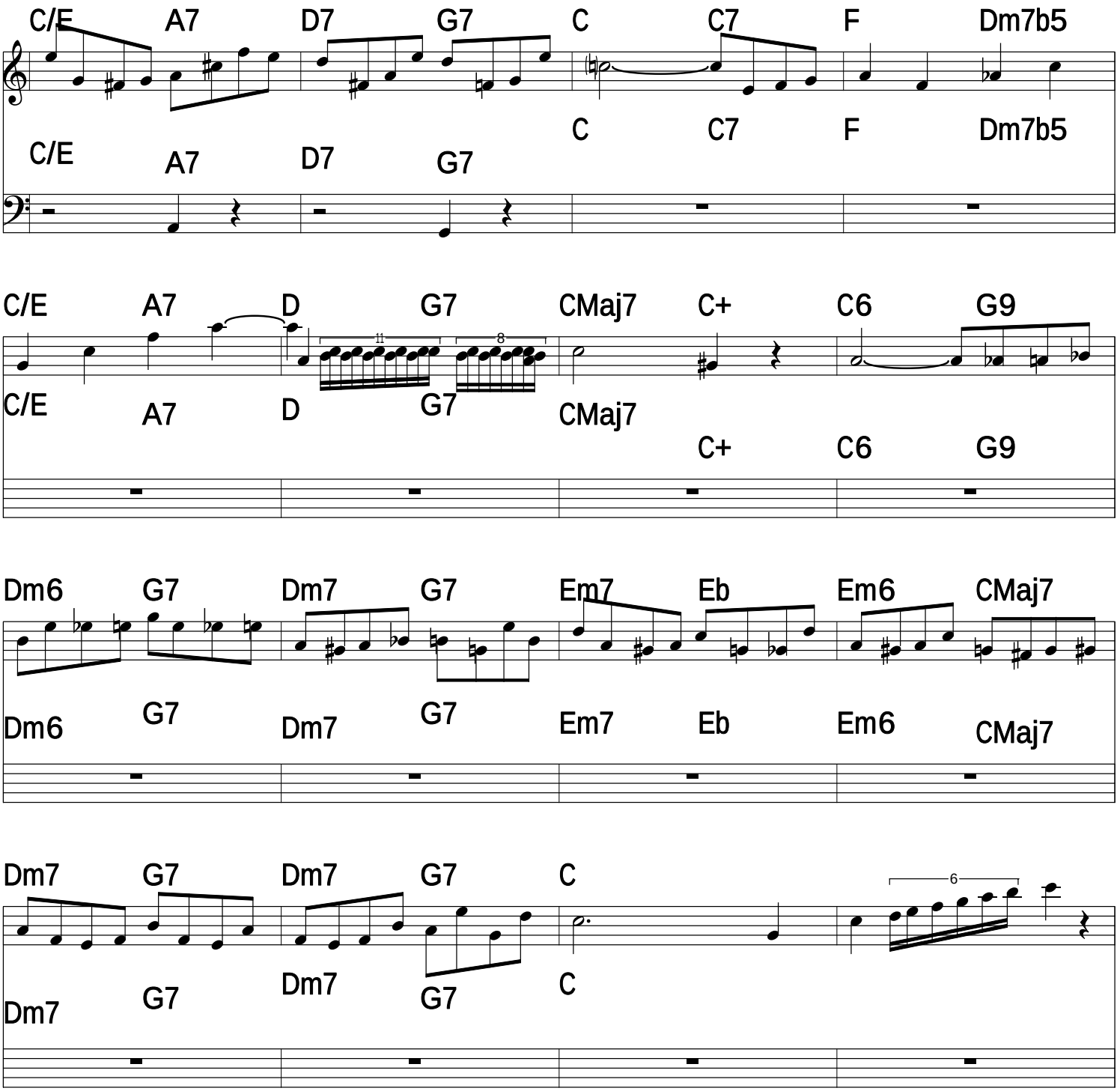
Country

Serban Nichifor

Tempo = 144
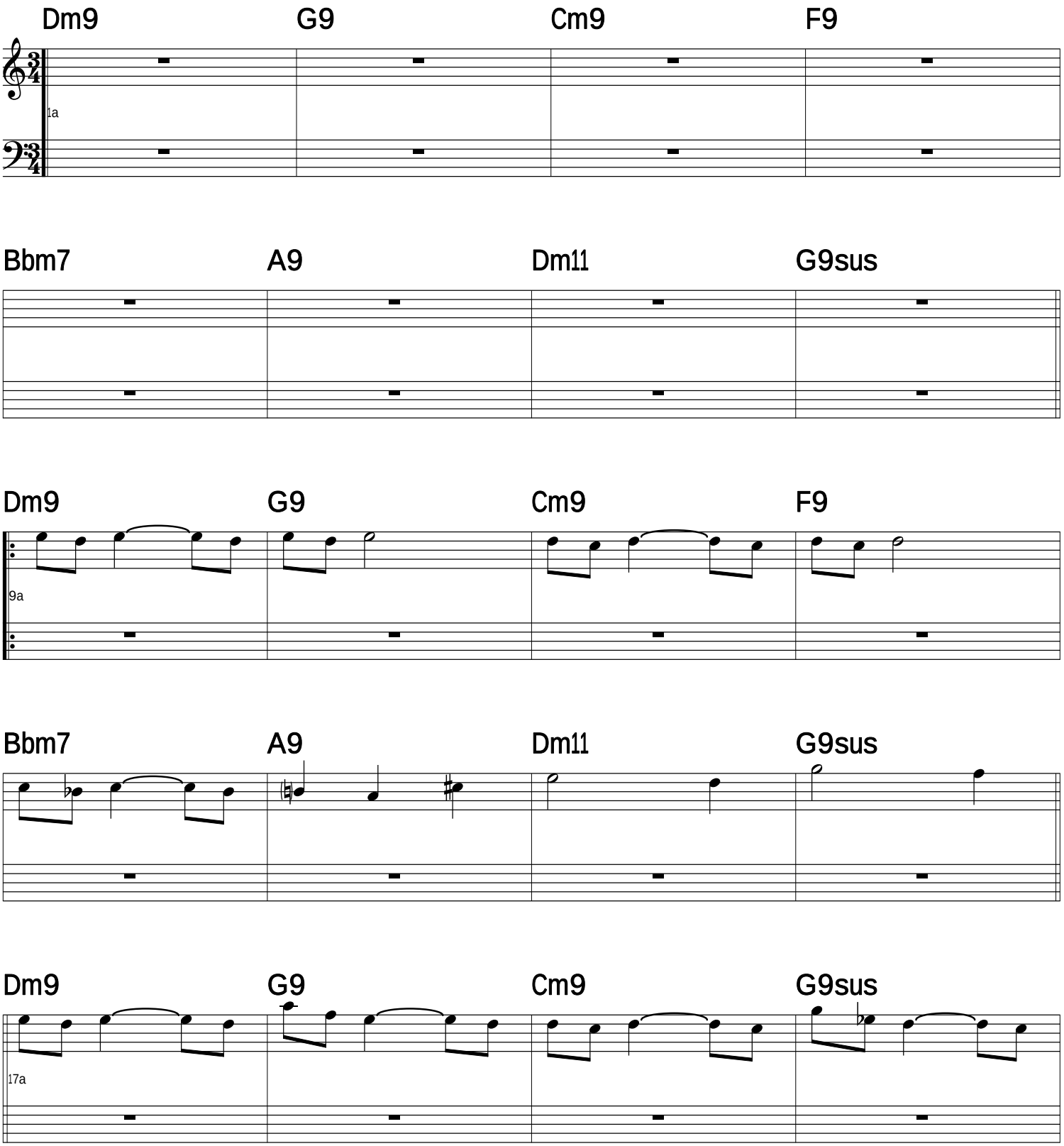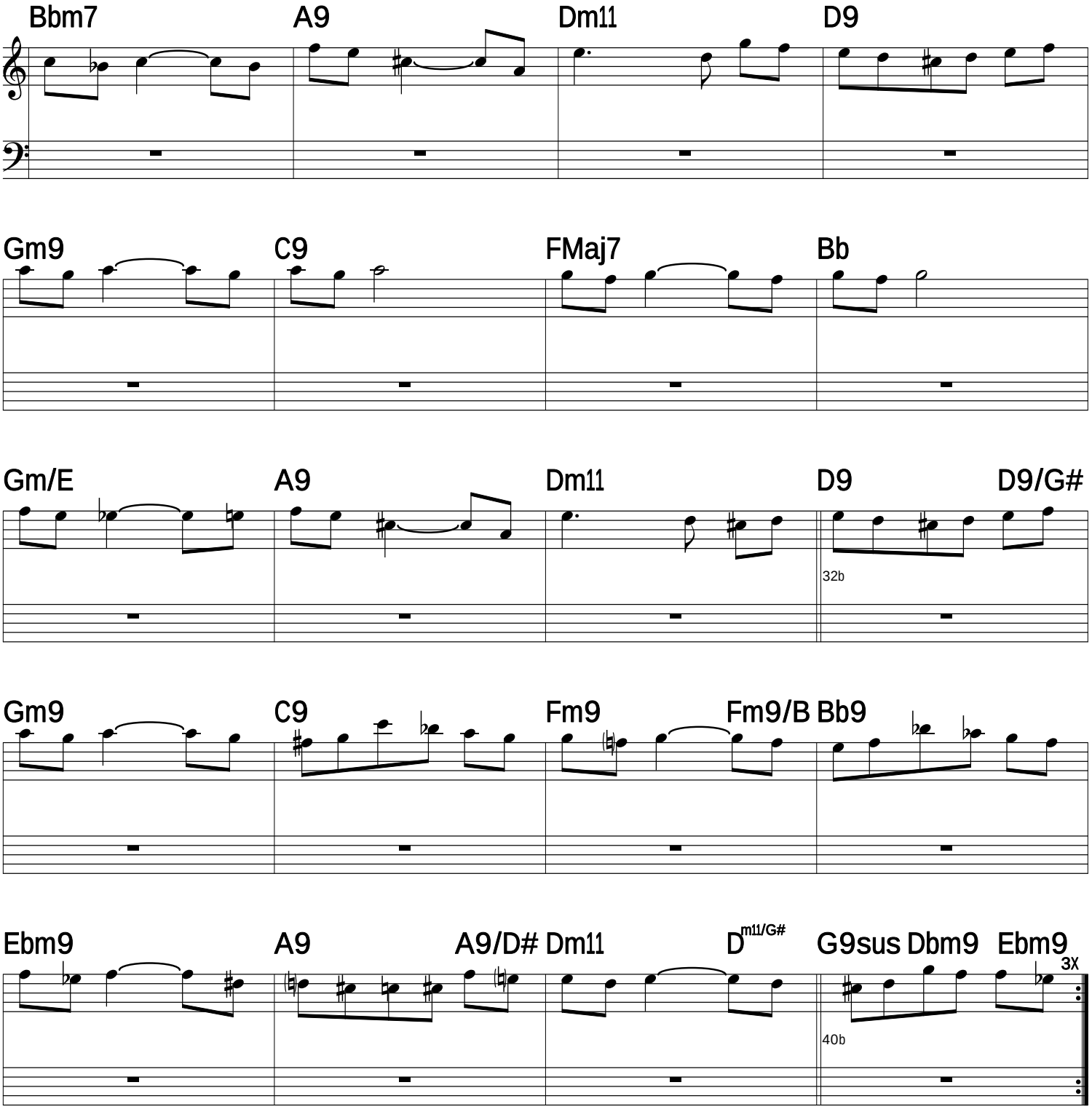


2016 by Serban Nichifor (SABAM, UCMR-ADA)


C/E A7 D7 G7 C C7 F Dm7b5
C/E A7 D7 G7 C C7 F Dm7b5
C/E A7 D G7 CMaj7 C+ C6 G9
C/E A7 D G7 CMaj7 C+ C6 G9
Dm6 G7 Dm7 G7 Em7 Eb Em6 CMaj7
Dm6 G7 Dm7 G7 Em7 Eb Em6 CMaj7
Dm7 G7 Dm7 G7 C
Dm7 G7 Dm7 G7 C

Serban Nichifor: Liberte

Tempo = 90
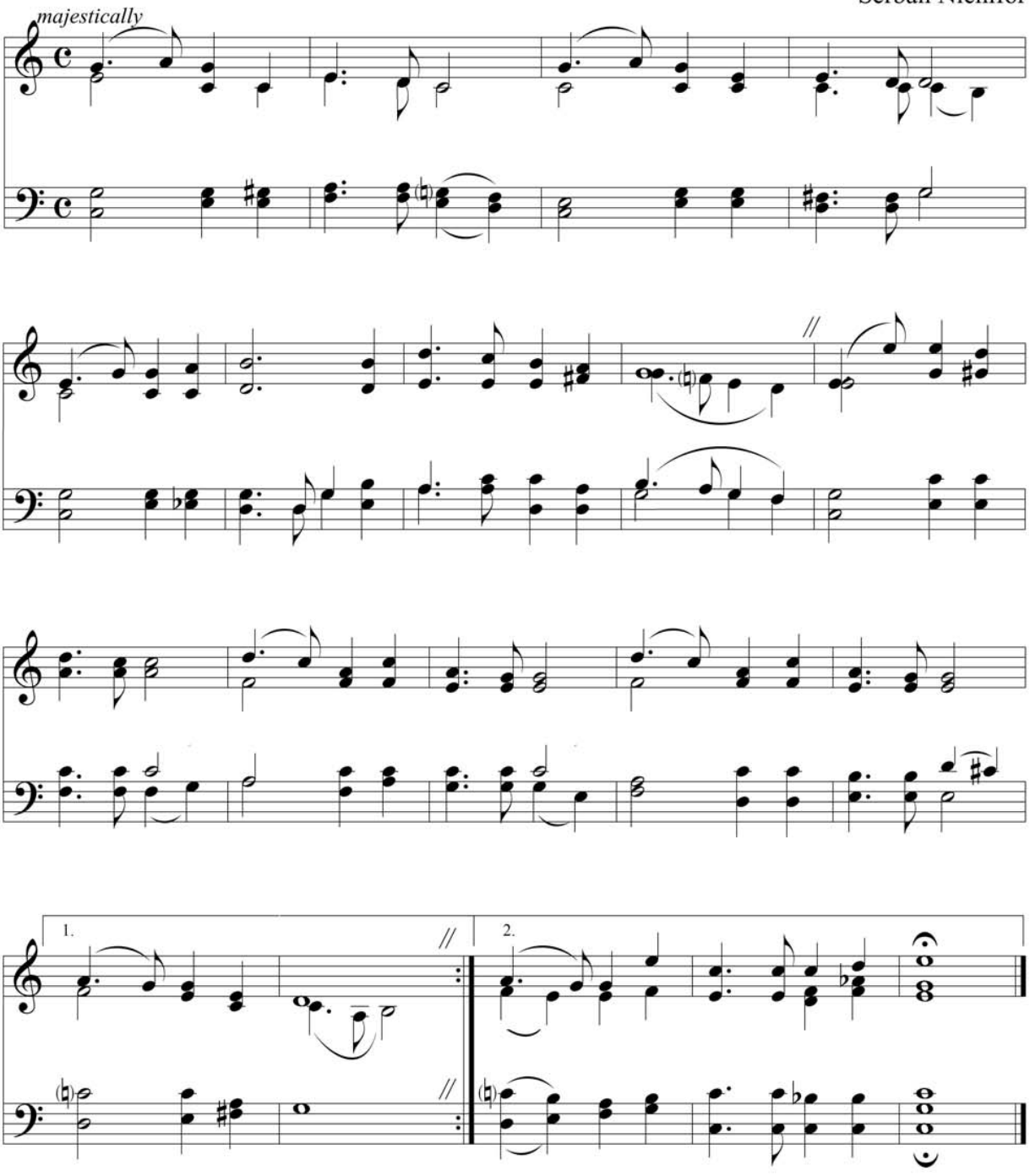



Bbm7
A9
Dm11
D9
Gm9
C9
FMaj7
Bb
Gm/E
A9
Dm11
D9
D9/G#
32b
Gm9
C9
Fm9
Fm9/B
Bb9
Ebm9
A9
A9/D#
Dm11
Dm11/G#
G9sus
Dbm9
Ebm9
3X
40b

God Bless Our Prophet Dear

for handbell choir

music by
Serban Nichifor



© **2016** by Serban Nichifor.

SERBAN NICHIFOR

1804

Music for the anniversary of George Sand and Joseph-Marie Jacquard

1.) Un portrait de George Sand (5:15)
2.) Jacquardiana (4:41)

Institut International de Musique Electroacoustique
Bourges (France), 2004

Copyright (c) 2004 by Serban Nichifor
(SABAM, UCMR-ADA)



GEORGE SAND

MIDI tracks generated with *MIDImage* software



From l. to r.:

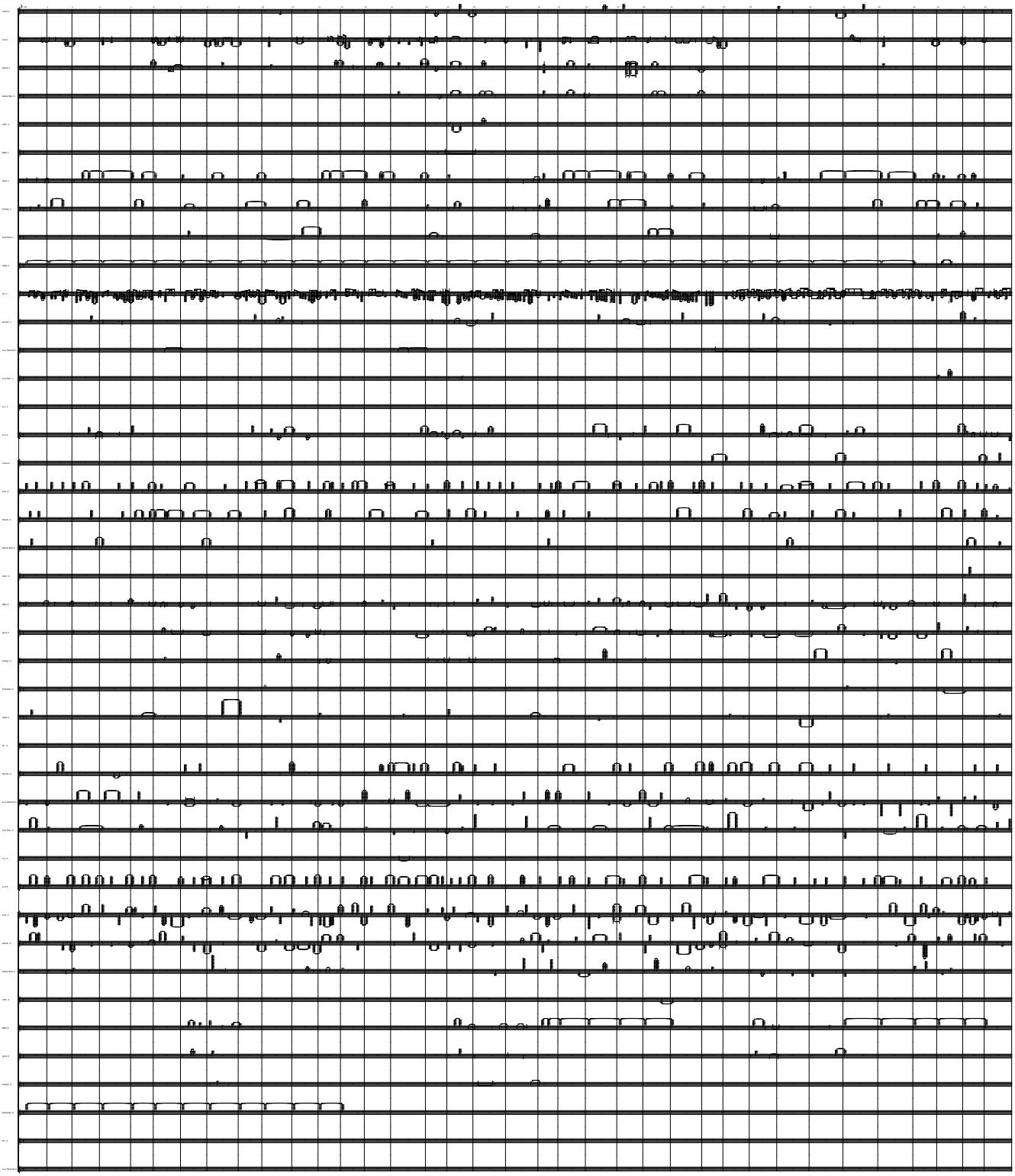
Daniel Wojcik (USA), the creator of "MIDImage" software,
Liana Alexandra and Serban Nichfor
National University of Music Bucharest,
December 11, 2004

"1804"

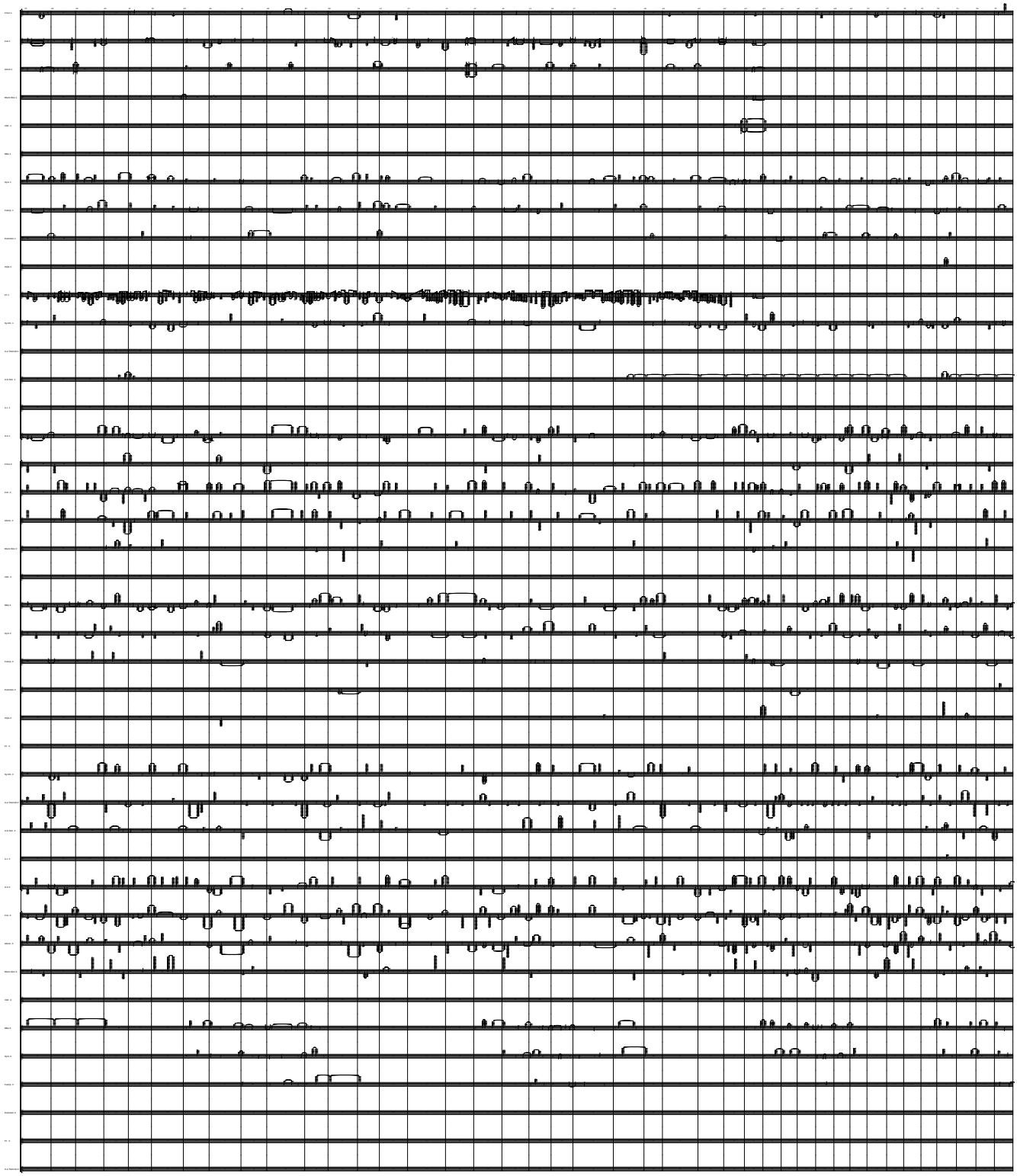
Lontano

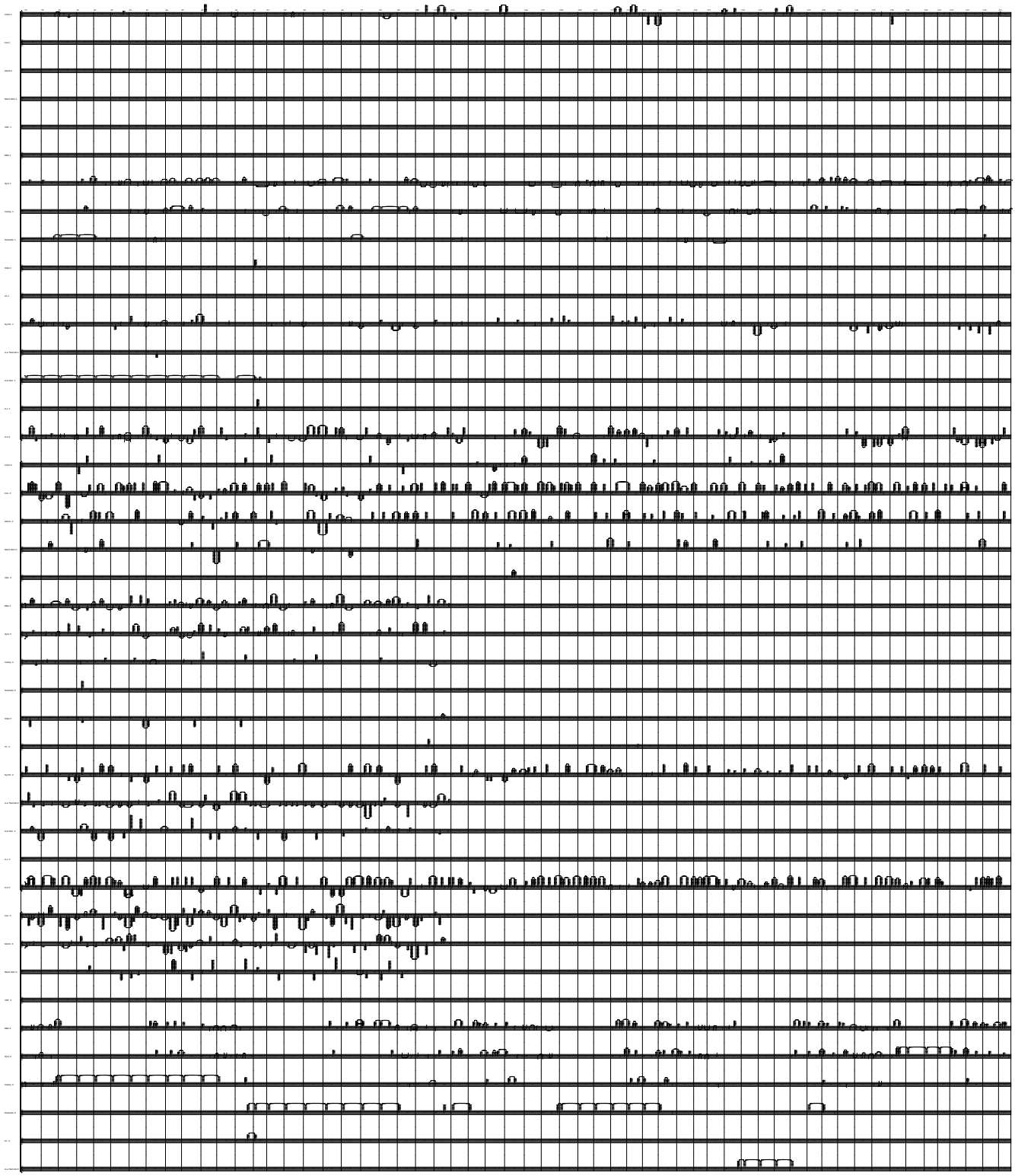
1.) UN PORTRAIT DE GEORGE SAND

Serban NICHIFOR

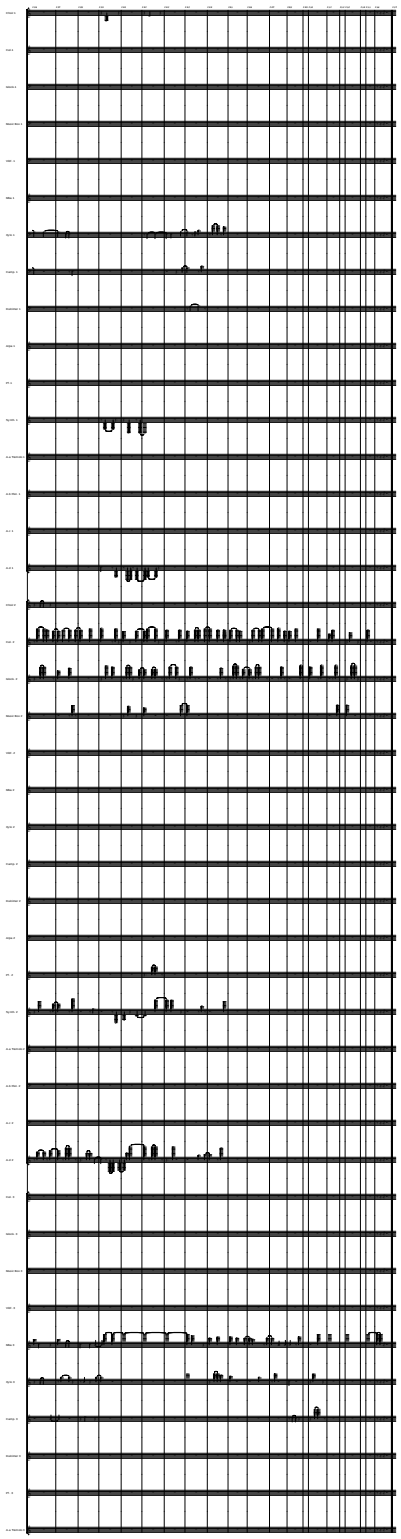


Copyright (c) 2004 by Serban Nichifor (SABAM)





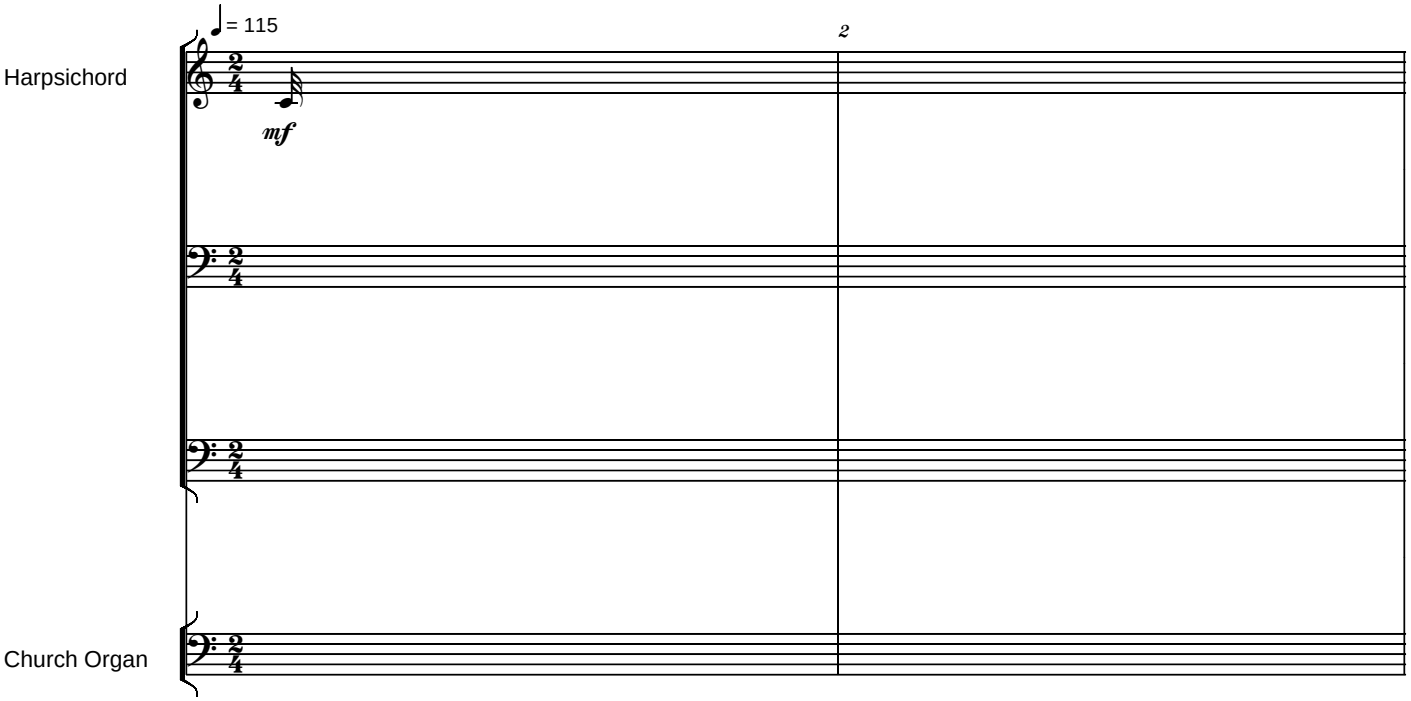
File: I.) UN PORTRAIT DE GEORGE SANDscurt!!!!!PRINT

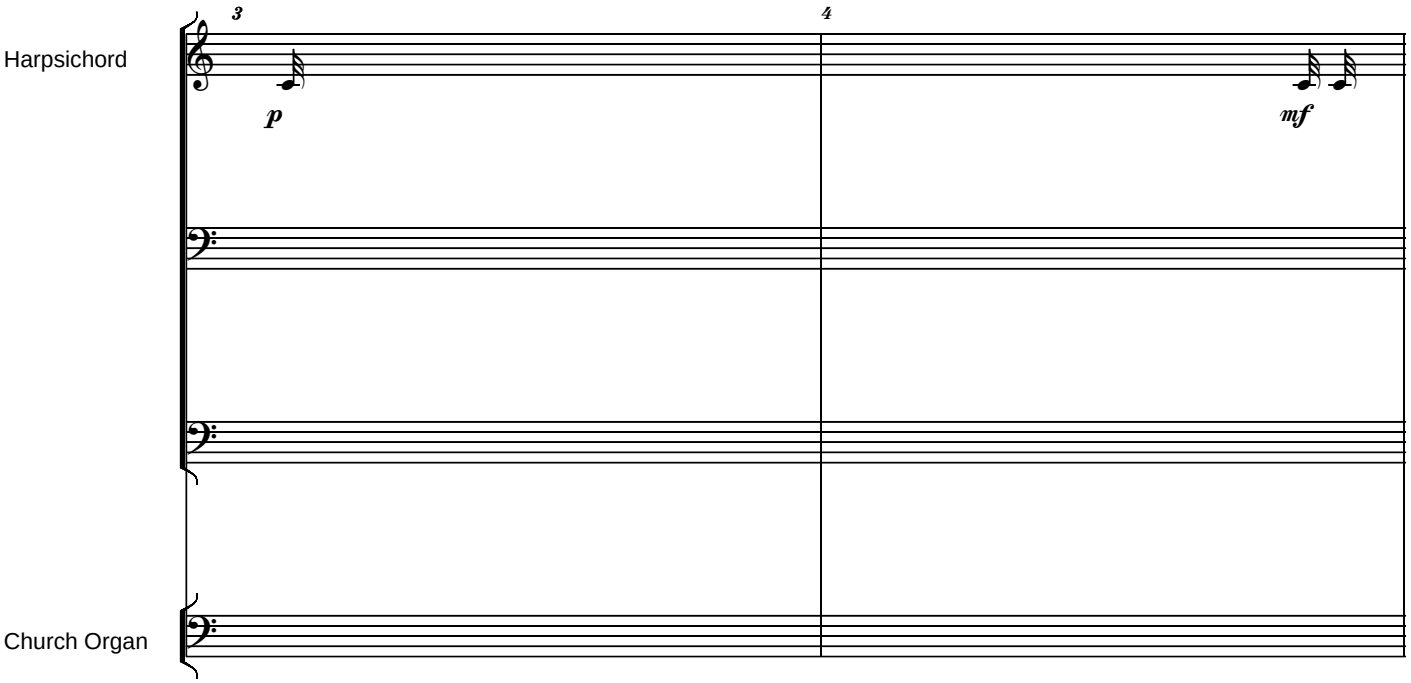


2.) JACQUADIANA
- en hommage a Joseph-Marie Jacquard, inventeur du métier à tisser automatisé (1804) -

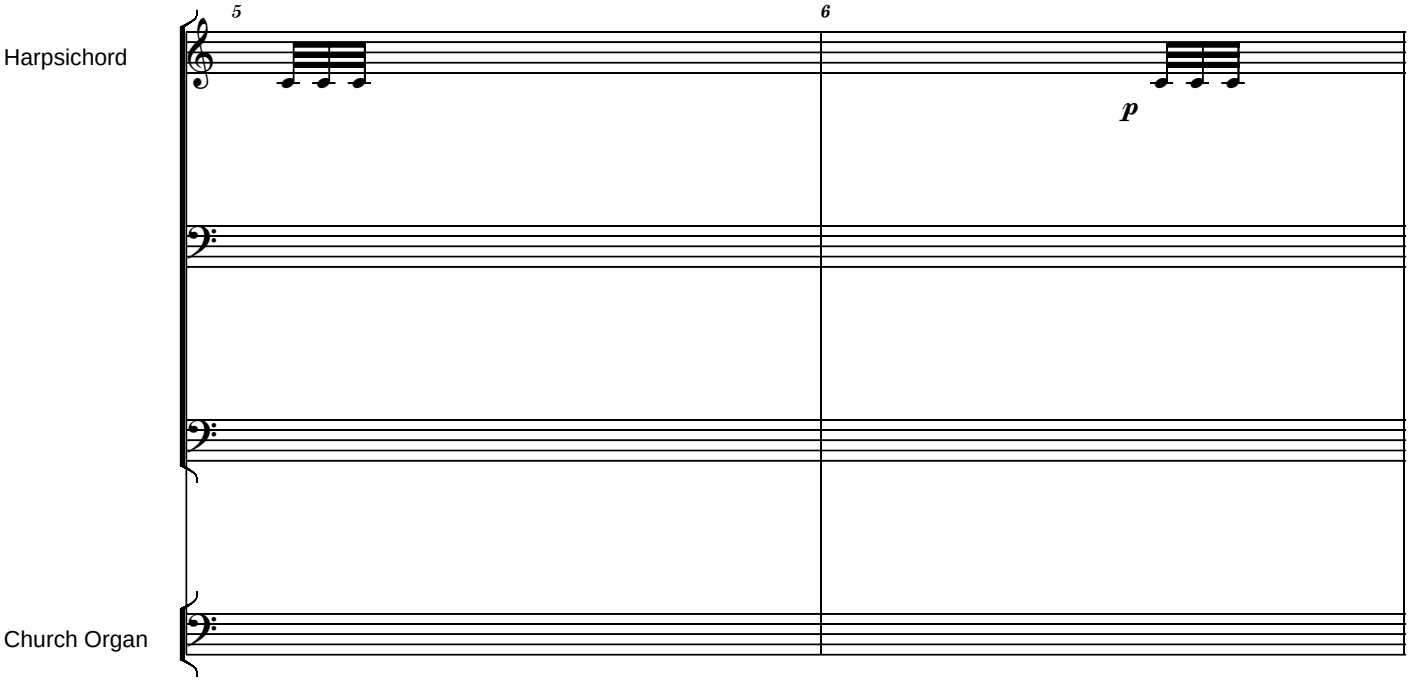
Serban Nichifor
(2004)

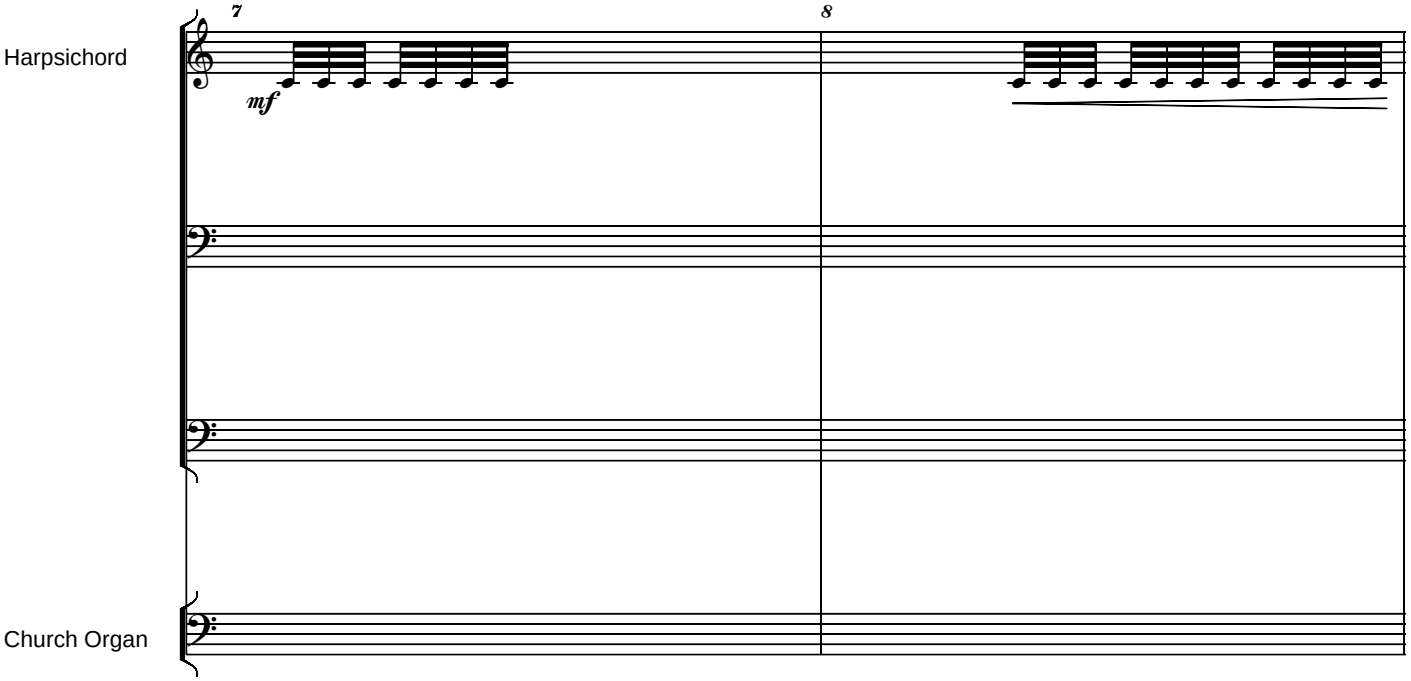
Vivo

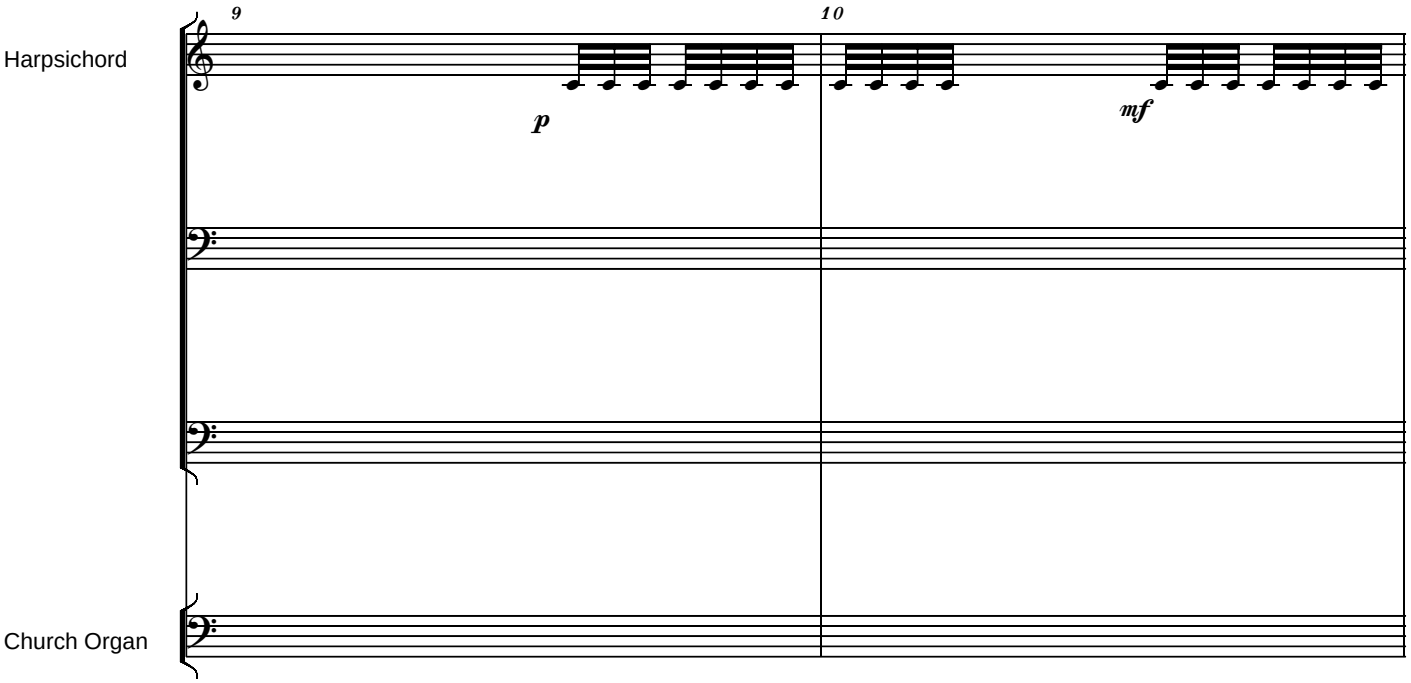


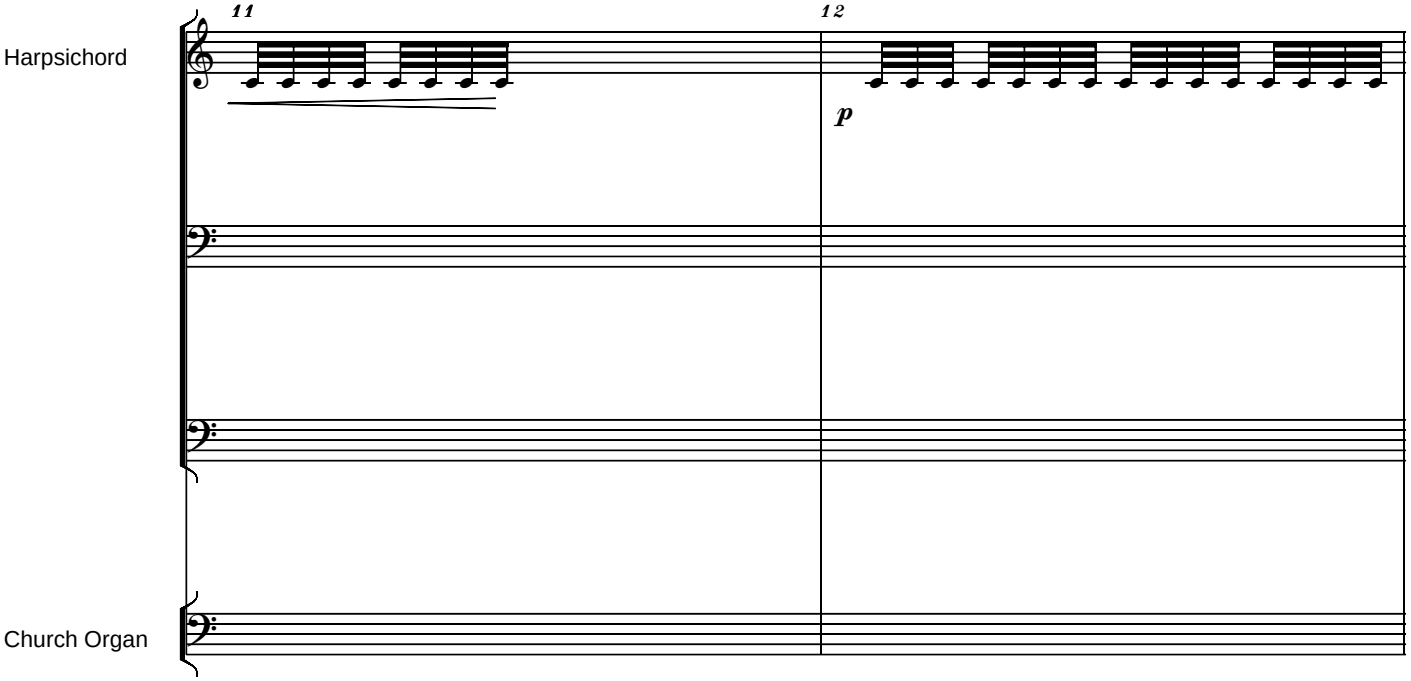


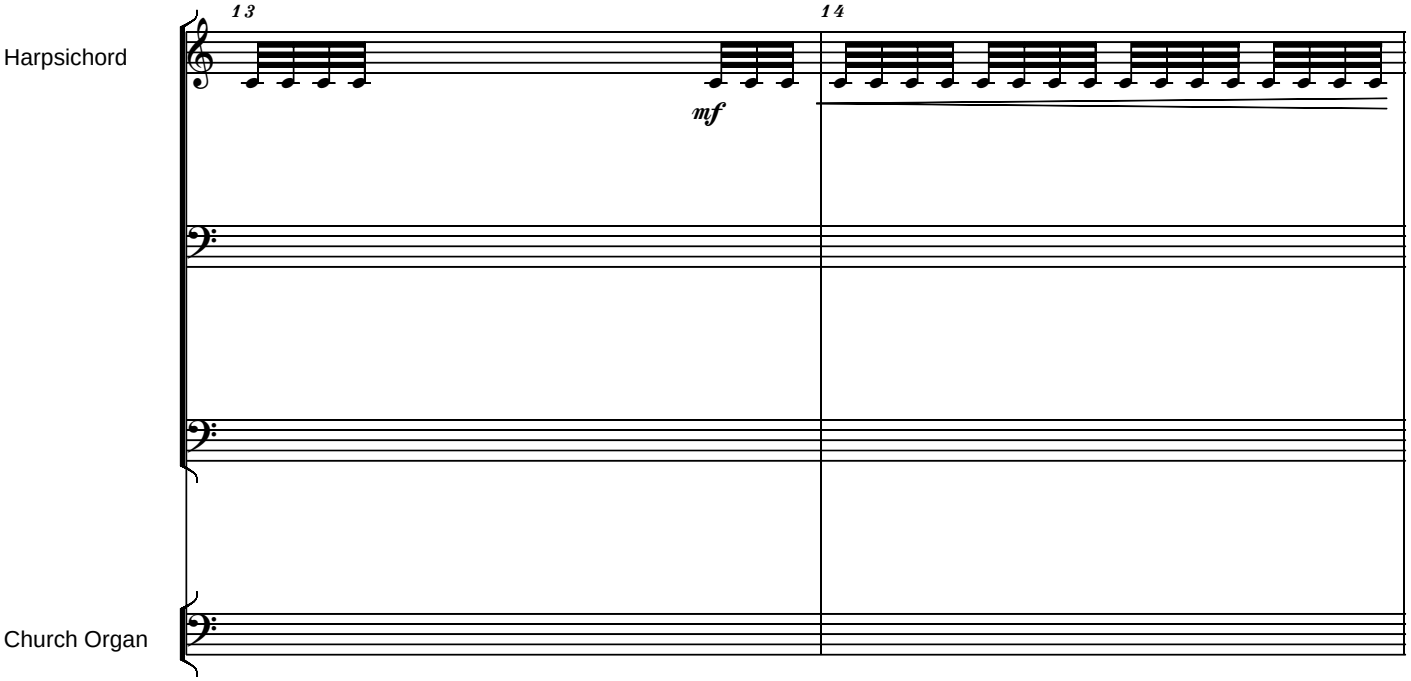
Copyright © 2004 by Serban NICHIFOR (SABAM, UCMR-ADA)

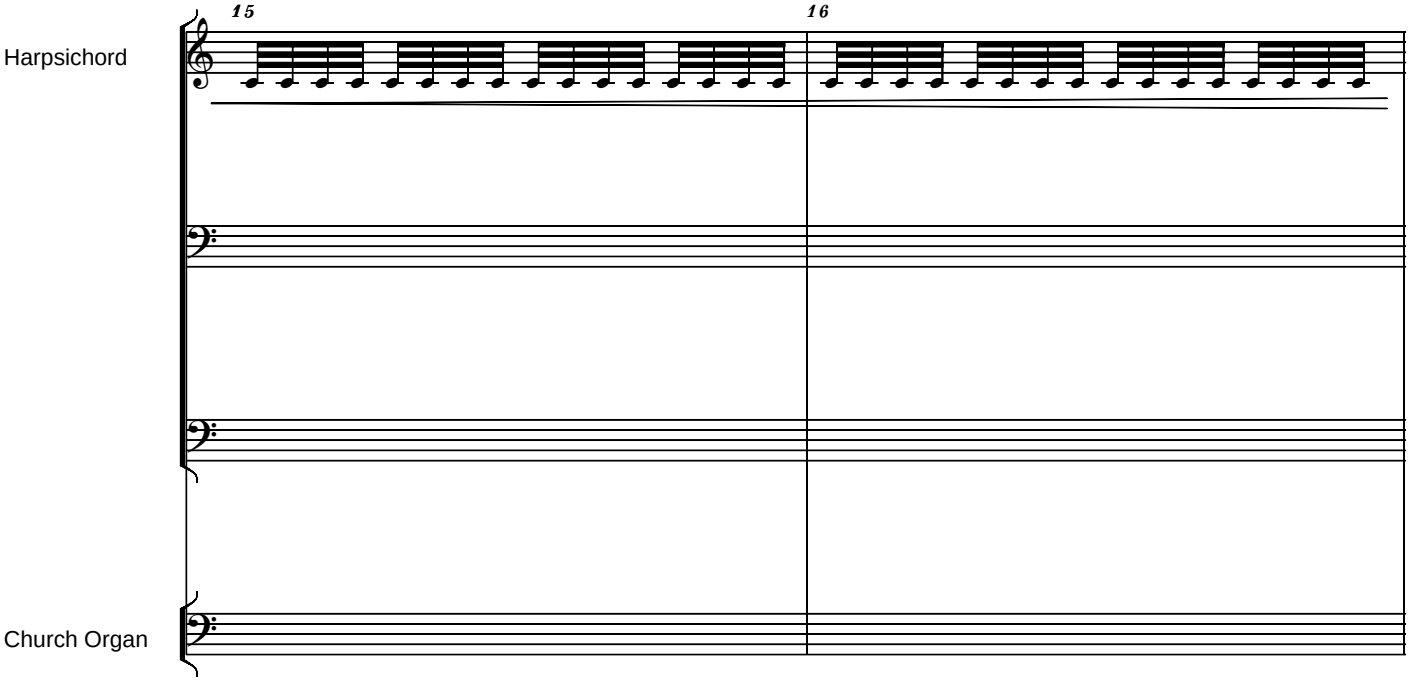

Harpsichord
5
6
p
Church Organ
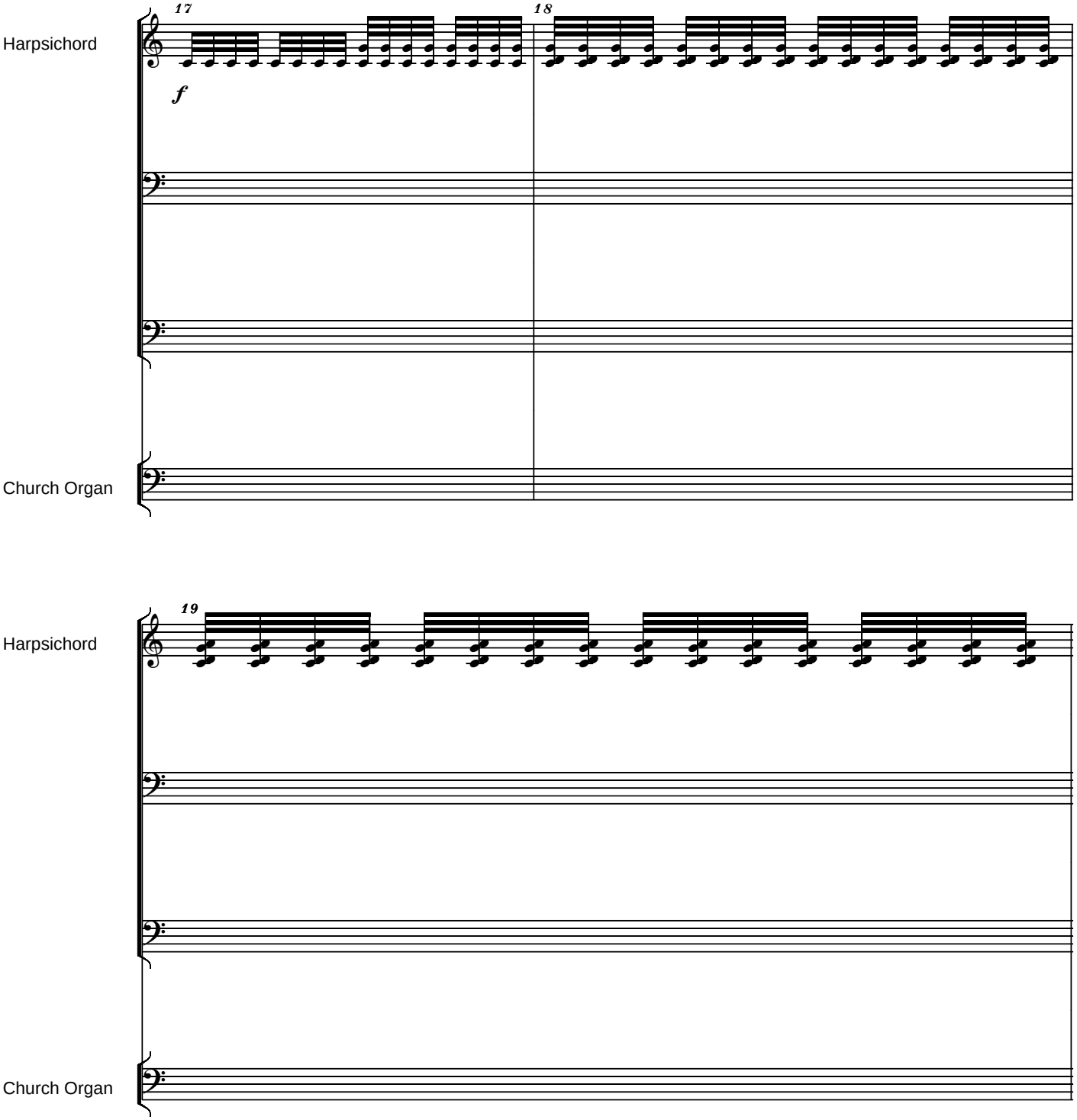

Harpsichord
7
8
mf
Church Organ
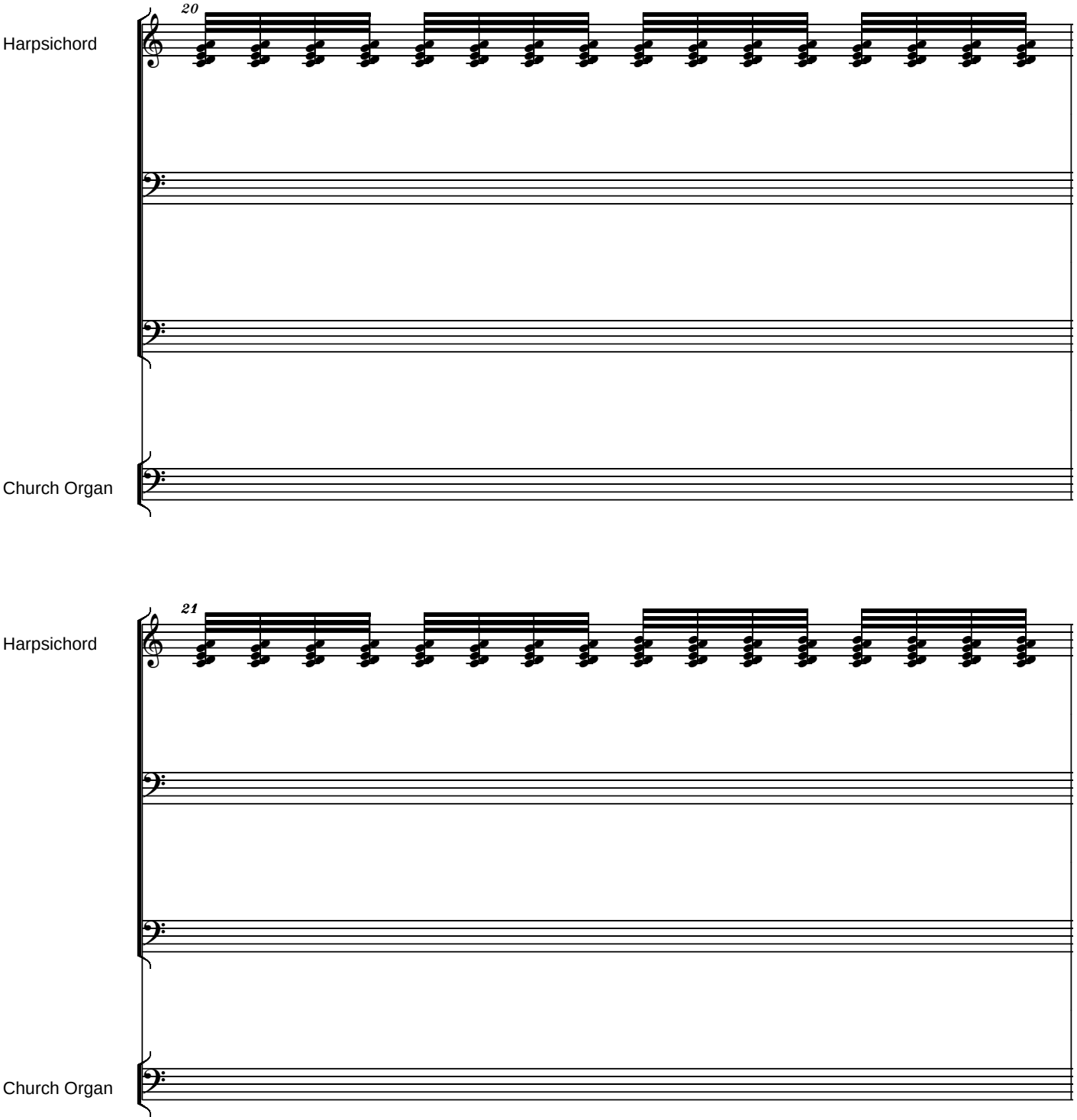

9
10
Harpsichord
p
mf
Church Organ

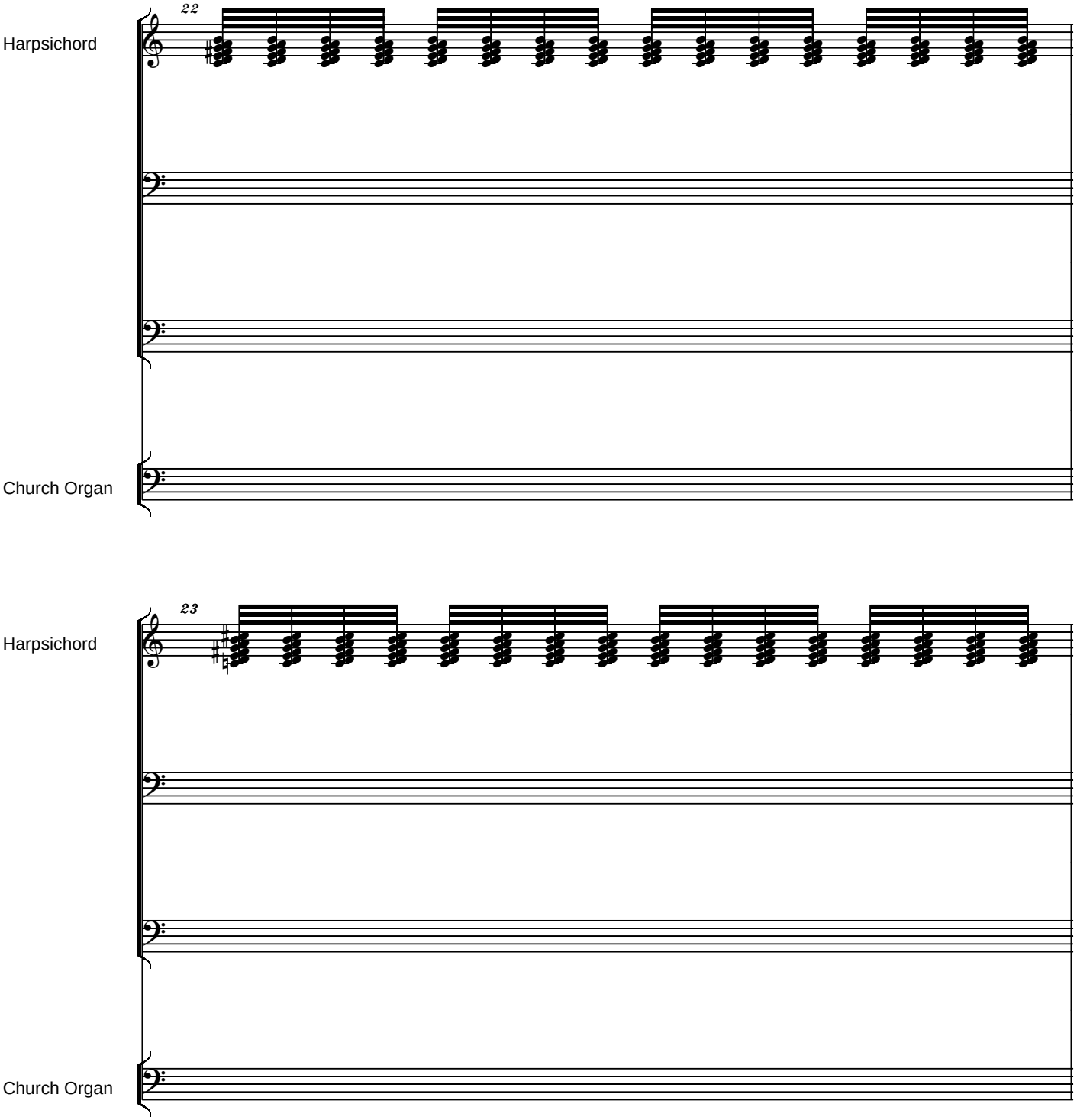

11
12
Harpsichord
p
Church Organ
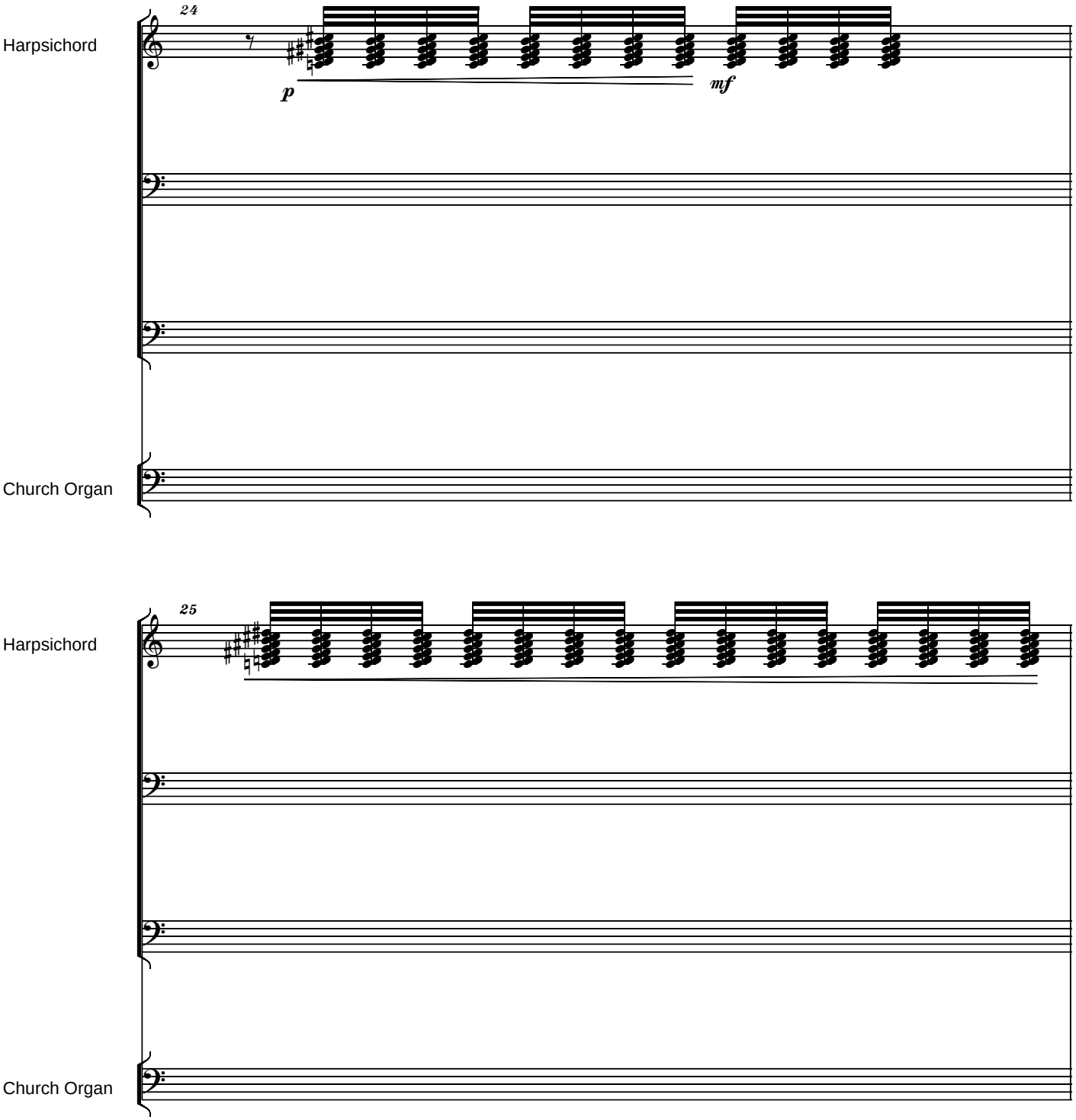

13
14
mf
Harpsichord
Church Organ

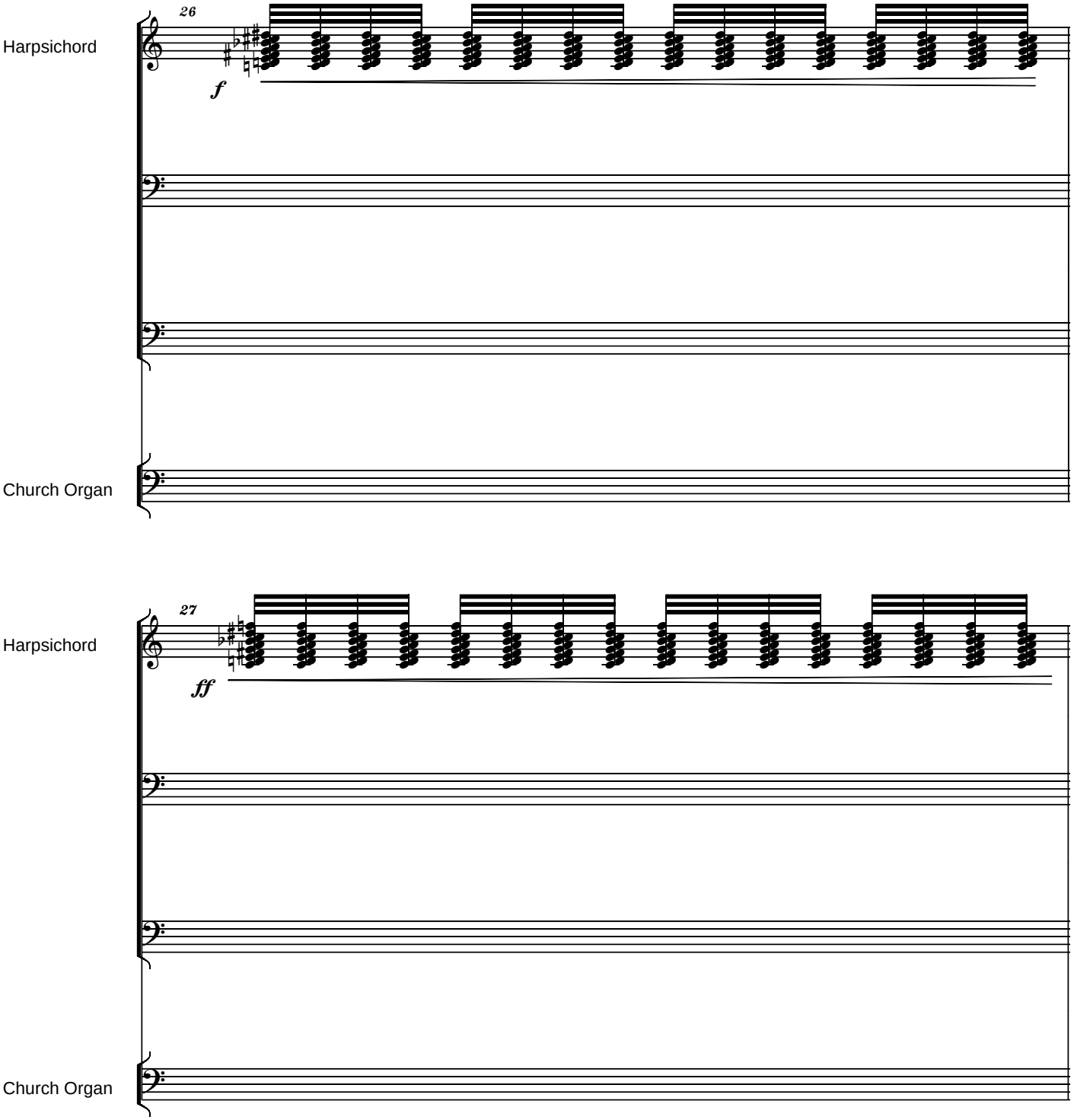

15
16
Harpsichord
Church Organ

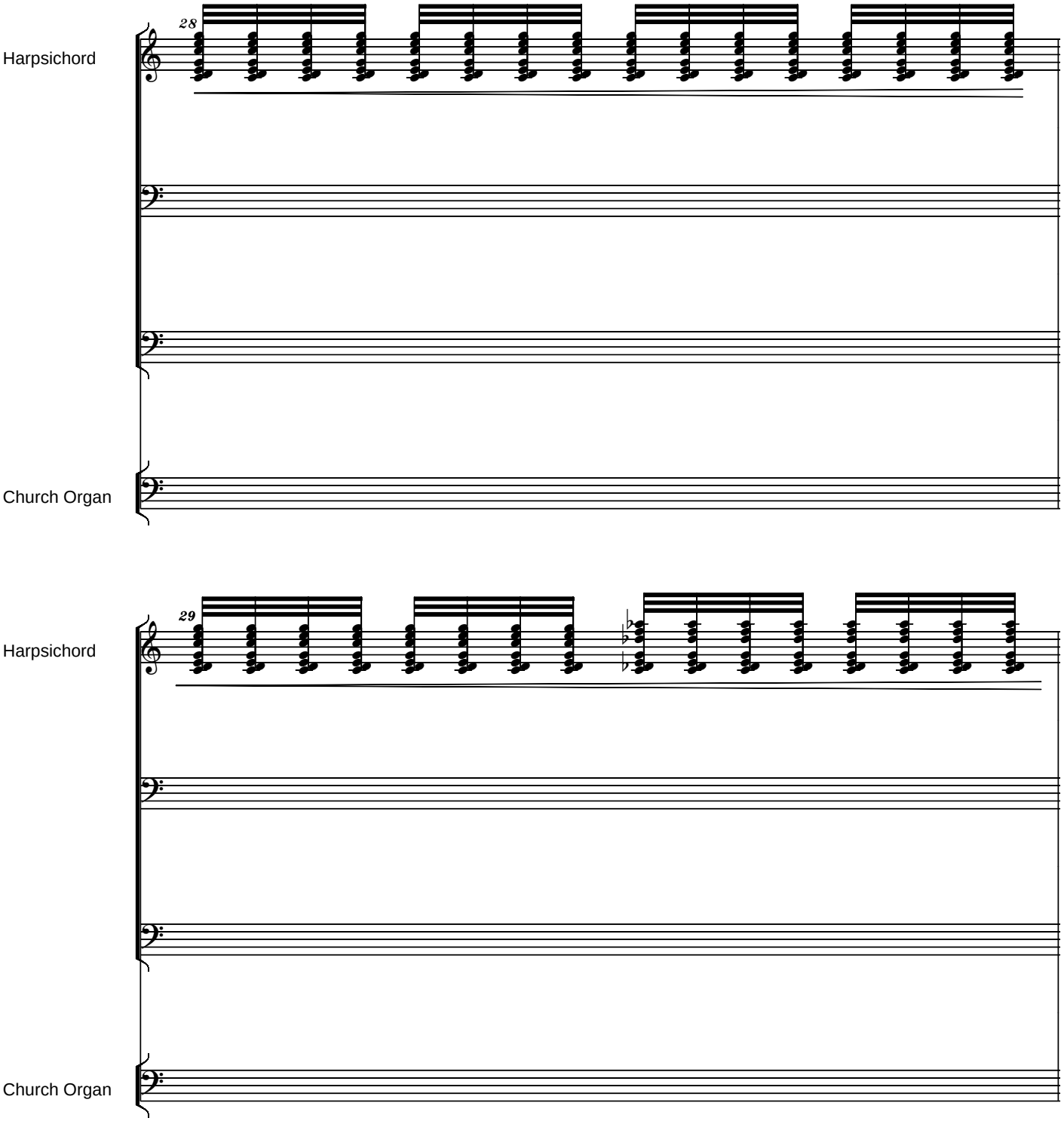

17
18
Harpsichord
f
Church Organ
19
Harpsichord
Church Organ

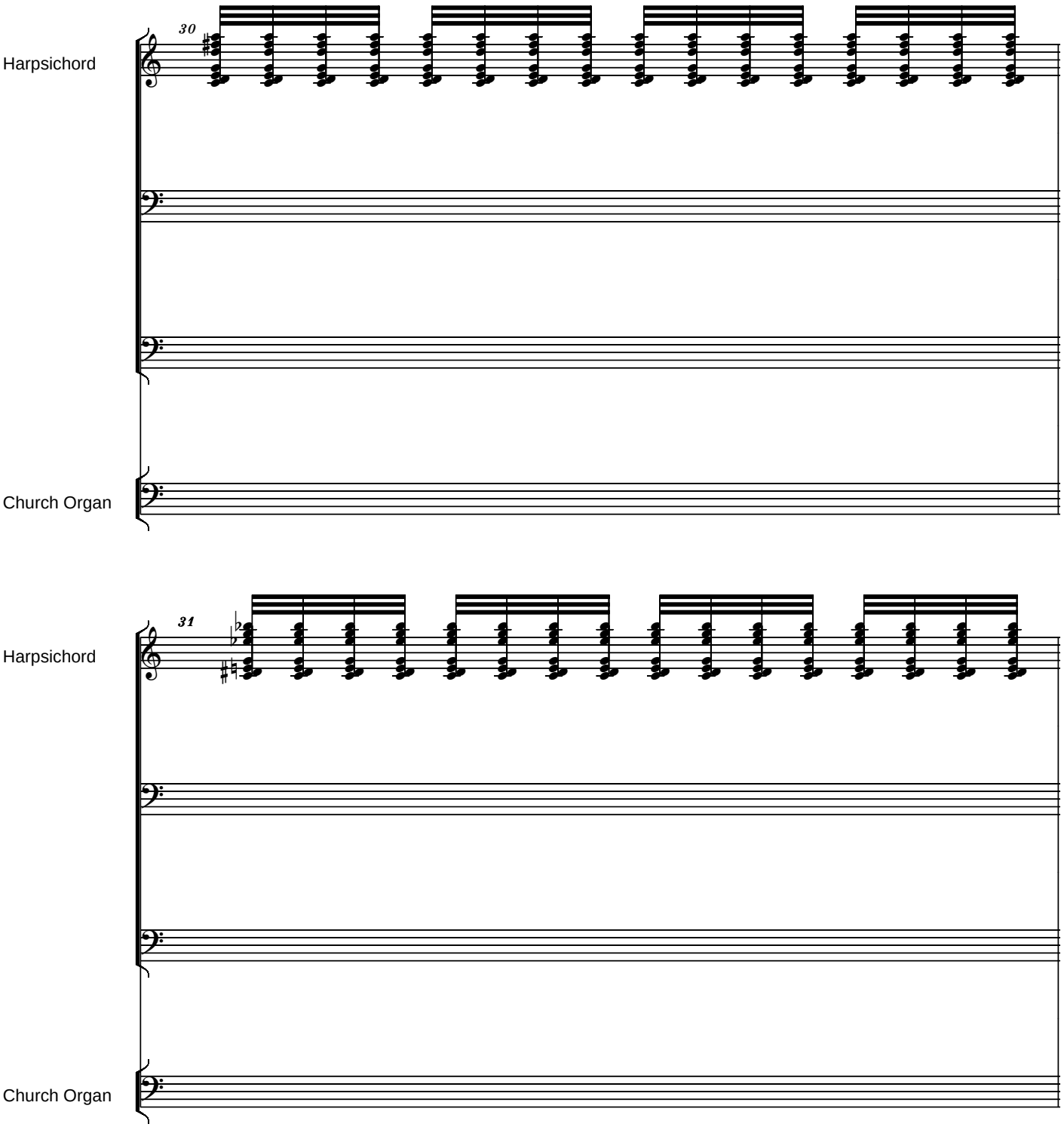

20
Harpsichord
Church Organ
21
Harpsichord
Church Organ

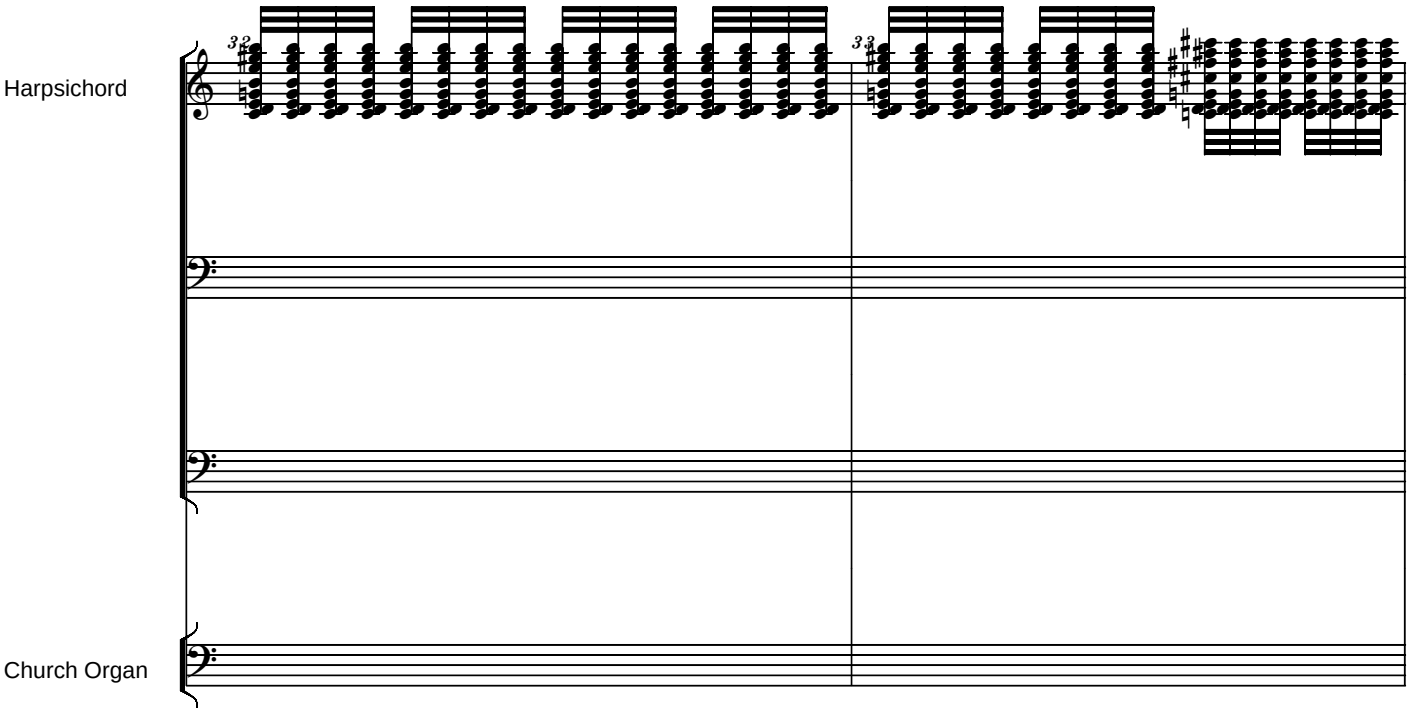

22
Harpsichord
Church Organ
23
Harpsichord
Church Organ

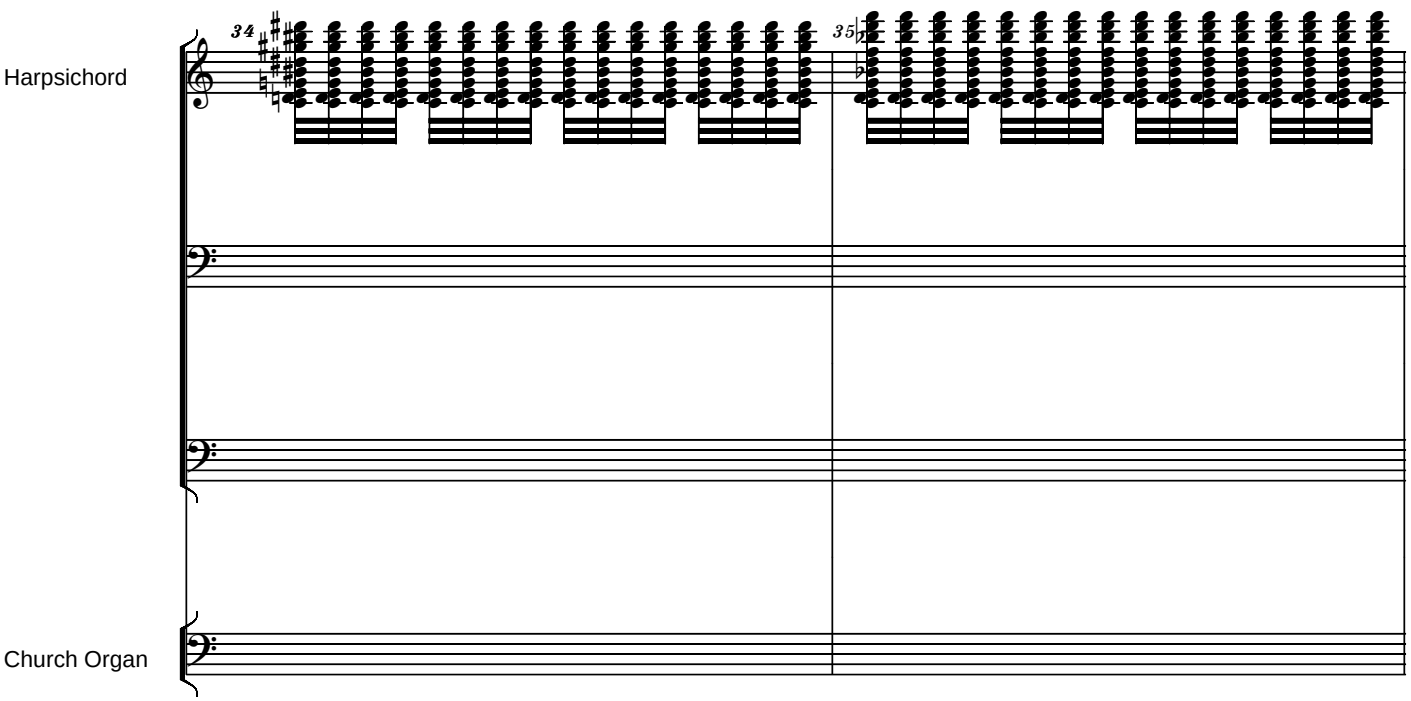

24
Harpsichord
p
mf
Church Organ
25
Harpsichord
Church Organ

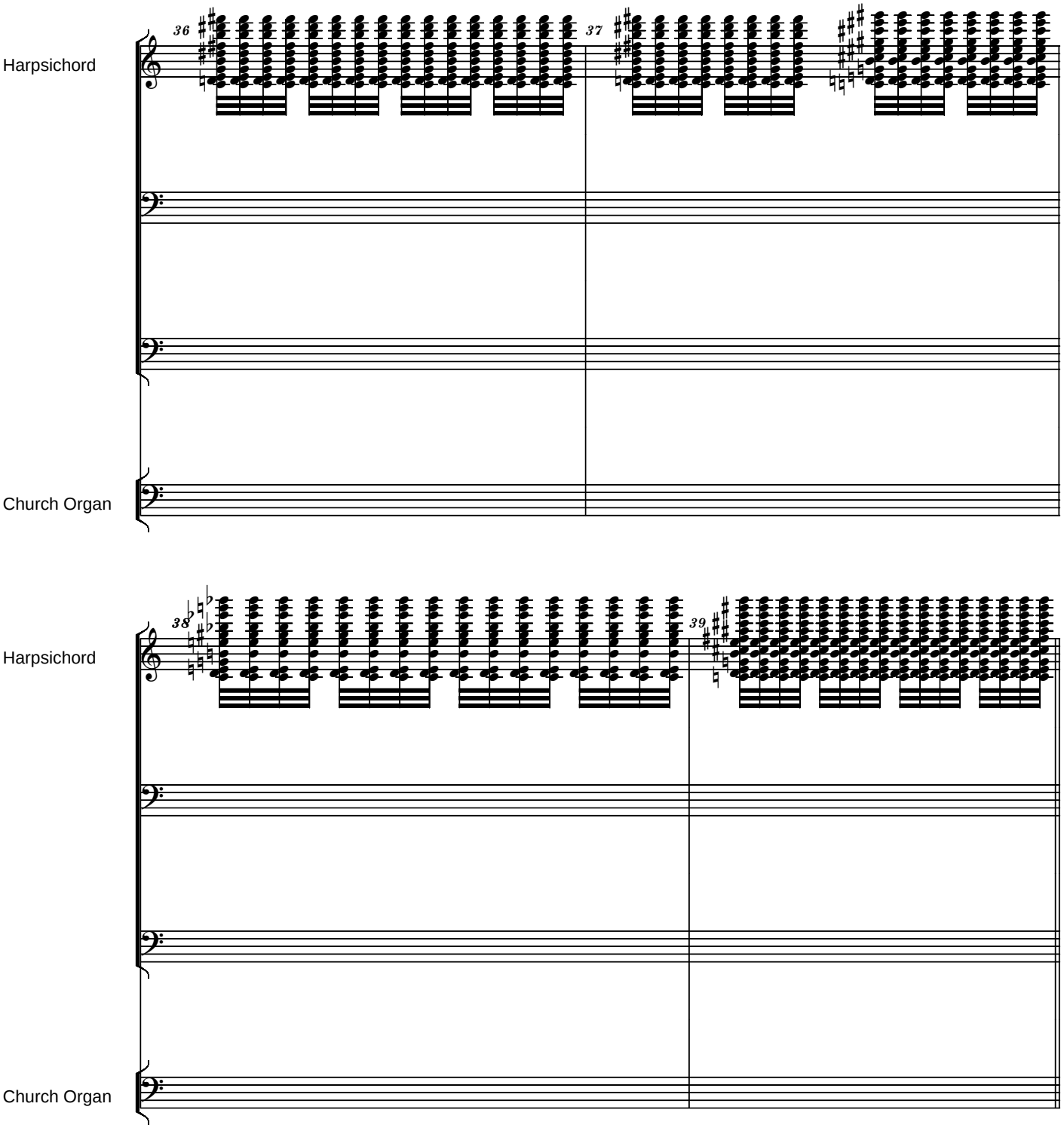

26
Harpsichord
f
Church Organ
27
Harpsichord
ff
Church Organ

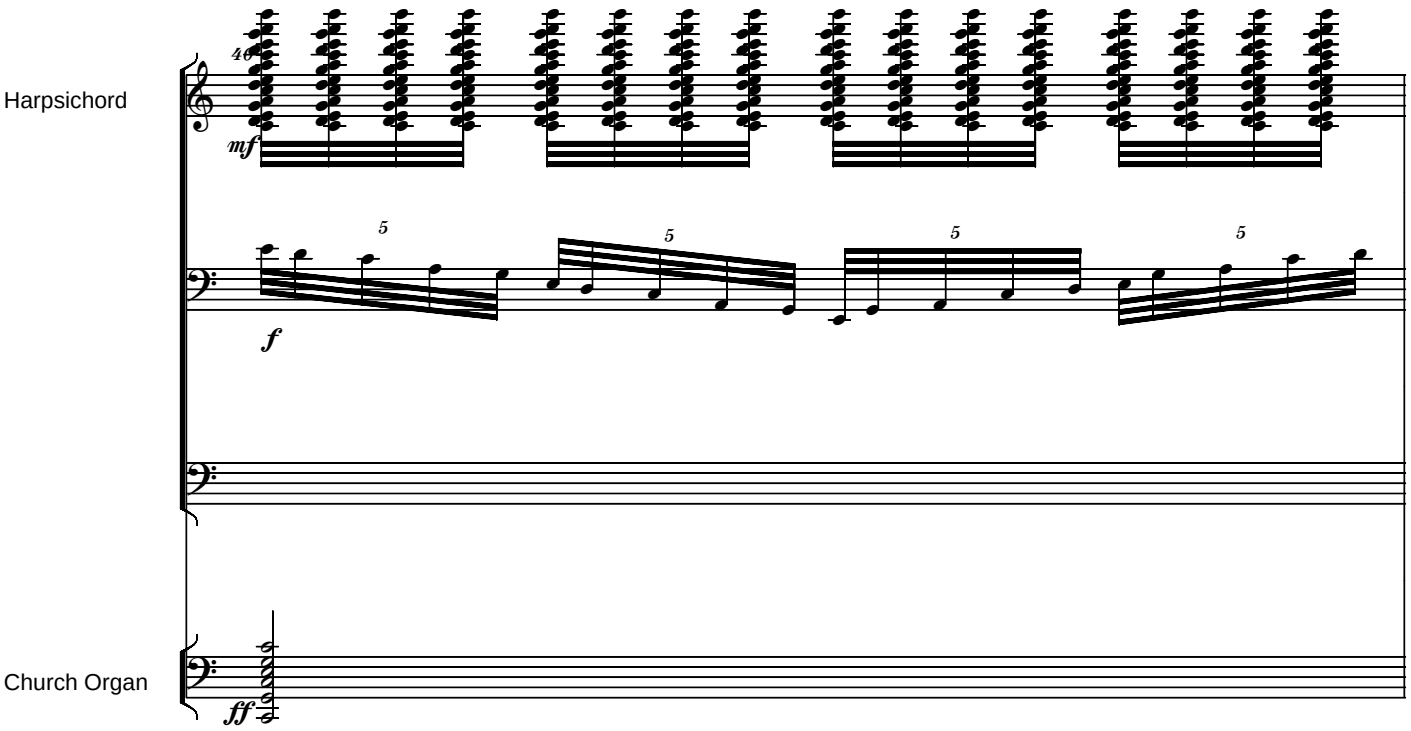

28
Harpsichord
Church Organ
29
Harpsichord
Church Organ

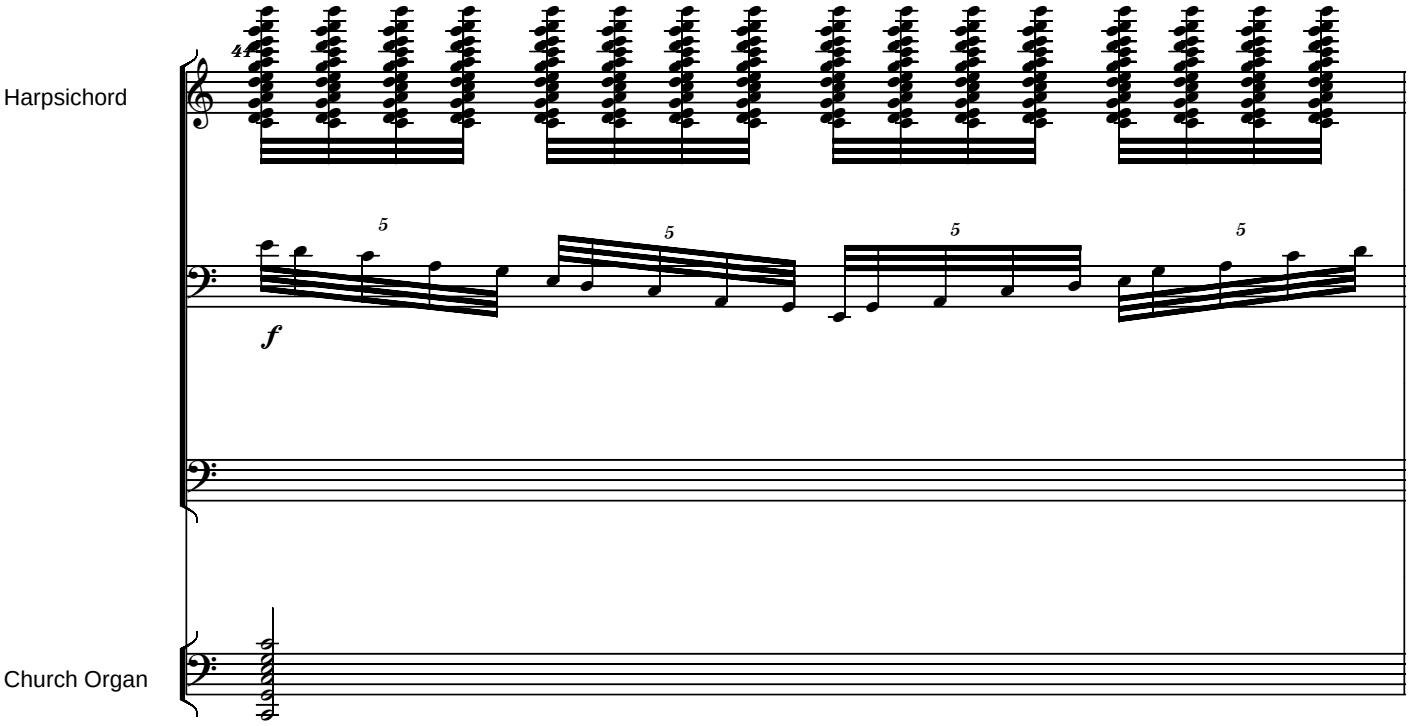

30
Harpsichord
Church Organ
31
Harpsichord
Church Organ

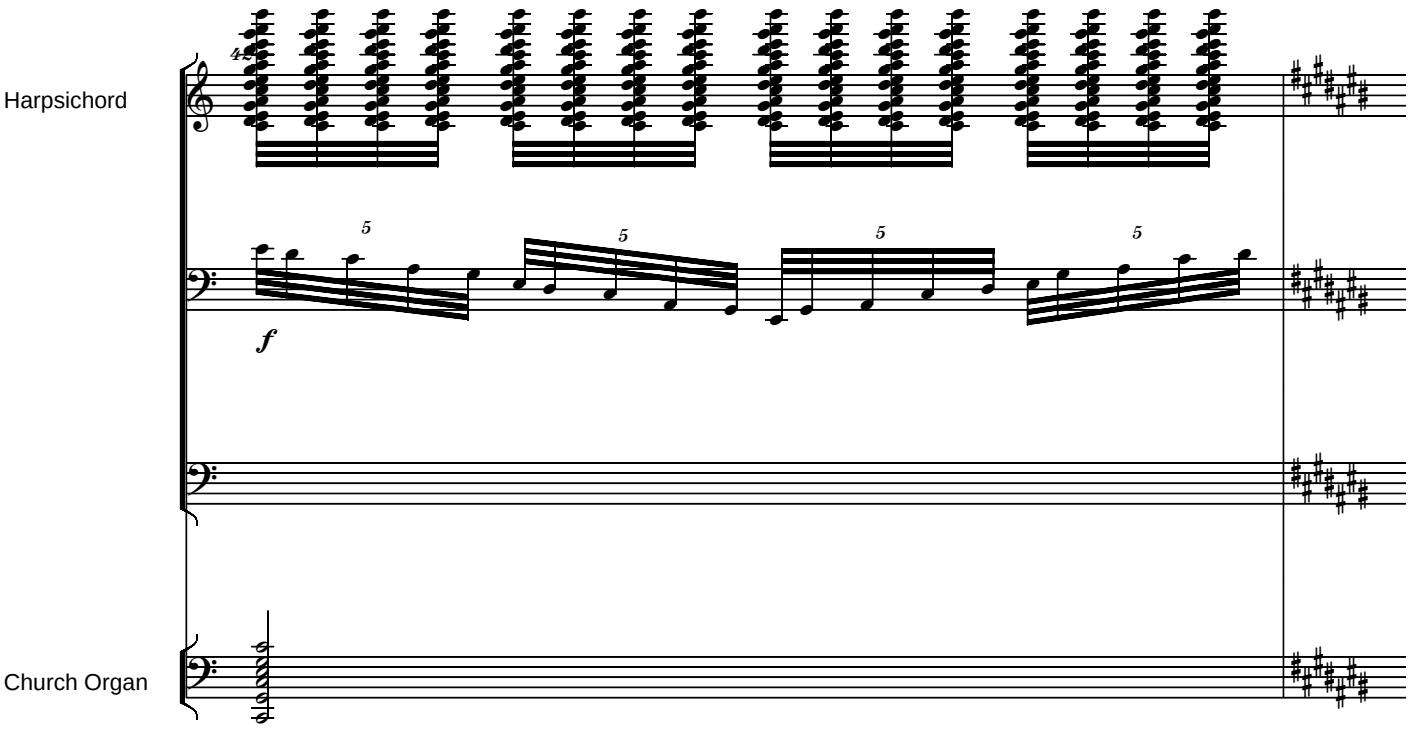

Harpsichord
32
33
Church Organ

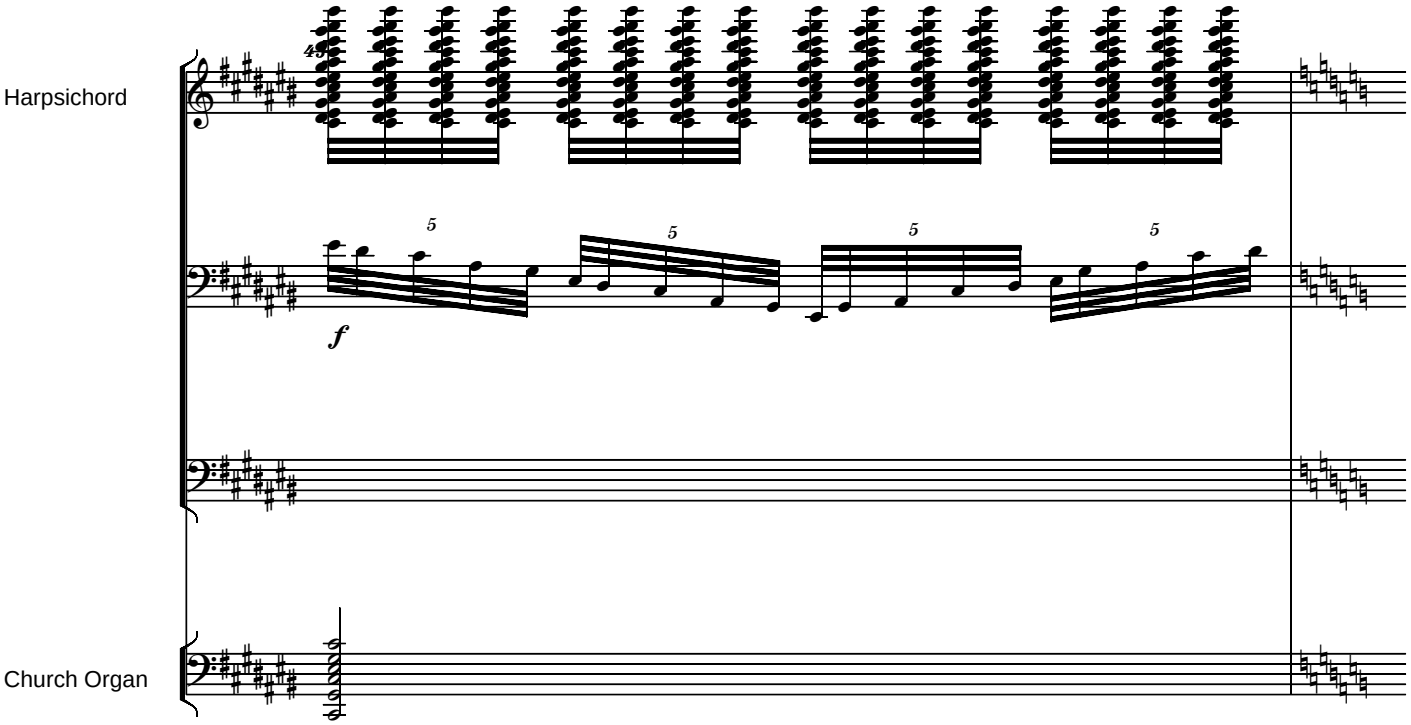

Harpsichord
34
35
Church Organ
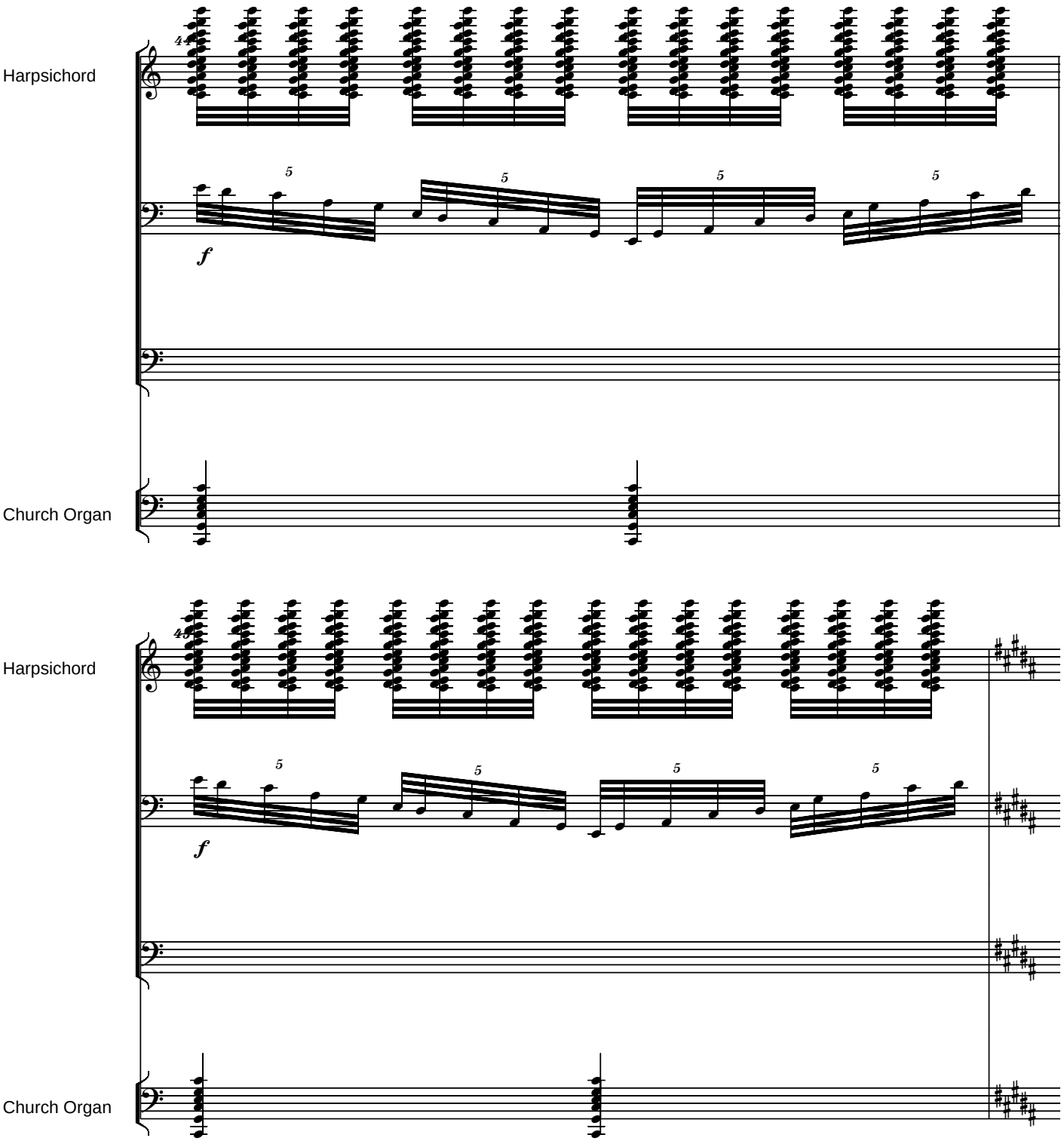

36
37
Harpsichord
Church Organ
38
39
Harpsichord
Church Organ

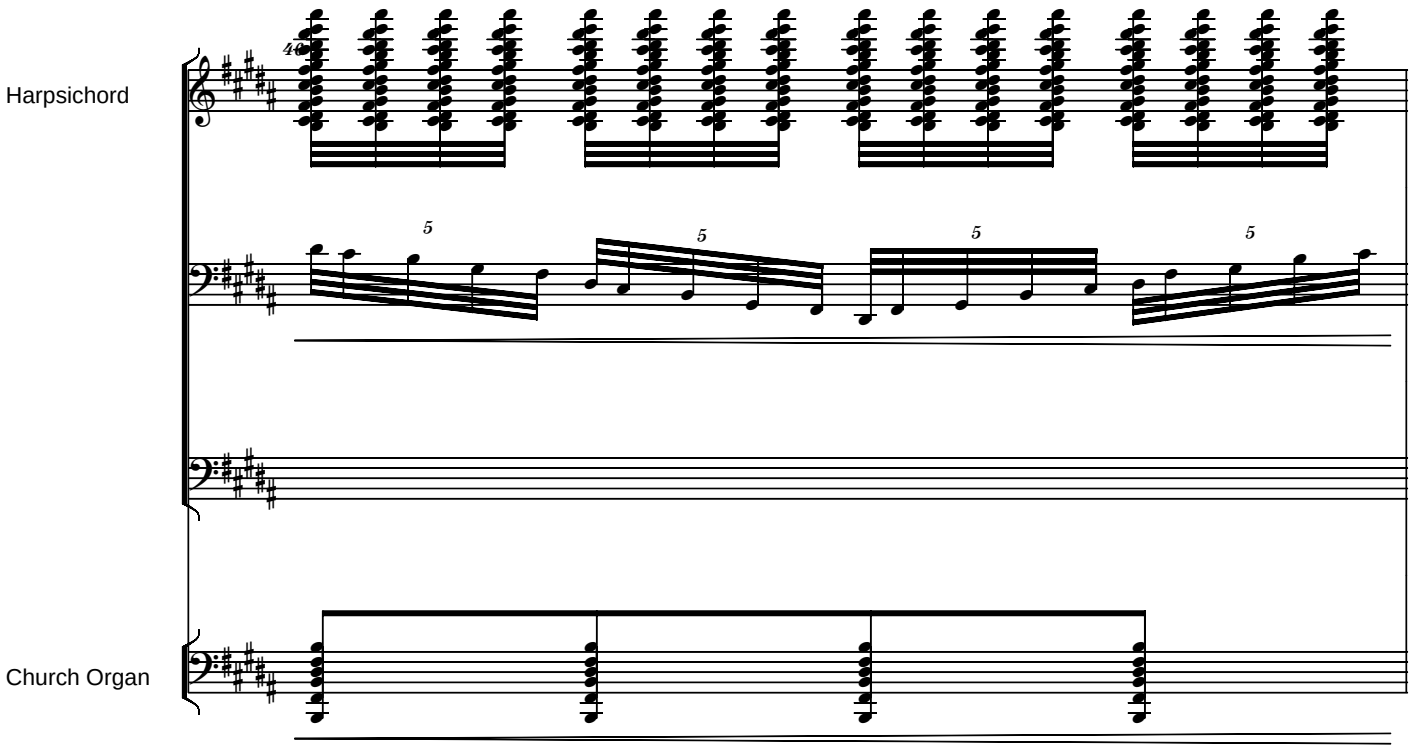

Harpsichord
Church Organ
mf
f
ff

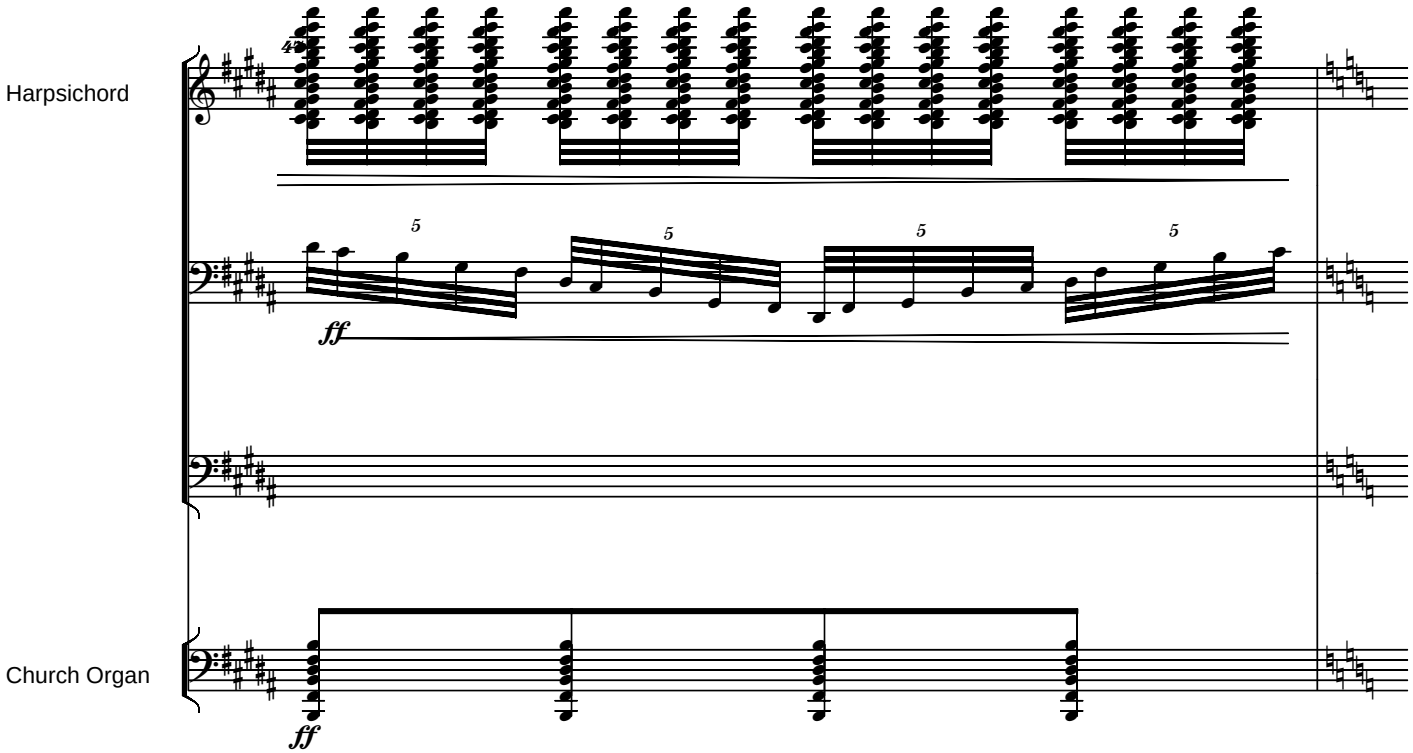

Harpsichord
Church Organ
f

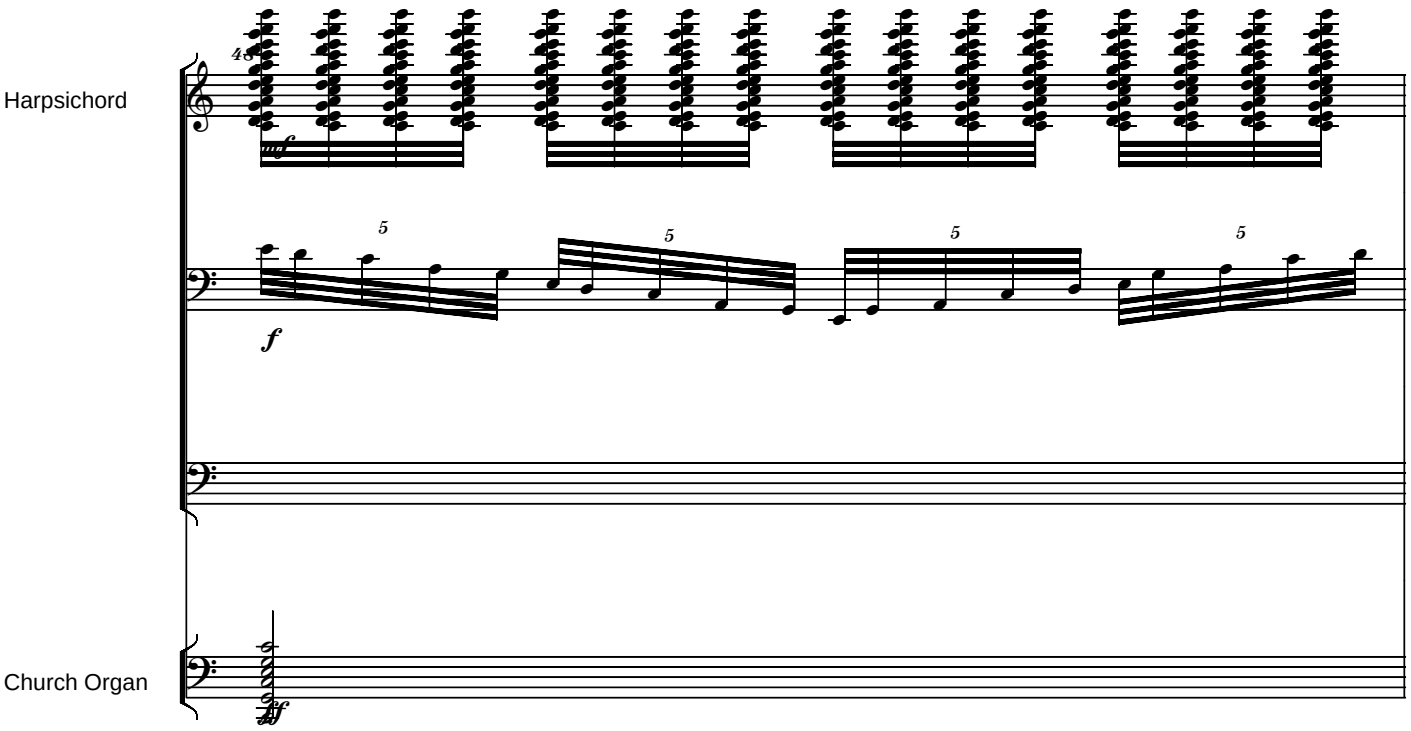

Harpsichord
Church Organ

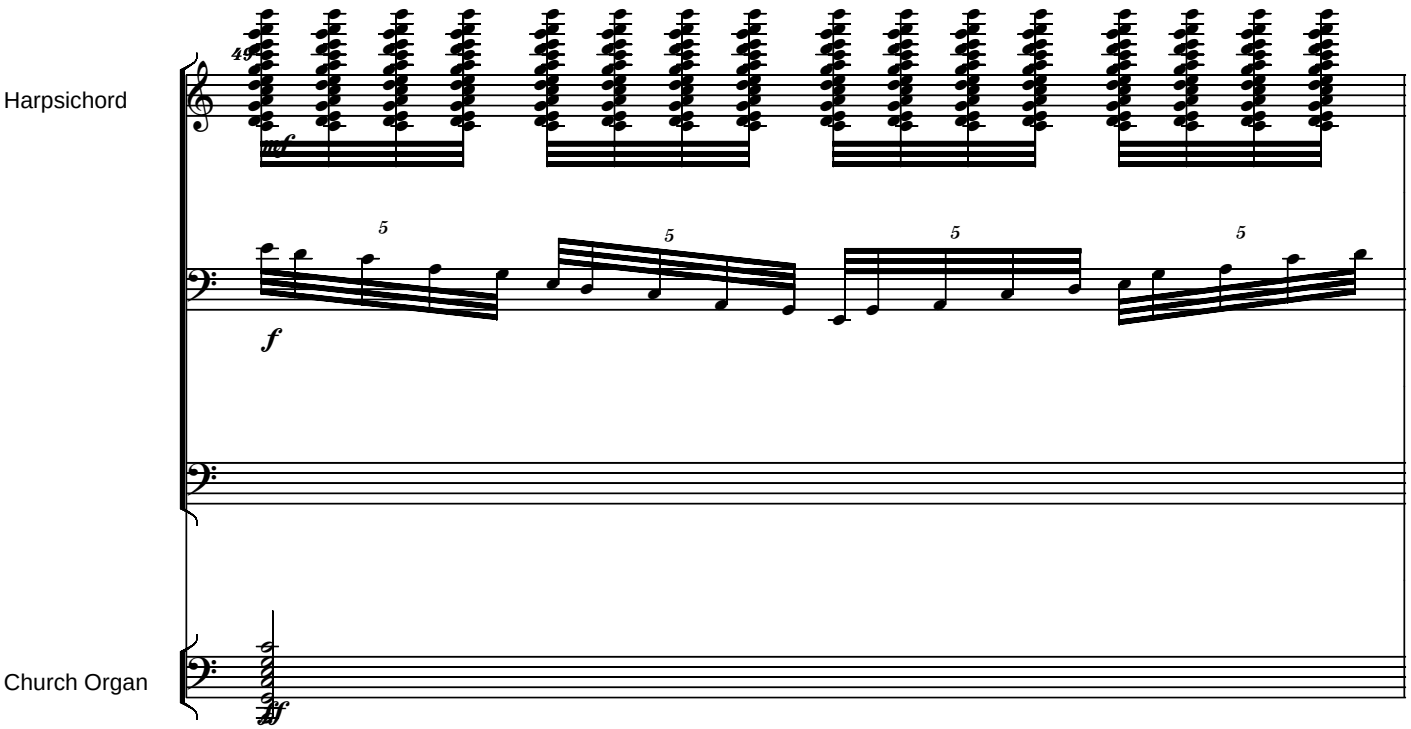

Harpsichord
Church Organ

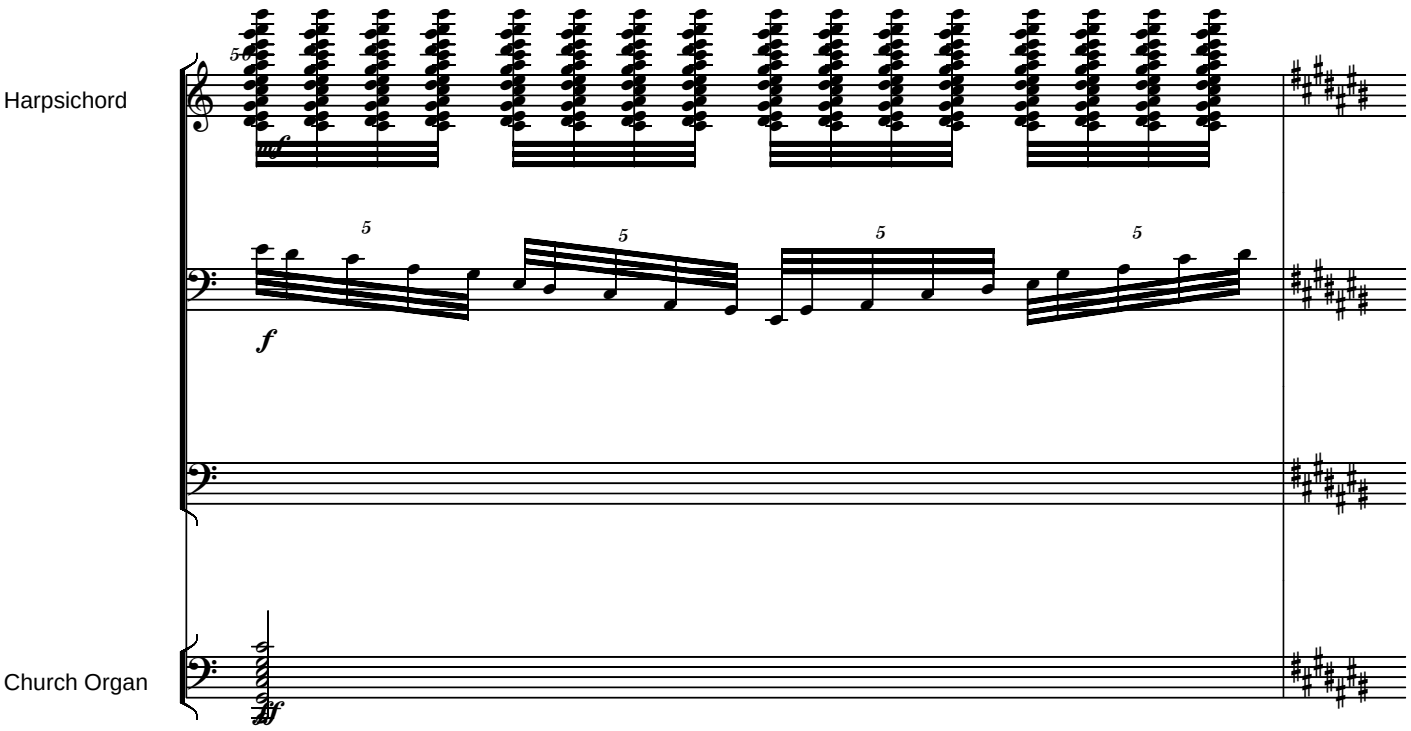

Harpsichord
Church Organ
Harpsichord
Church Organ

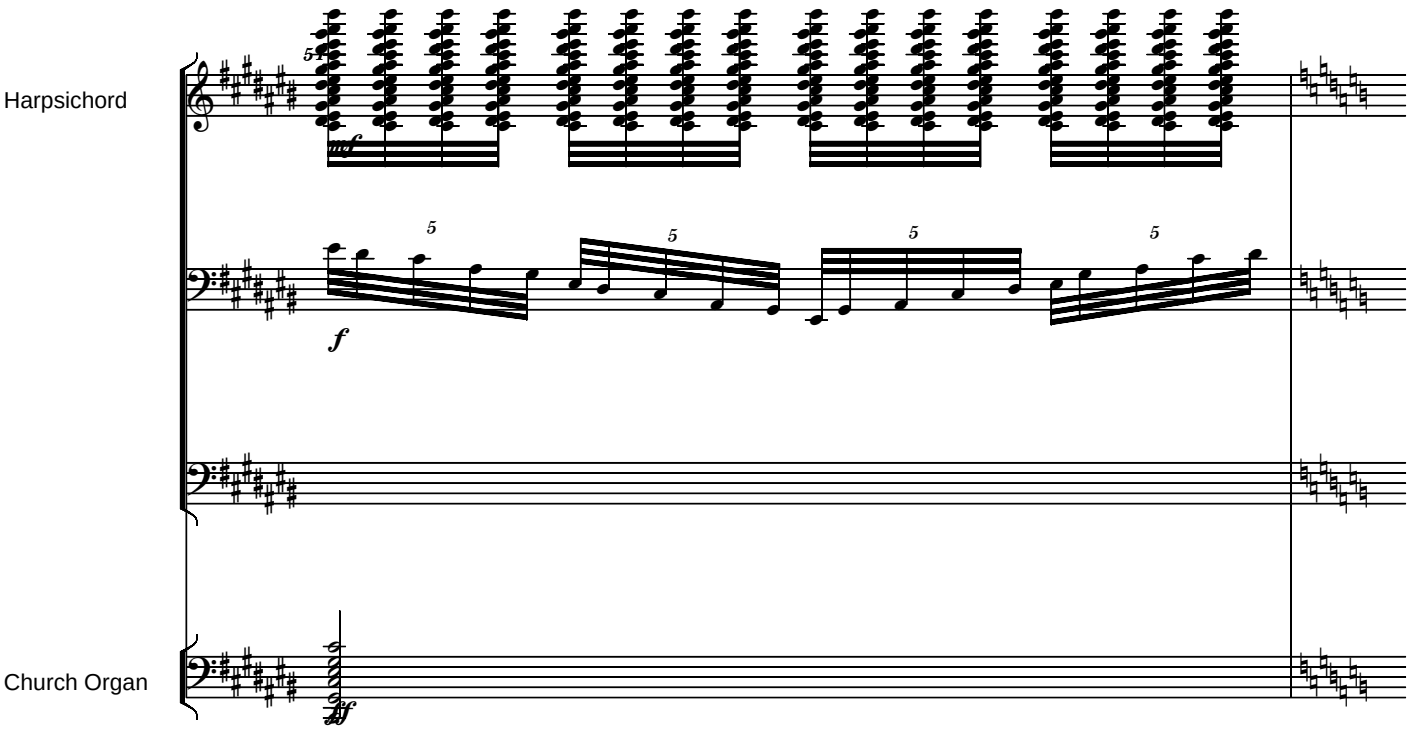

Harpsichord
Church Organ

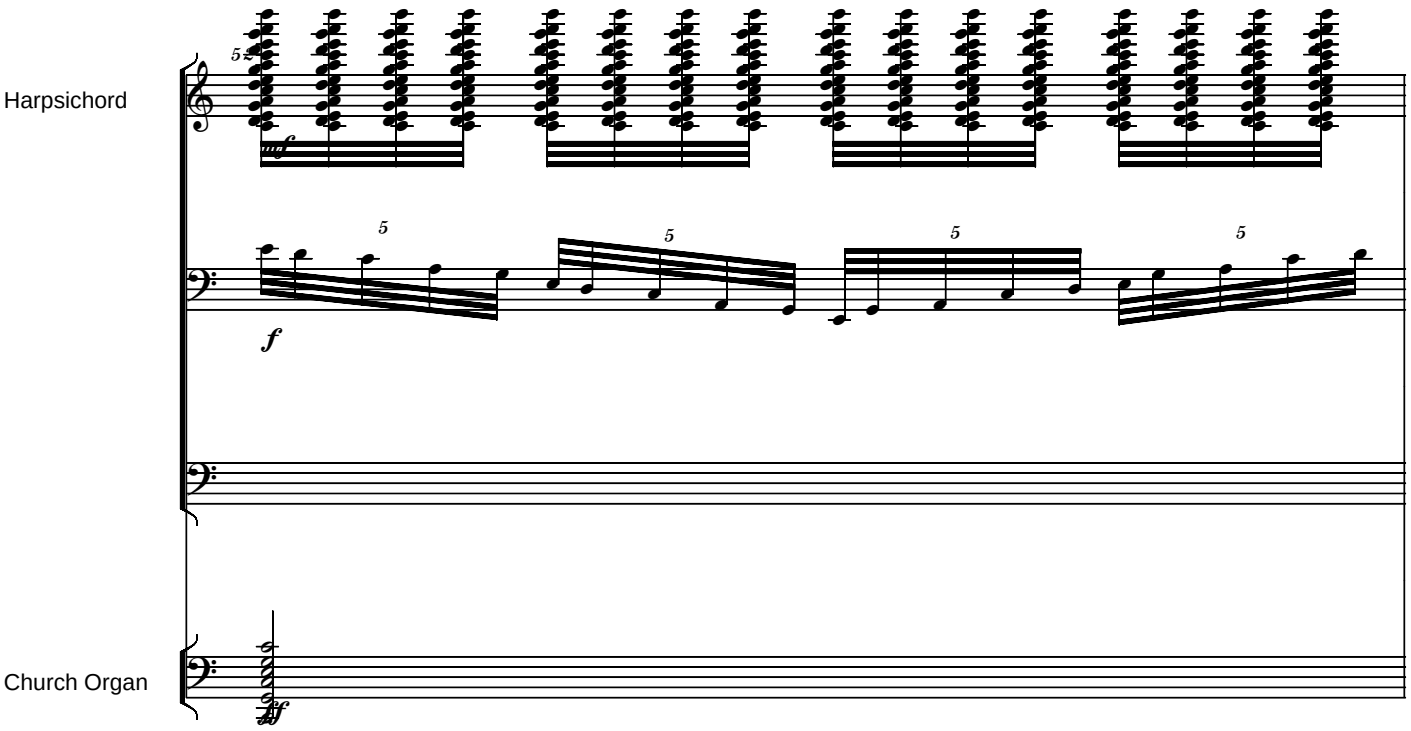

Harpsichord
ff
Church Organ
ff

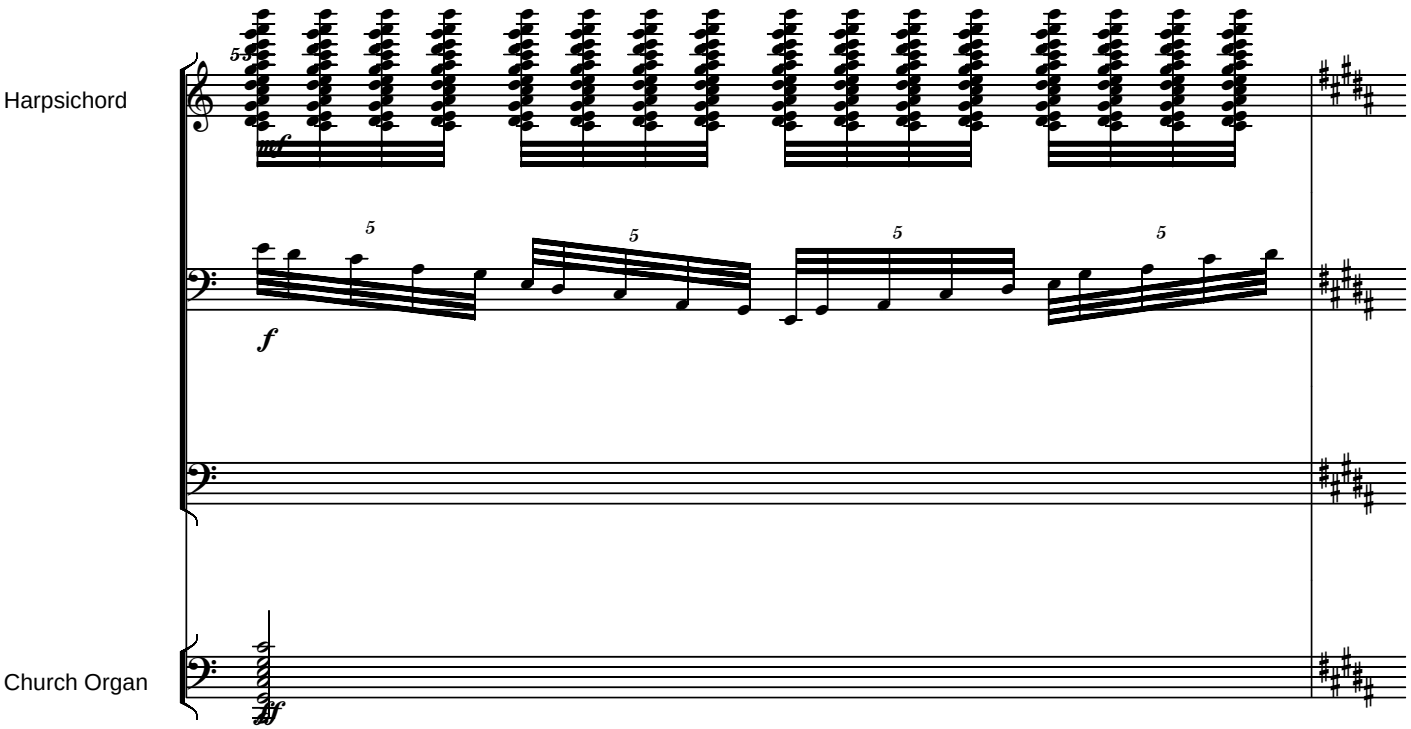

Harpsichord
Church Organ

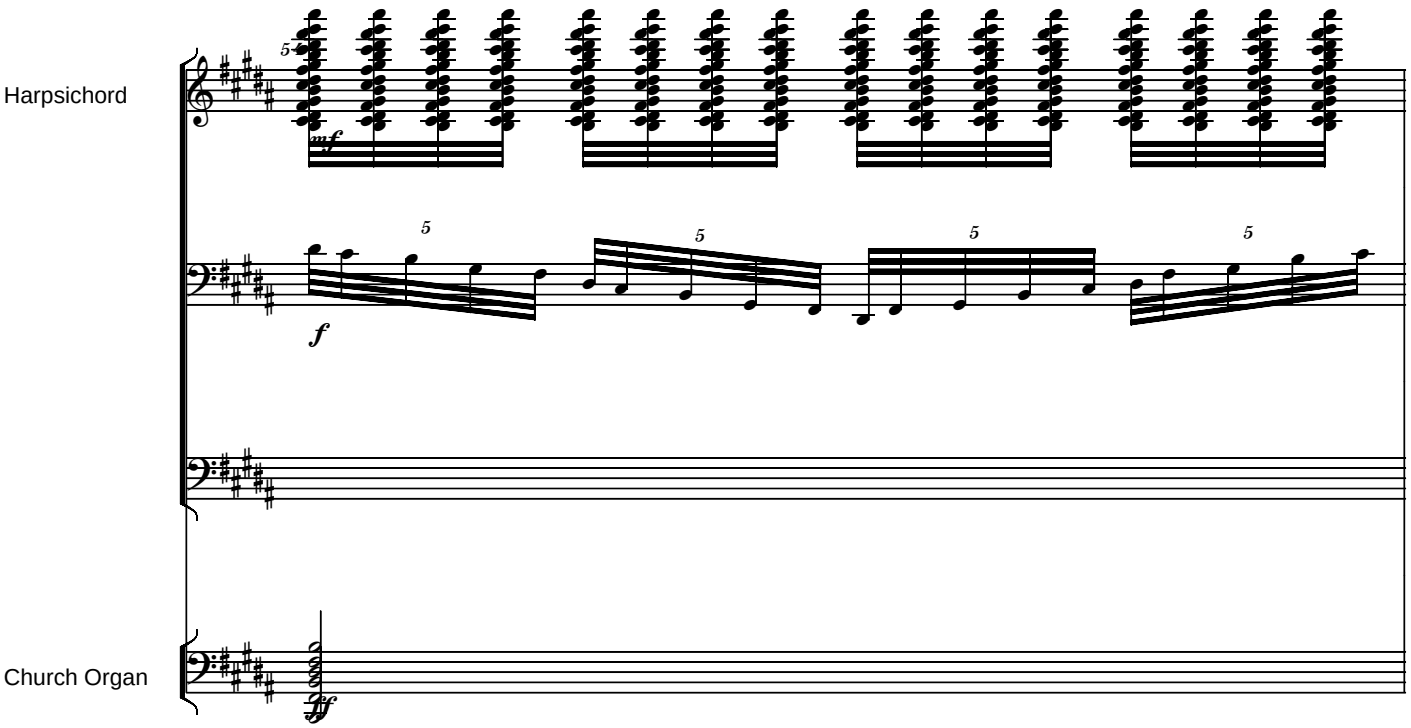

Harpsichord
Church Organ

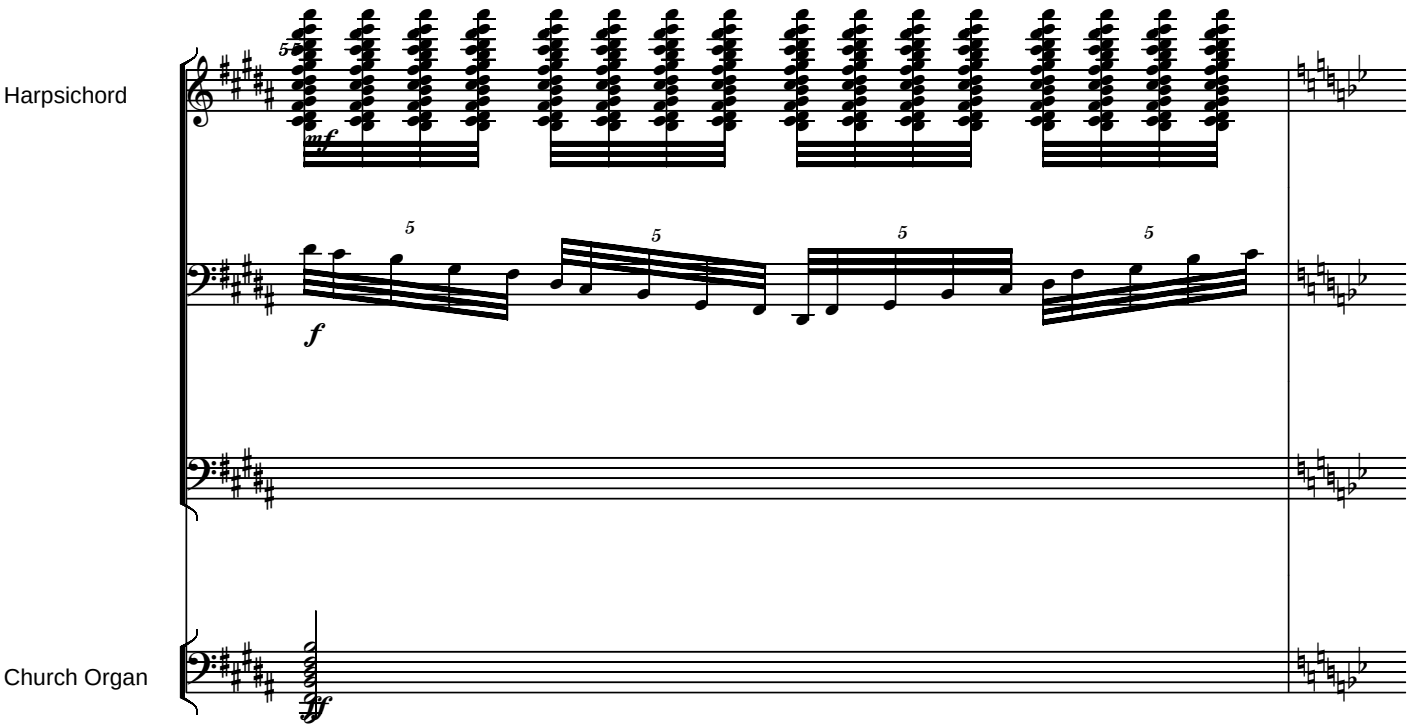

Harpsichord
Church Organ
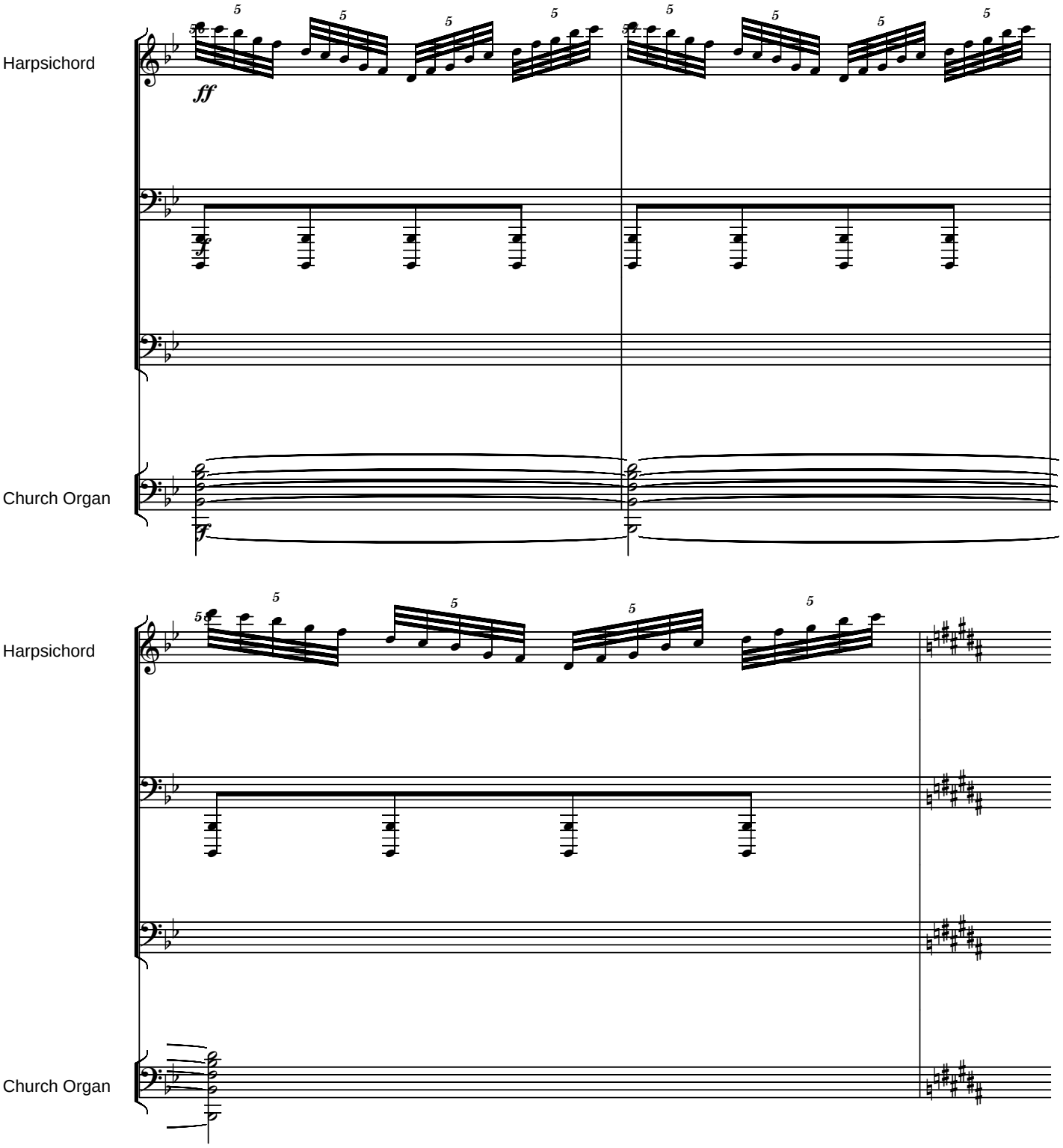

Harpsichord
Church Organ

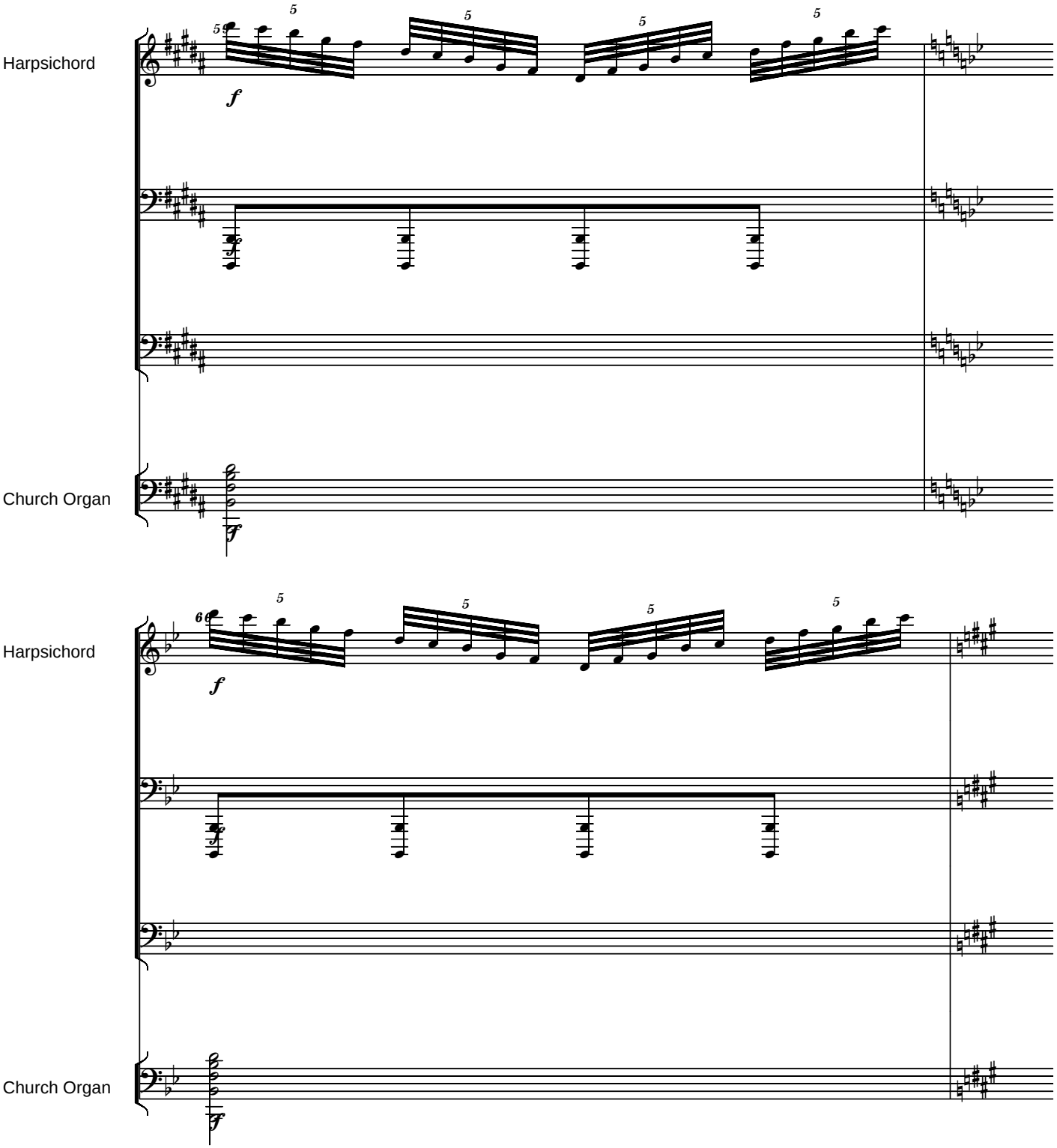

Harpsichord
Church Organ
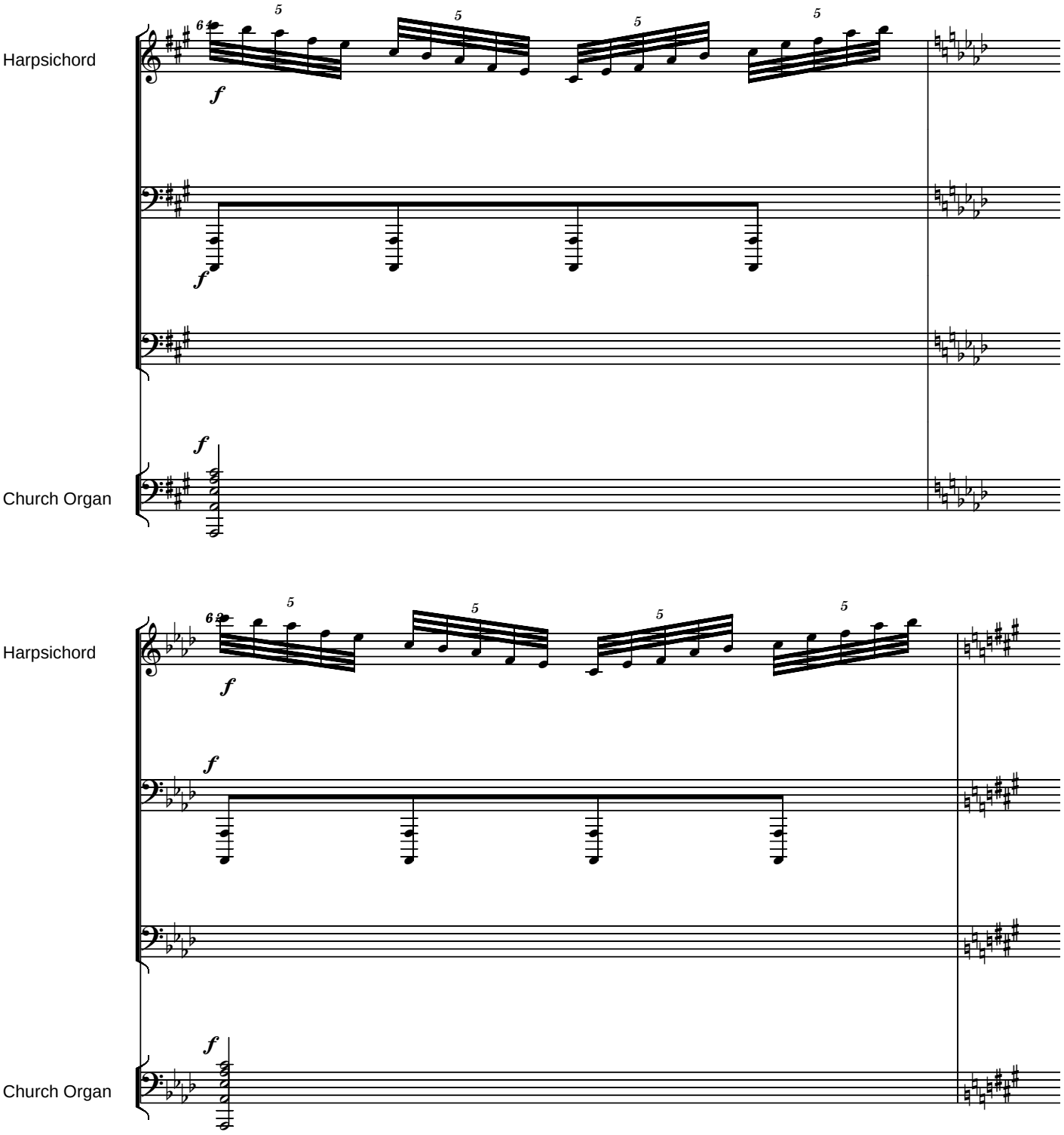

Harpsichord
Church Organ

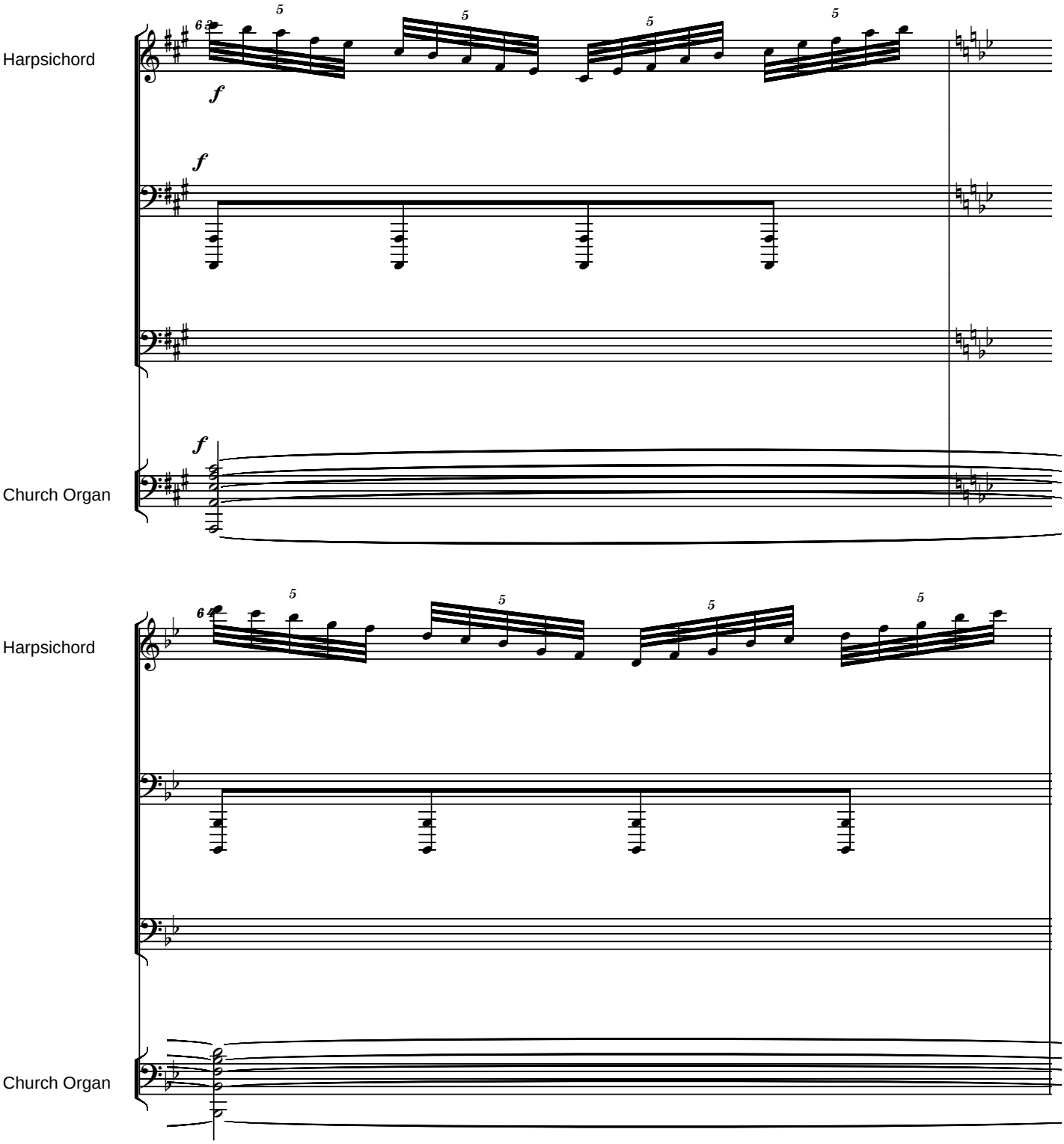

Harpsichord
Church Organ

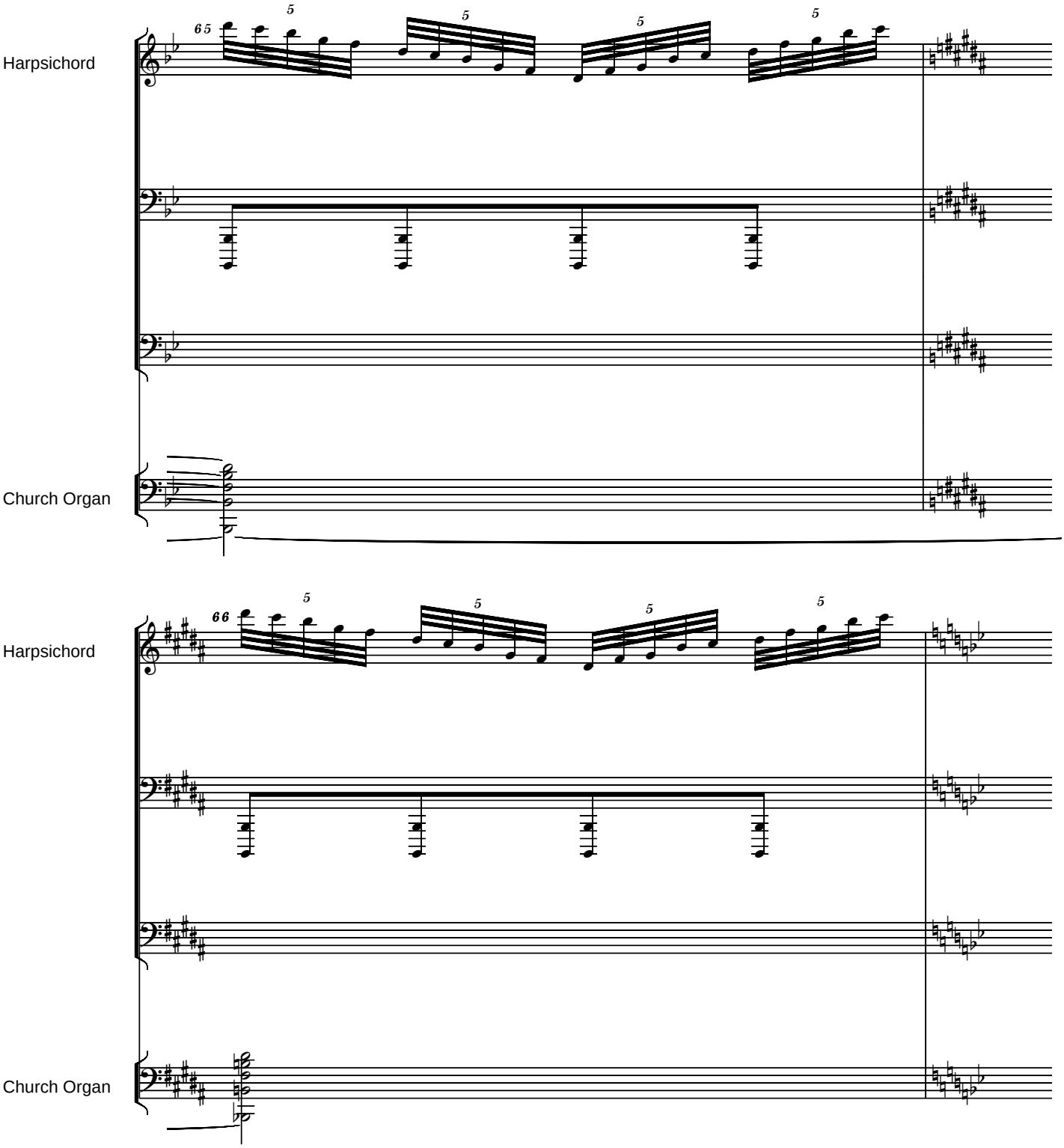

Harpsichord
Church Organ

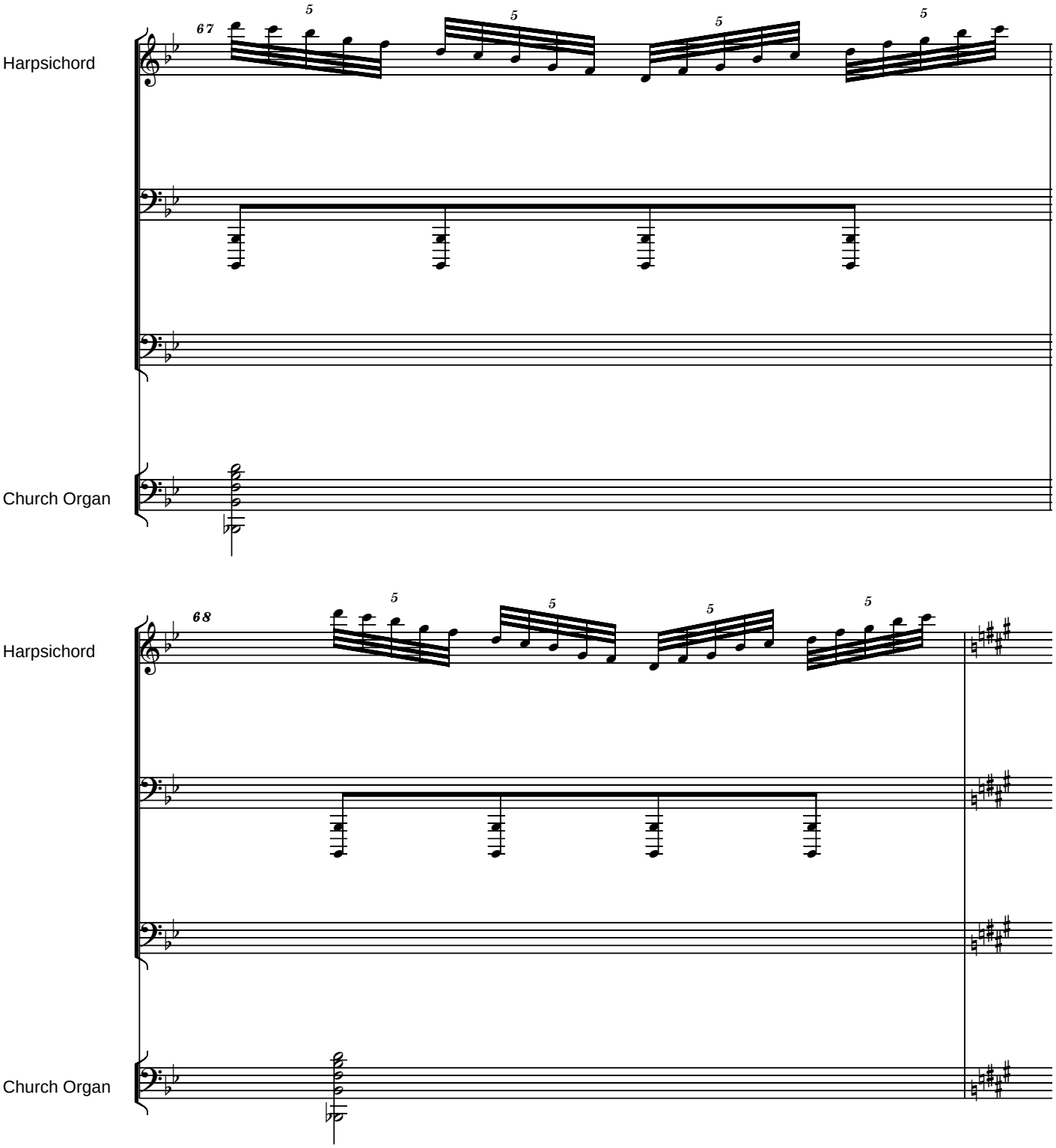

Harpsichord
ff
Church Organ
Harpsichord
Church Organ

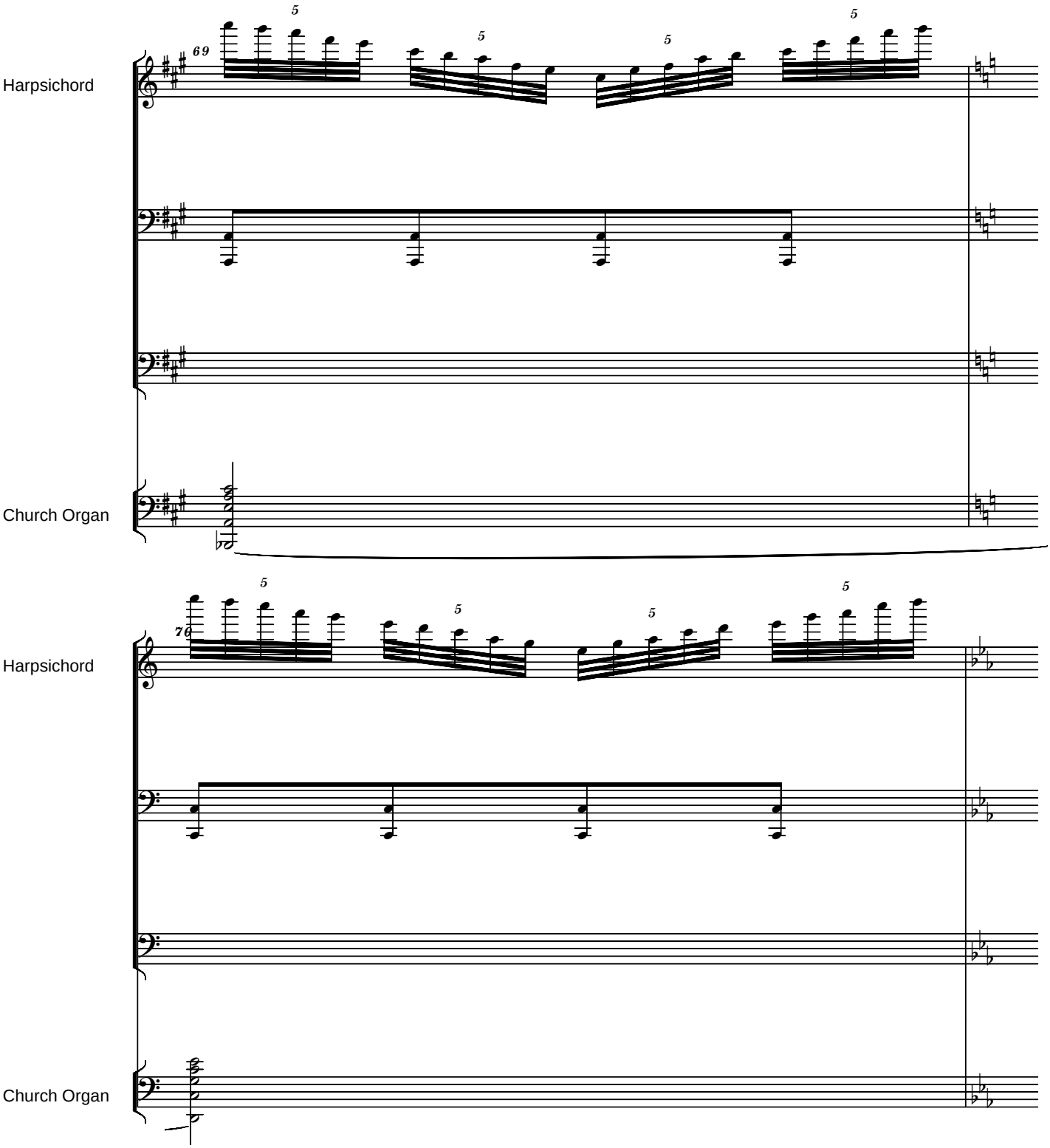

Harpsichord
Church Organ
Harpsichord
Church Organ
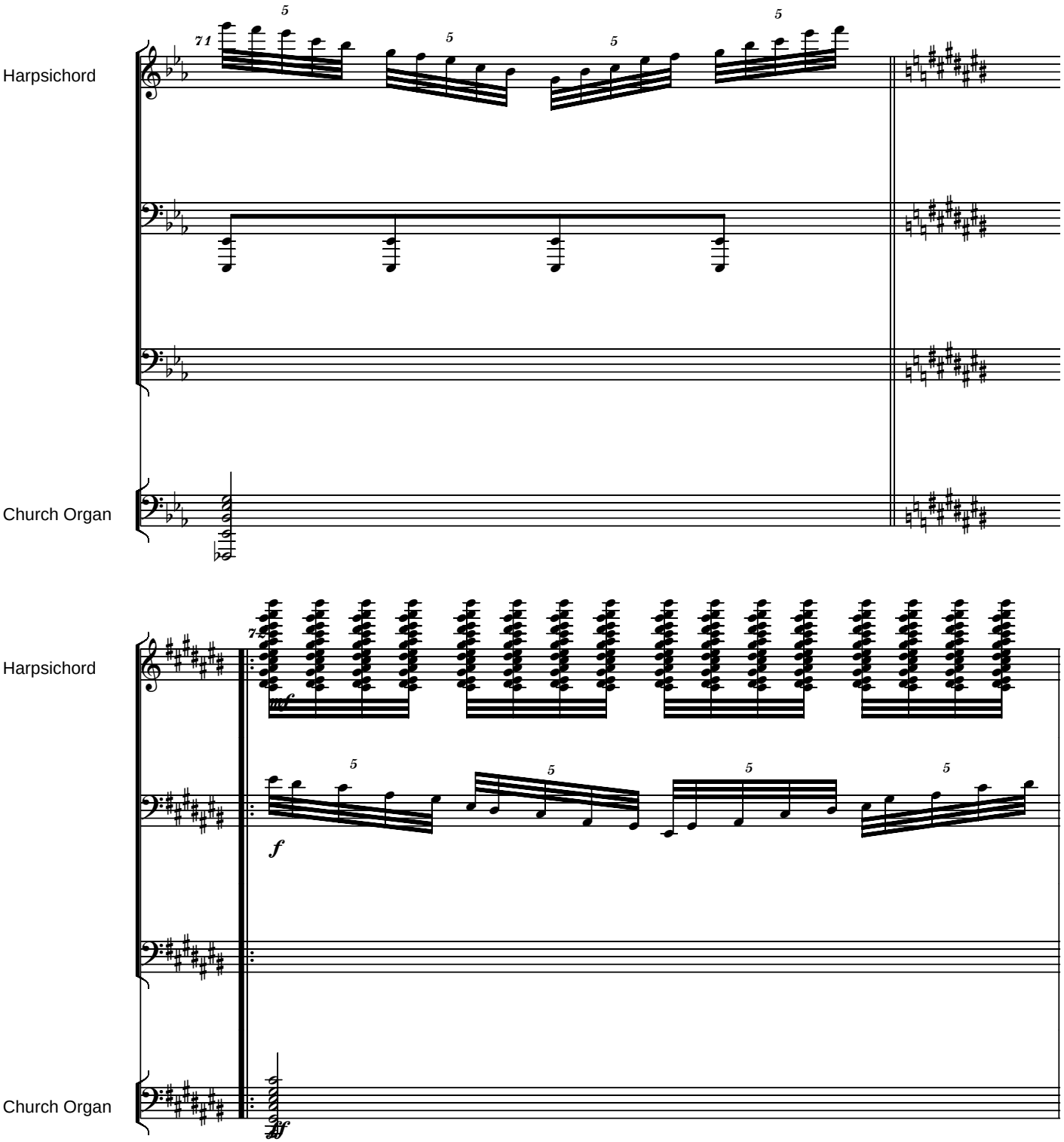

Harpsichord
Church Organ
Harpsichord
Church Organ

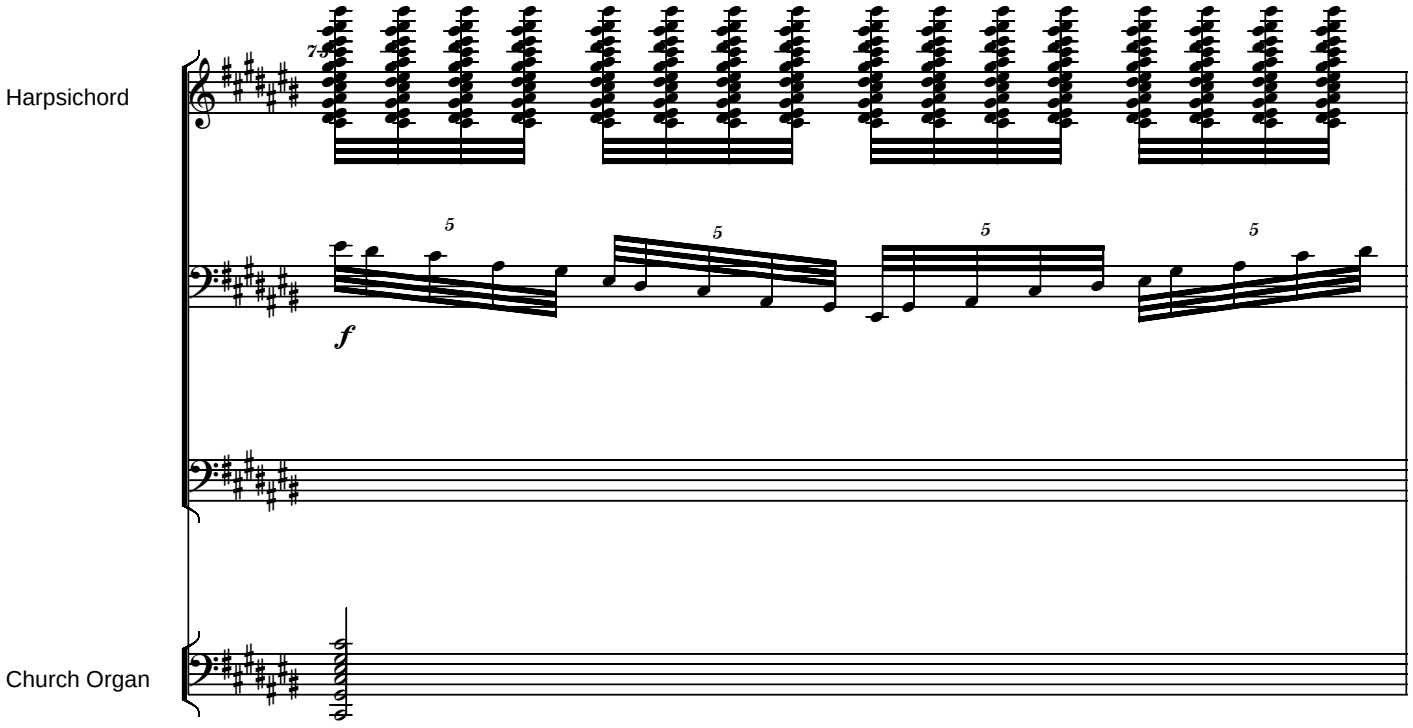

Harpsichord
Church Organ
Harpsichord
Church Organ

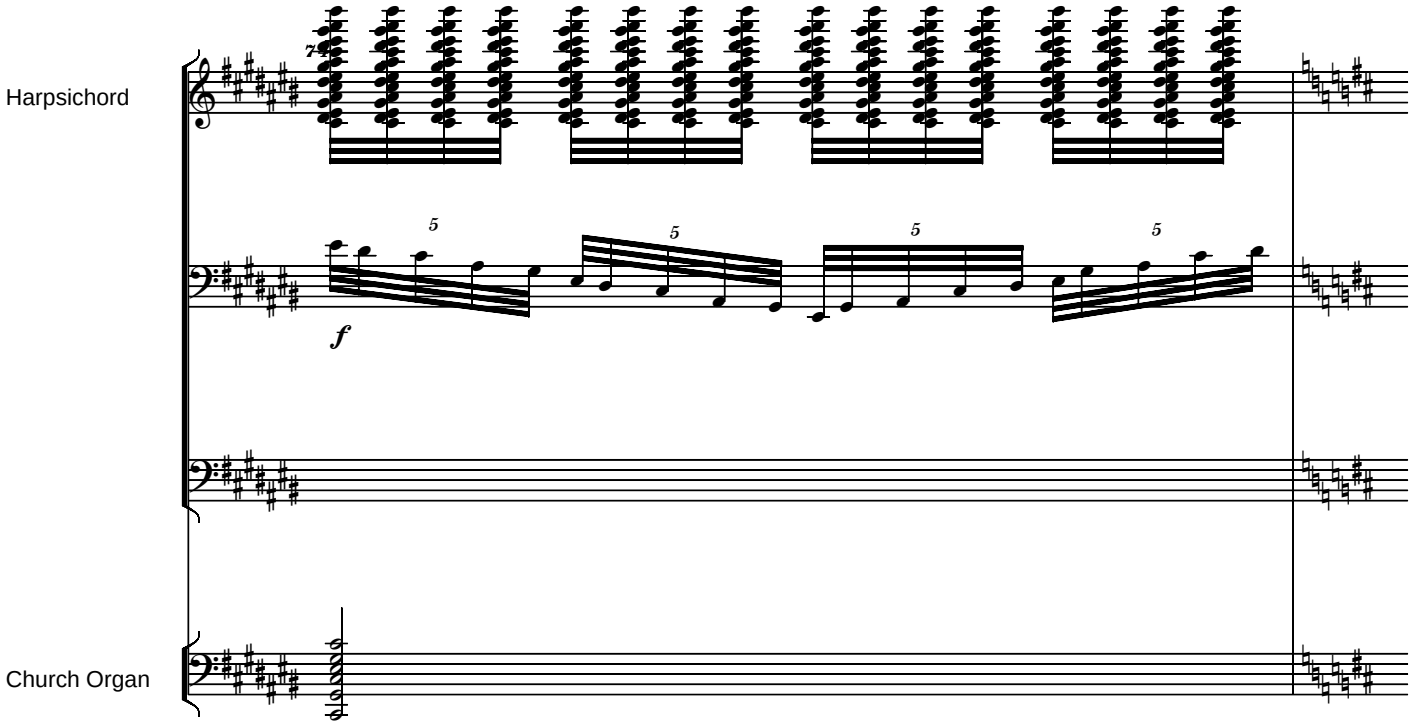

Harpsichord
Church Organ
65
66
5

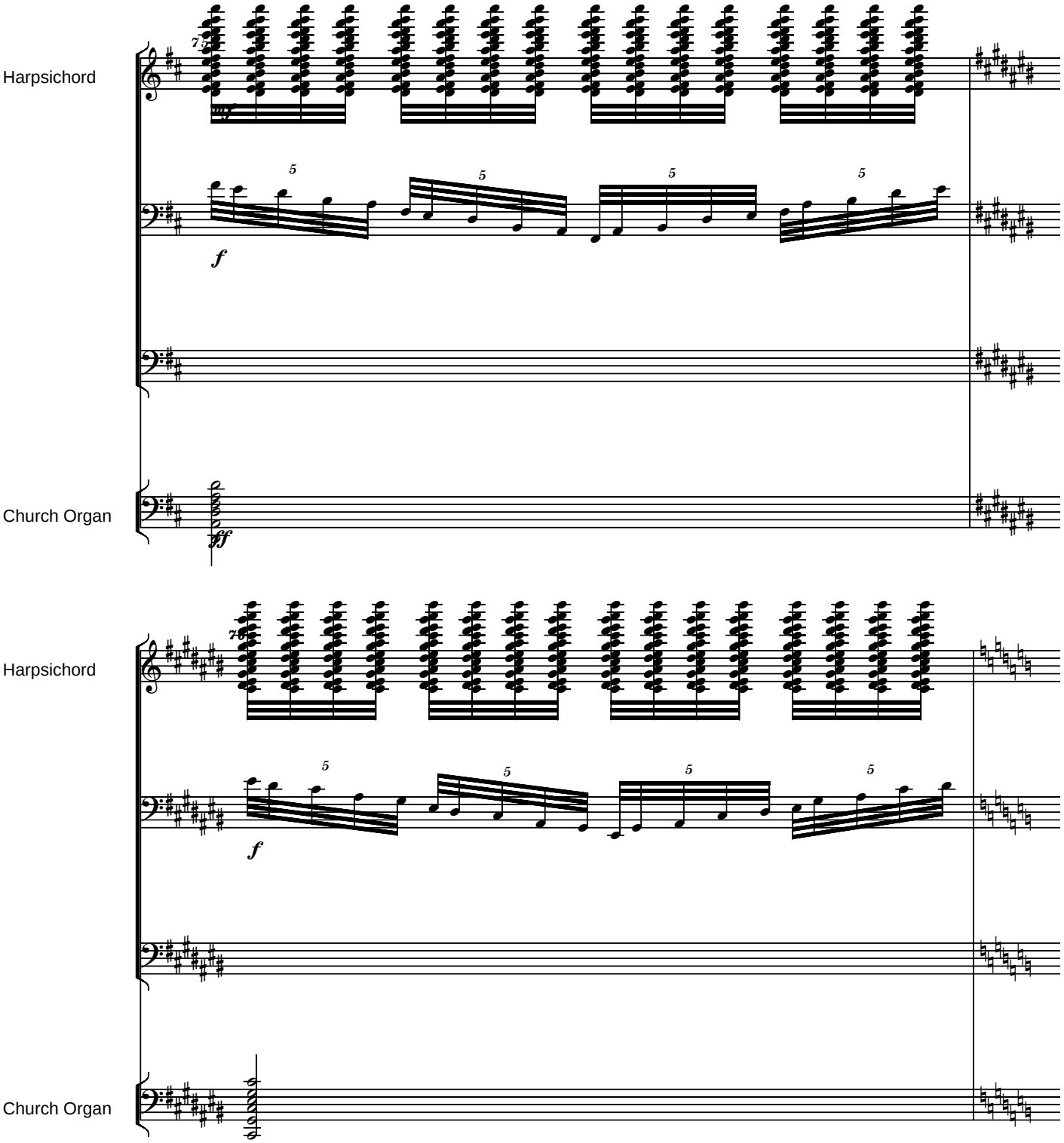

67
5
5
5
5
Harpsichord
Church Organ
68
5
5
5
5
Harpsichord
Church Organ

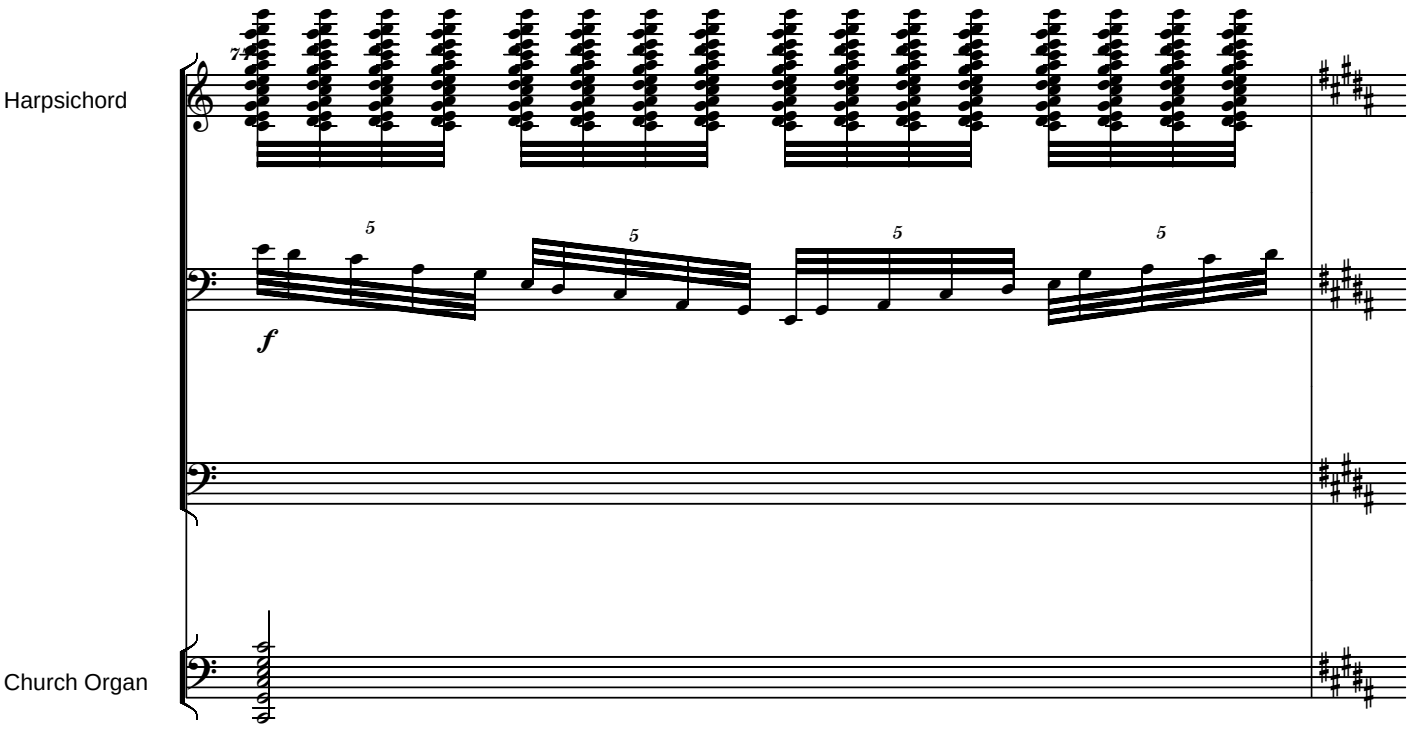

69
Harpsichord
Church Organ
70
Harpsichord
Church Organ

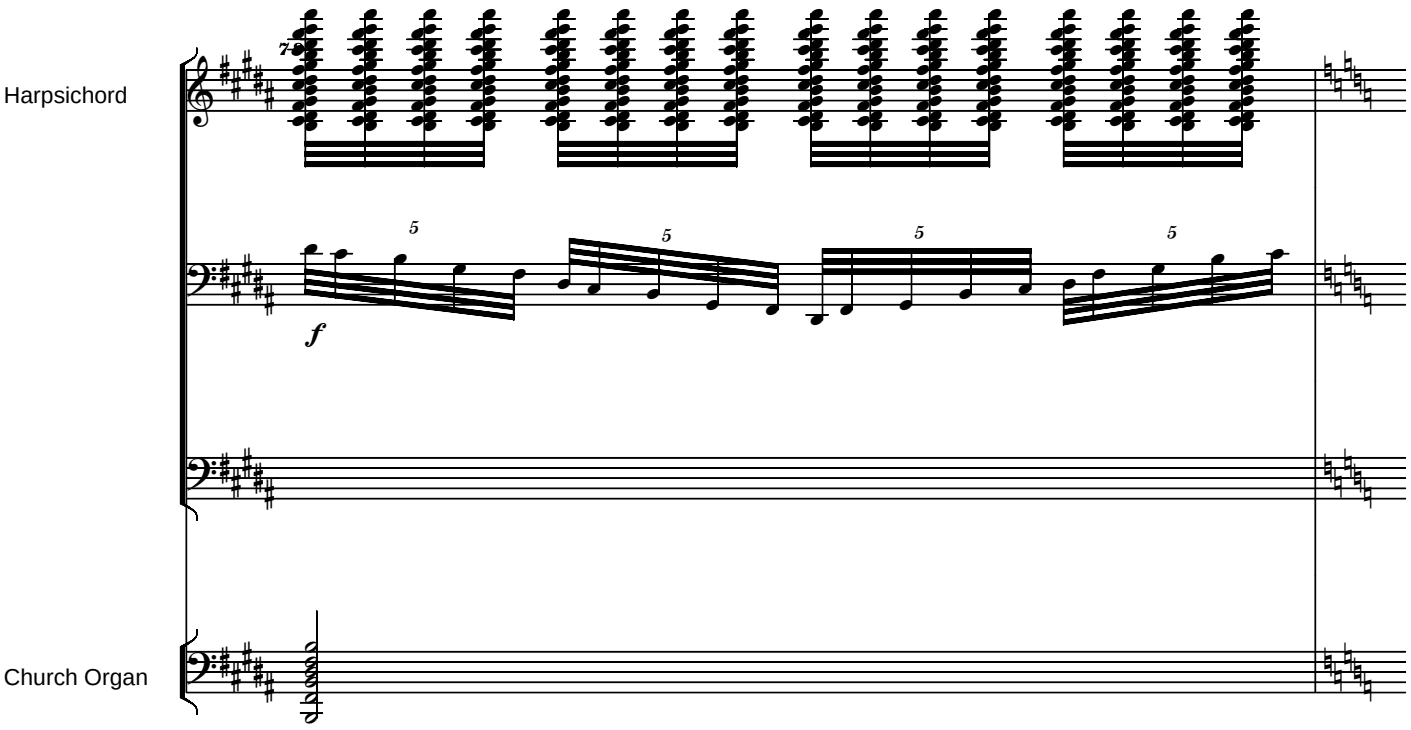

Harpsichord
Church Organ
71
5
5
5
5
Harpsichord
Church Organ
72
mf
f
5
5
5
5
ff

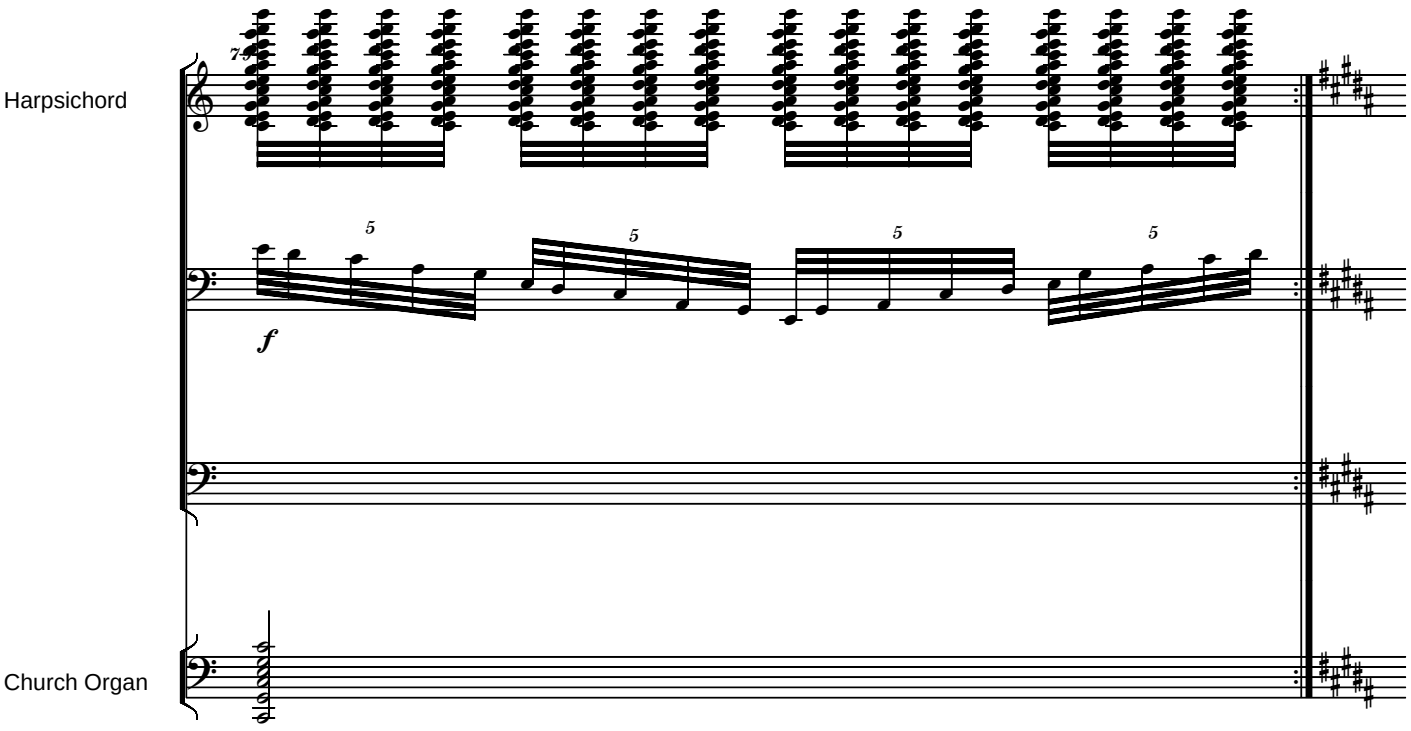

Harpsichord
Church Organ

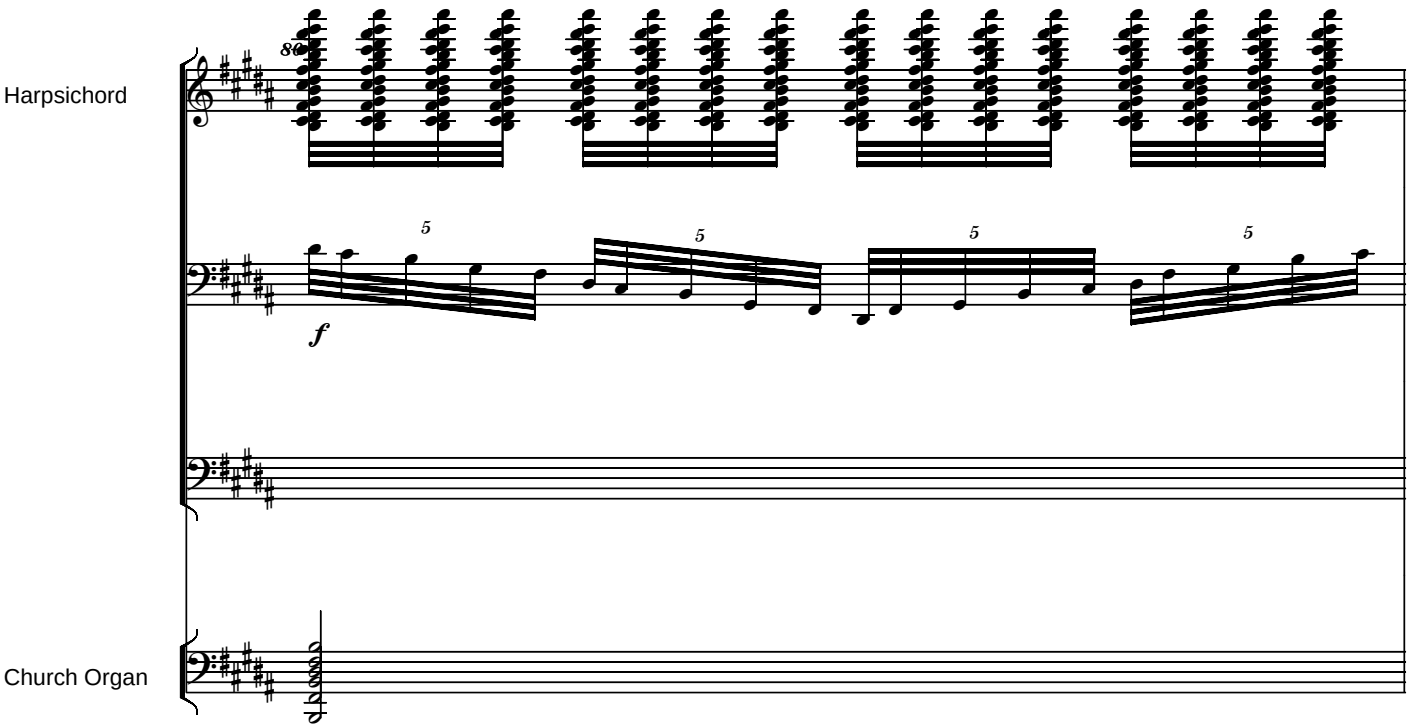

Harpsichord
Church Organ

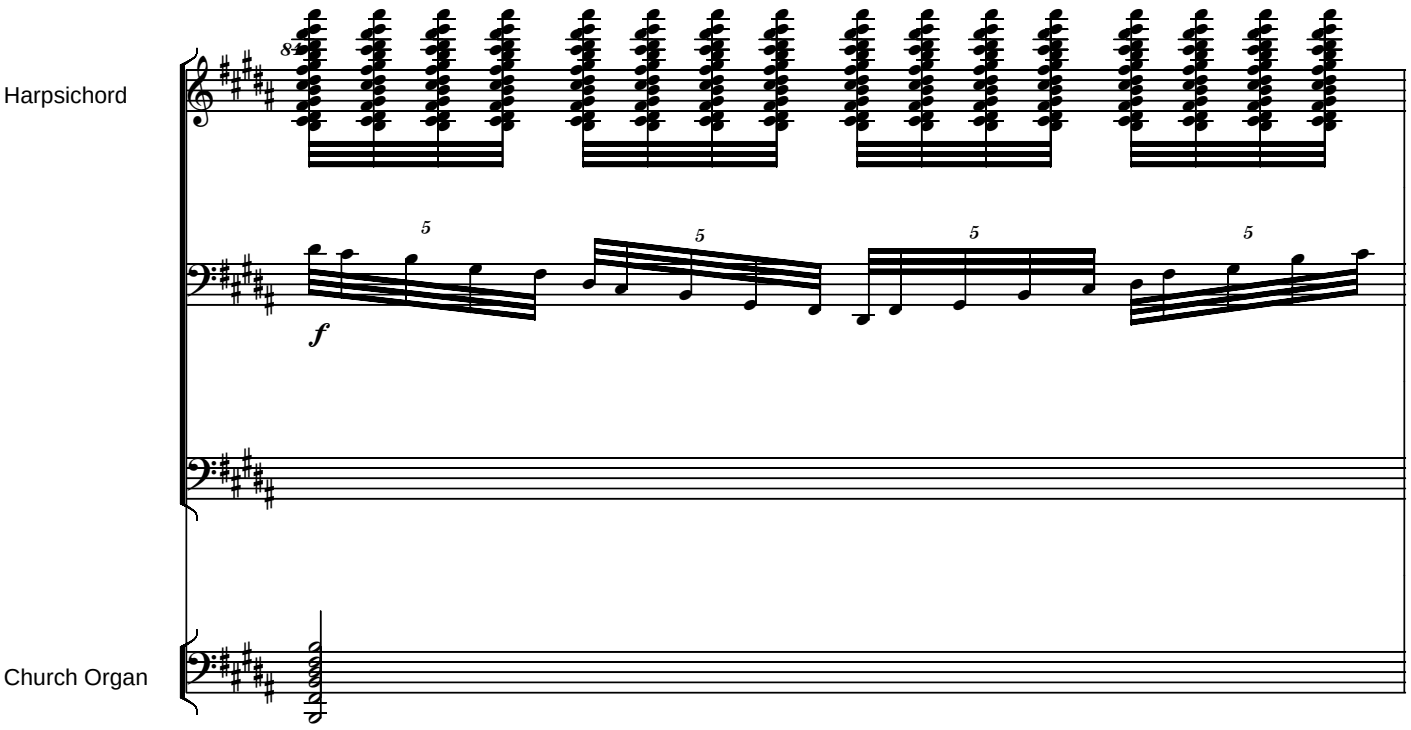

Harpsichord
Church Organ
Harpsichord
Church Organ

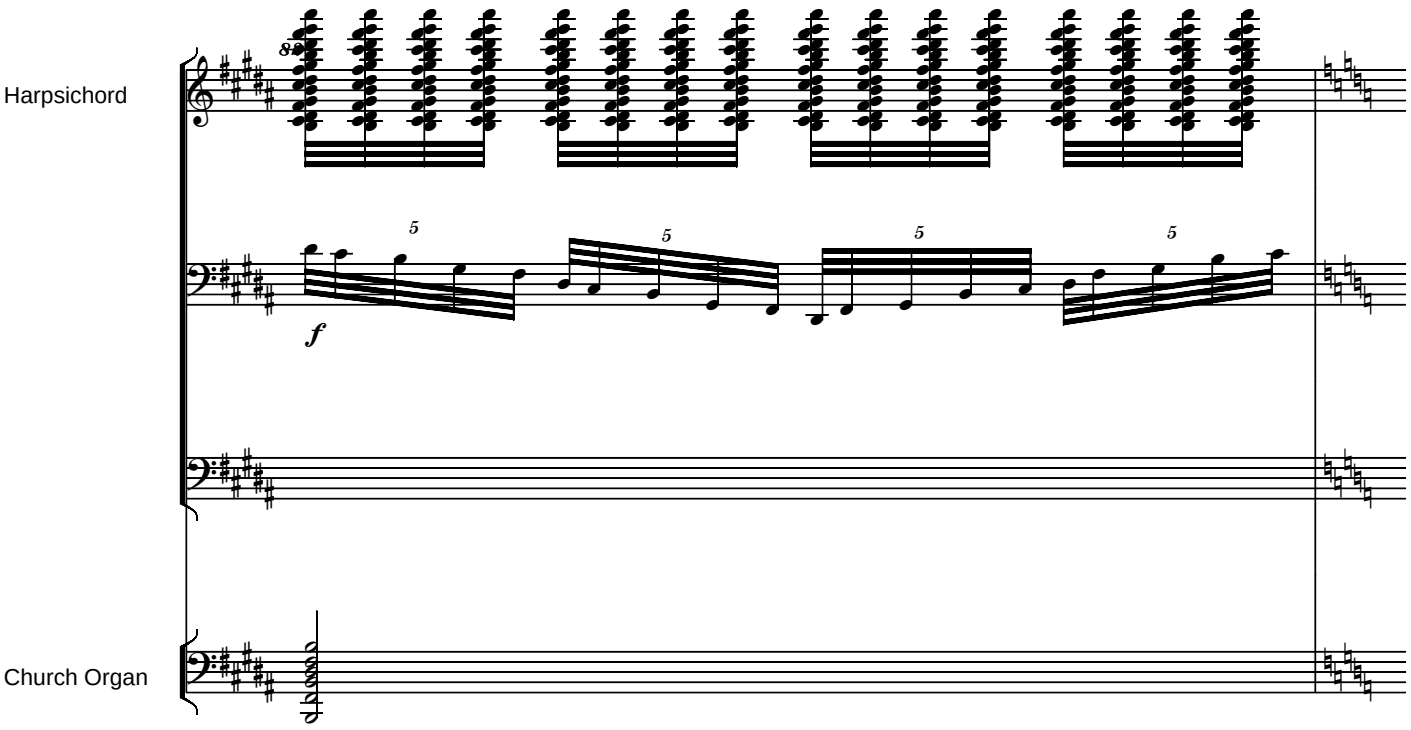

Harpsichord
Church Organ

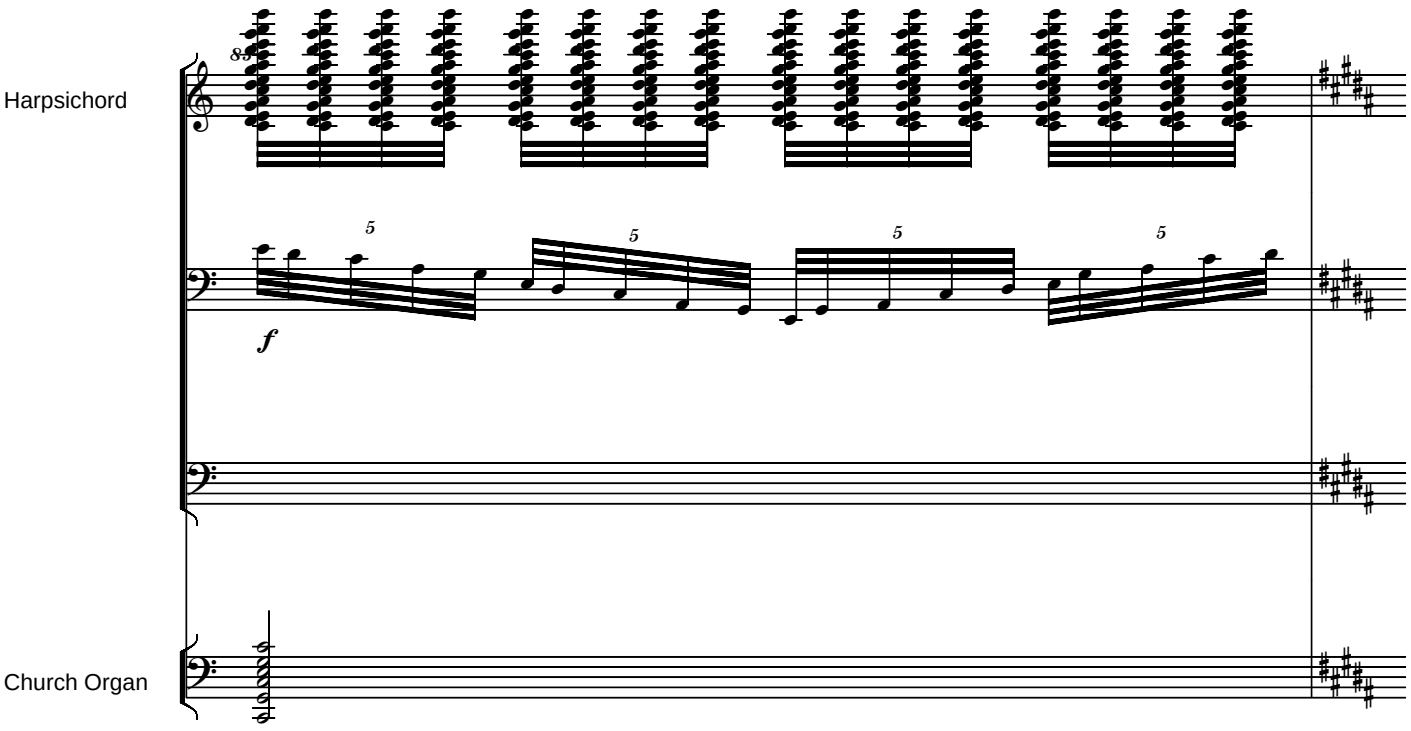

Harpsichord
Church Organ

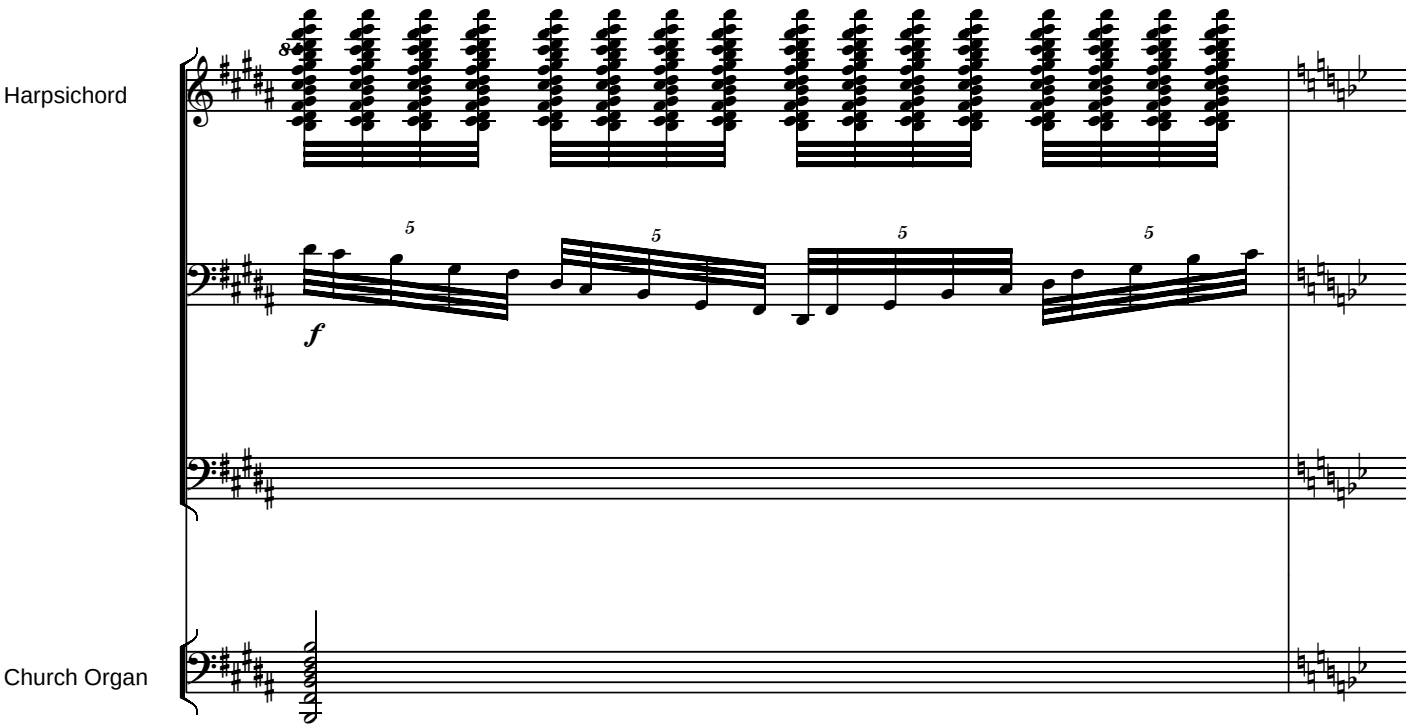

Harpsichord
Church Organ

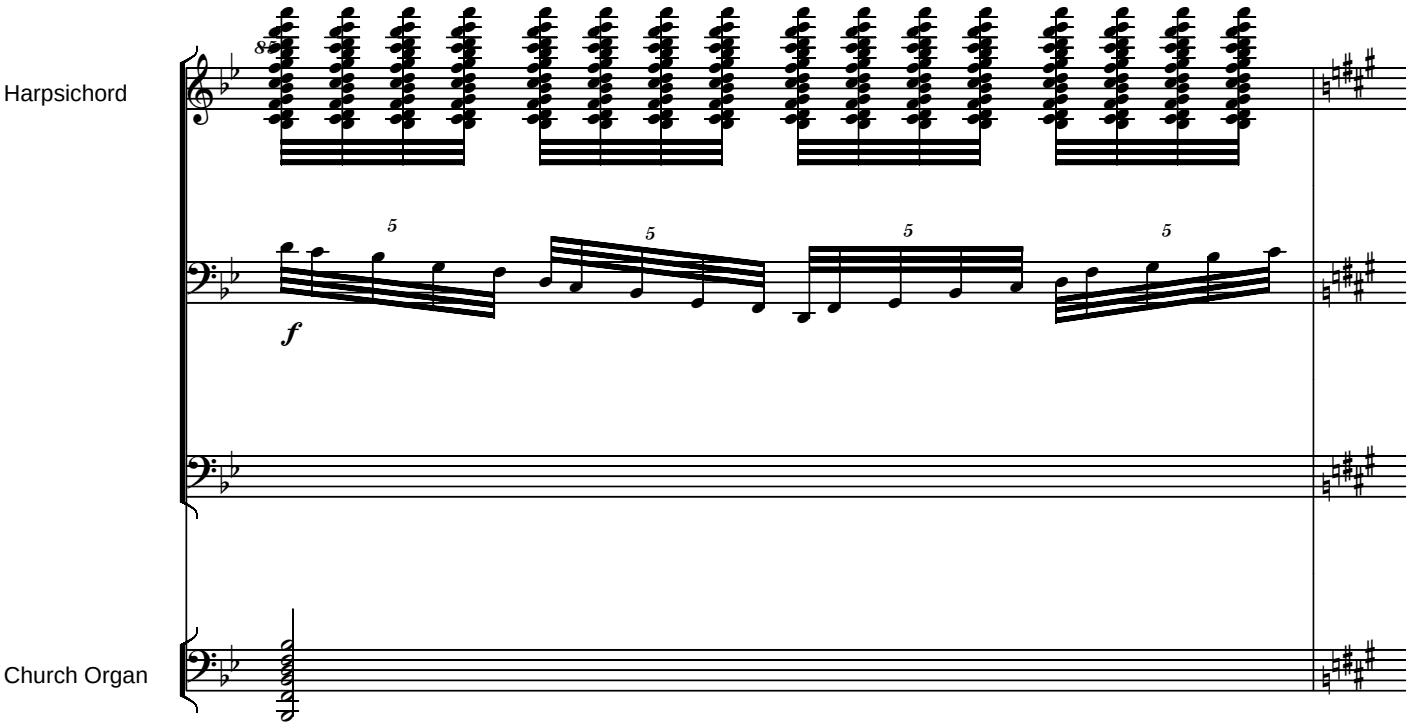

Harpsichord
Church Organ

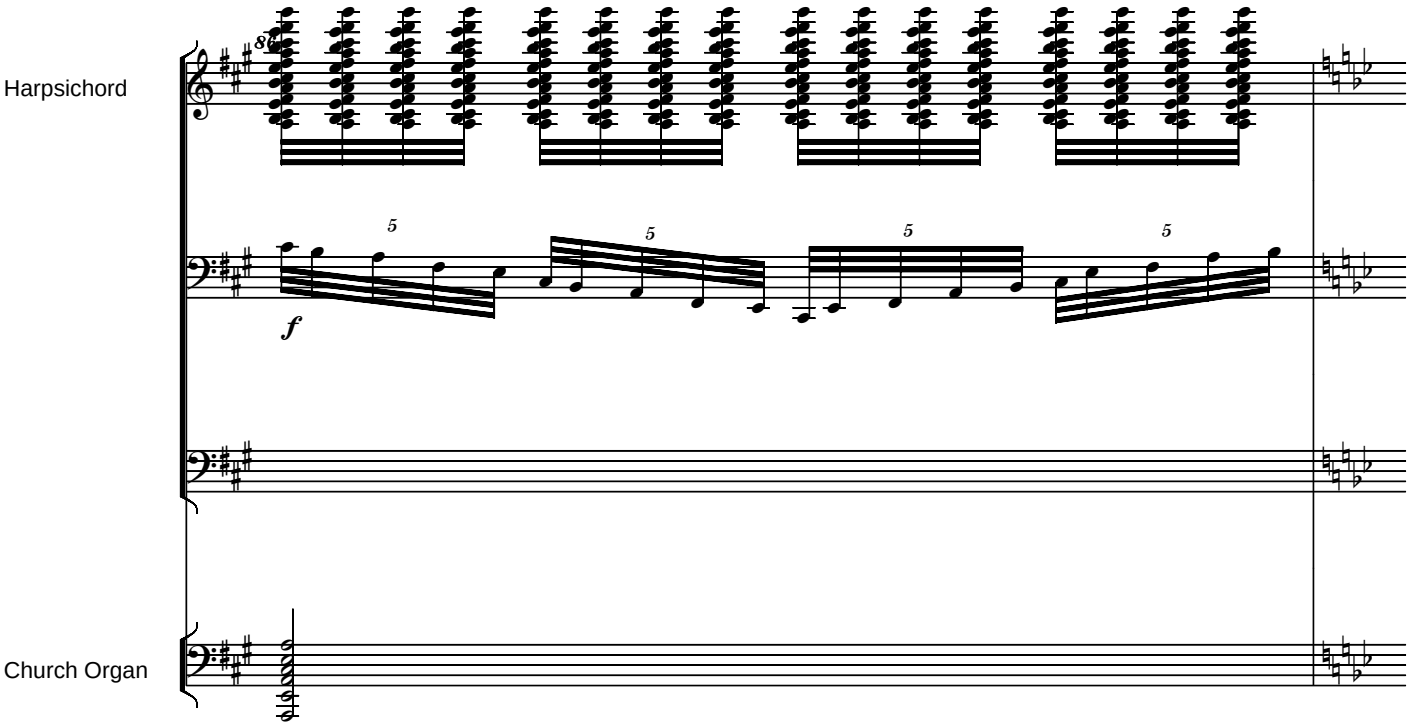

Harpsichord
Church Organ

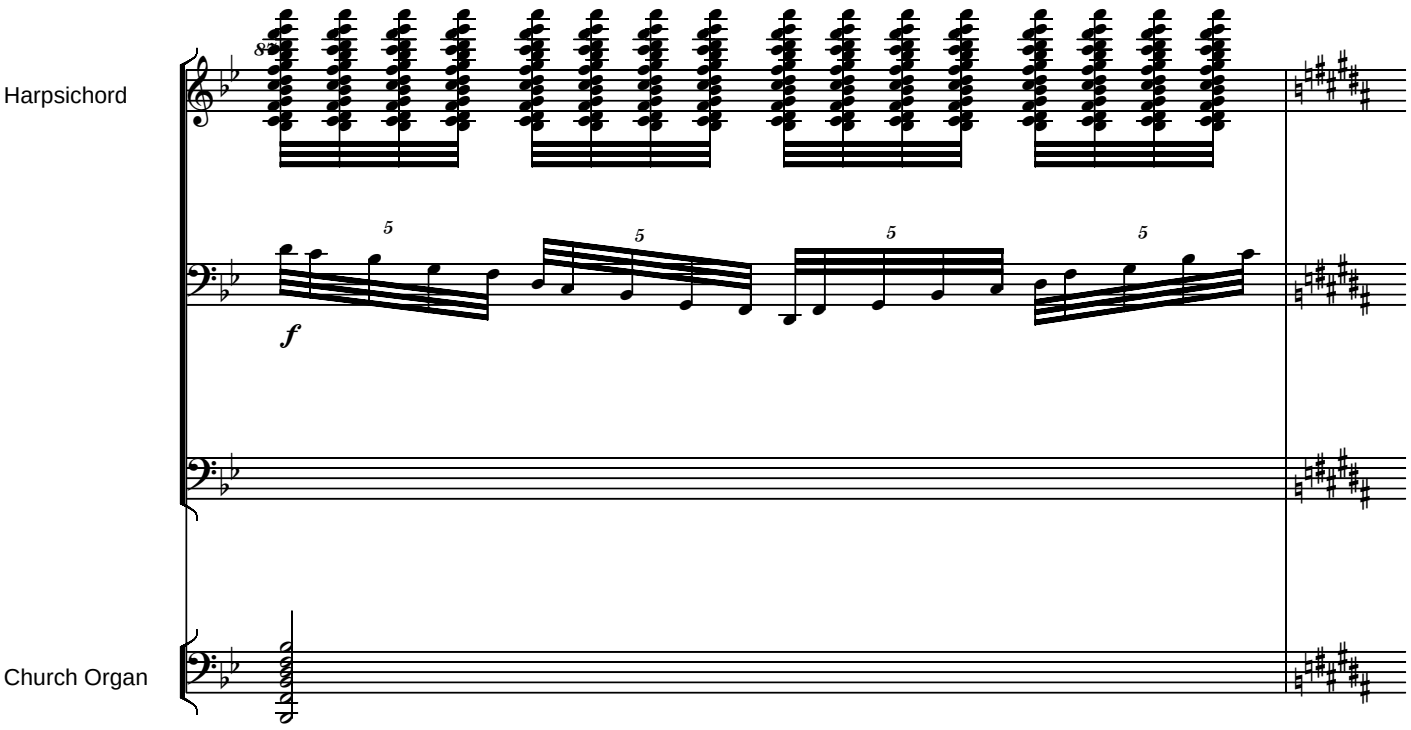

Harpsichord
Church Organ

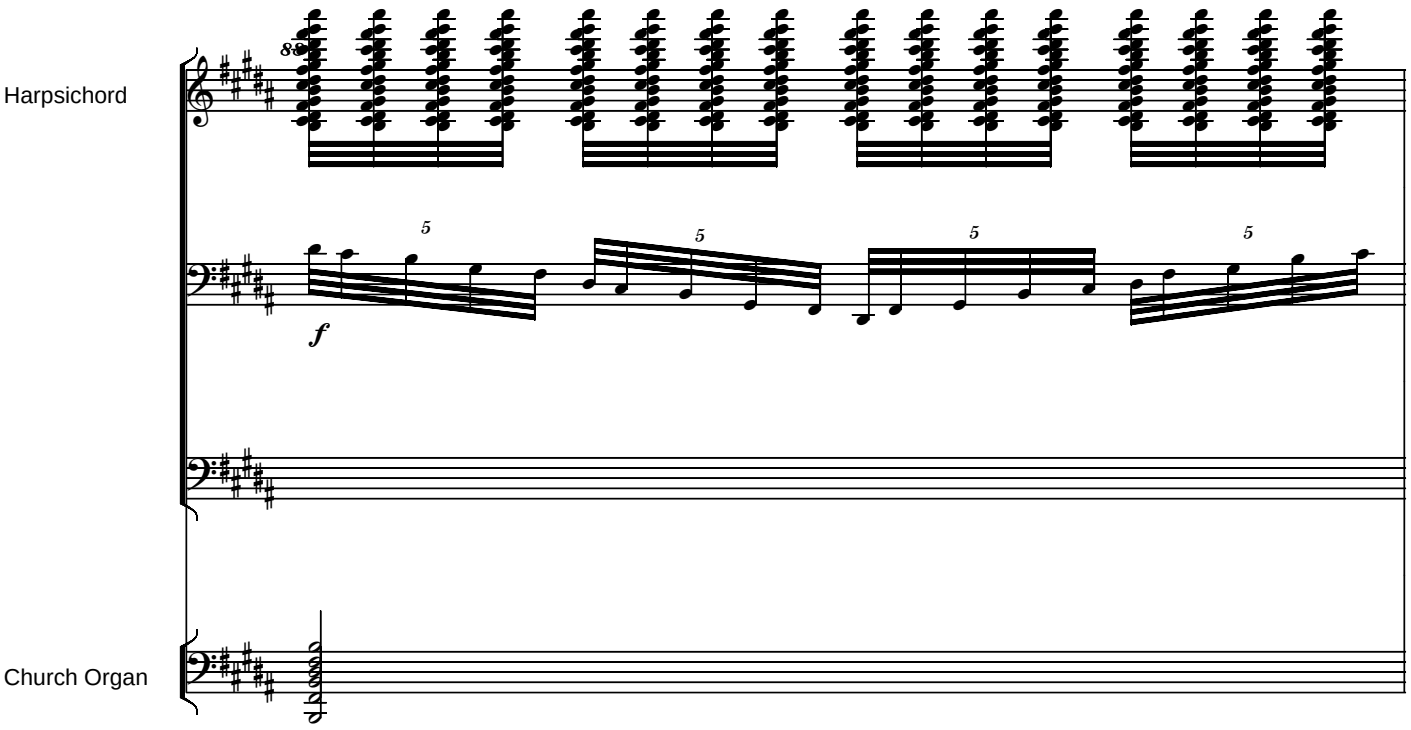

Harpsichord
Church Organ

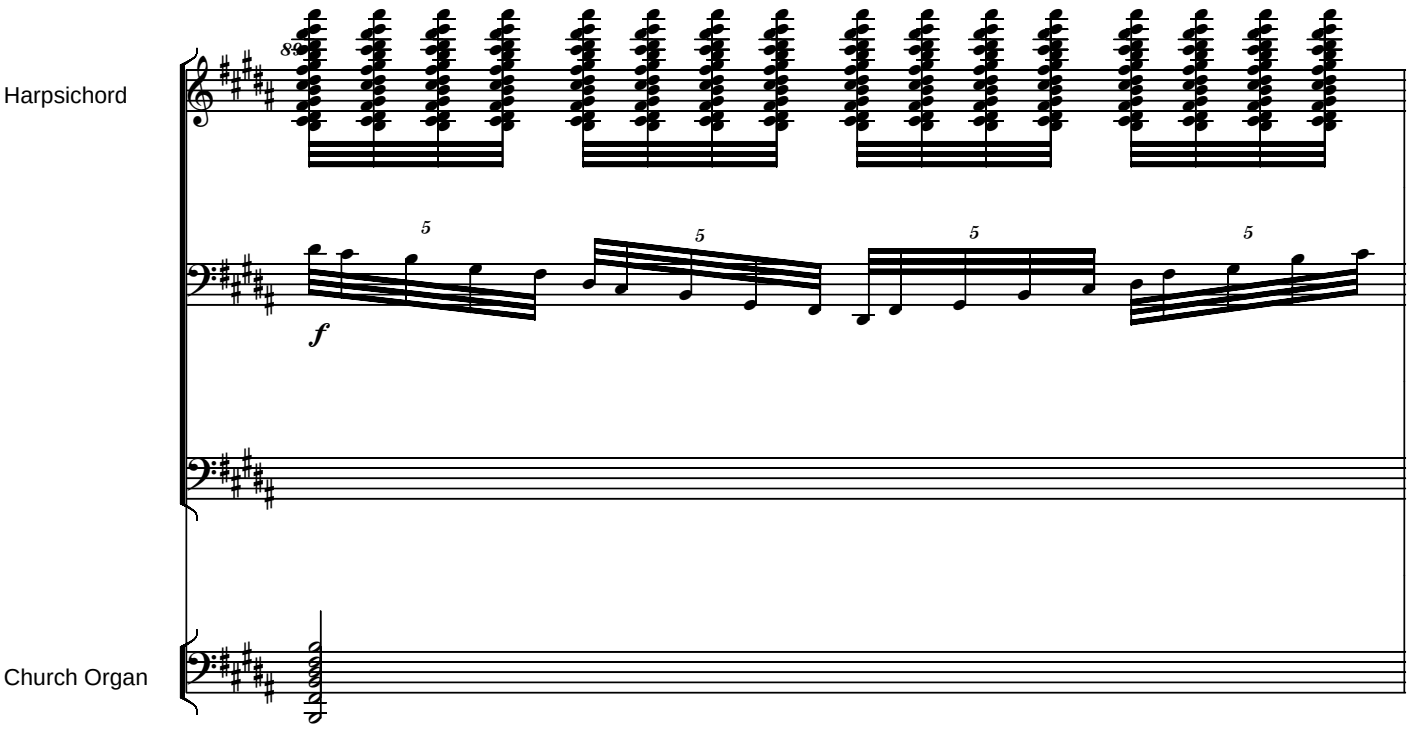

Harpsichord
Church Organ

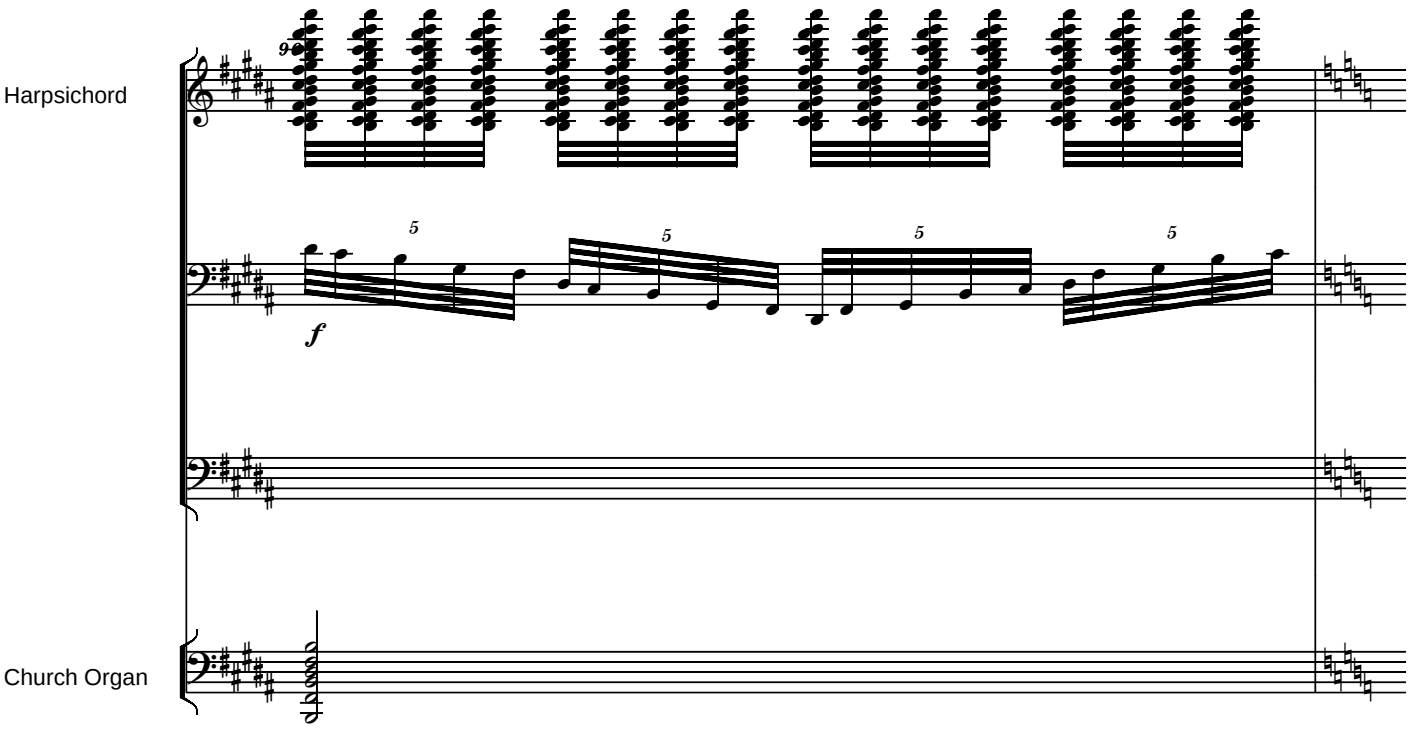

Harpsichord
Church Organ

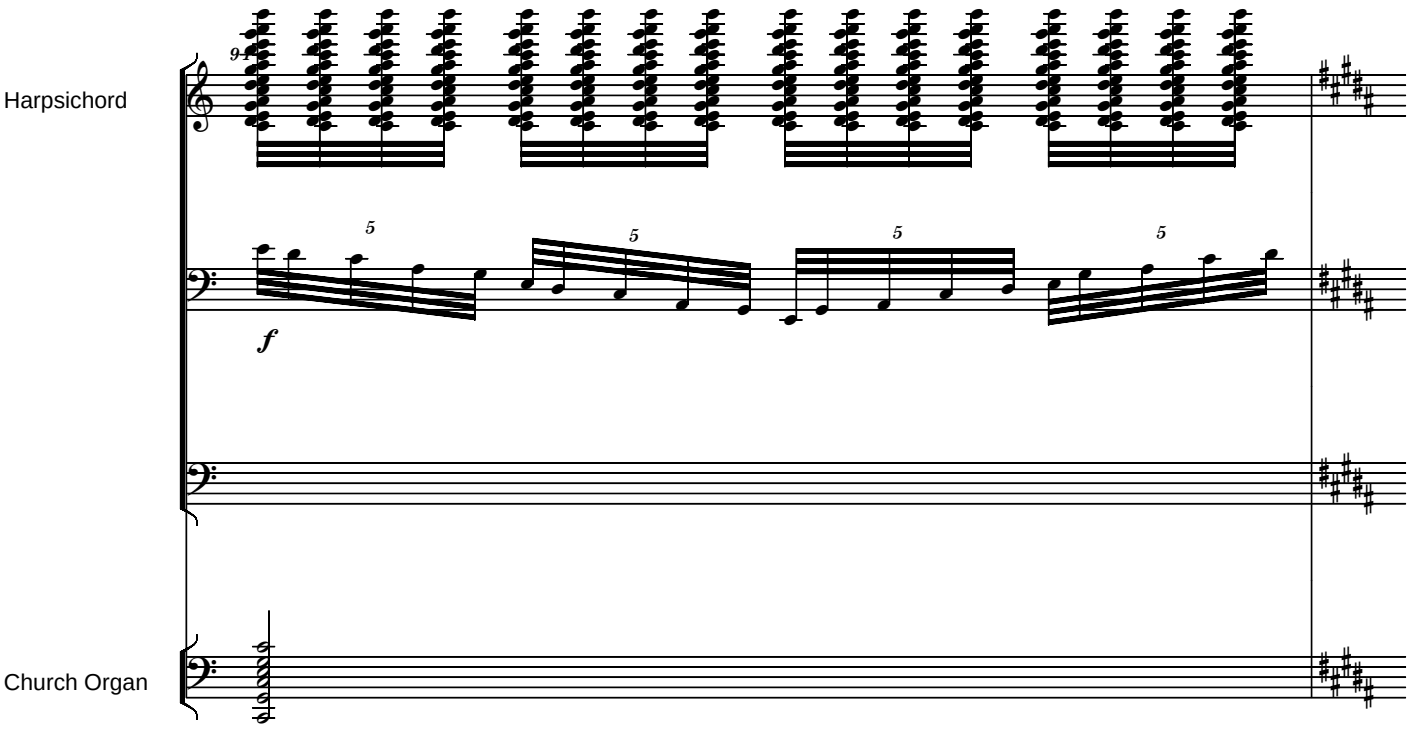

Harpsichord
Church Organ

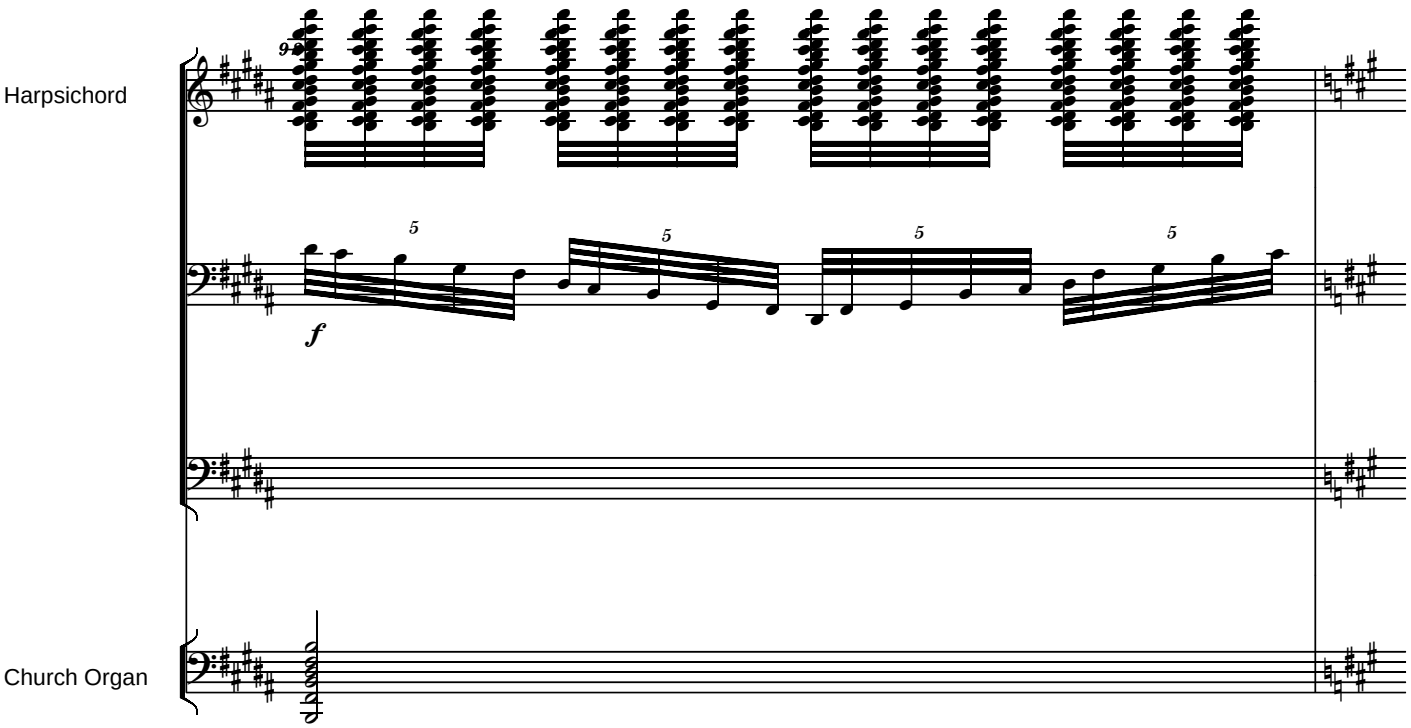

Harpsichord
Church Organ

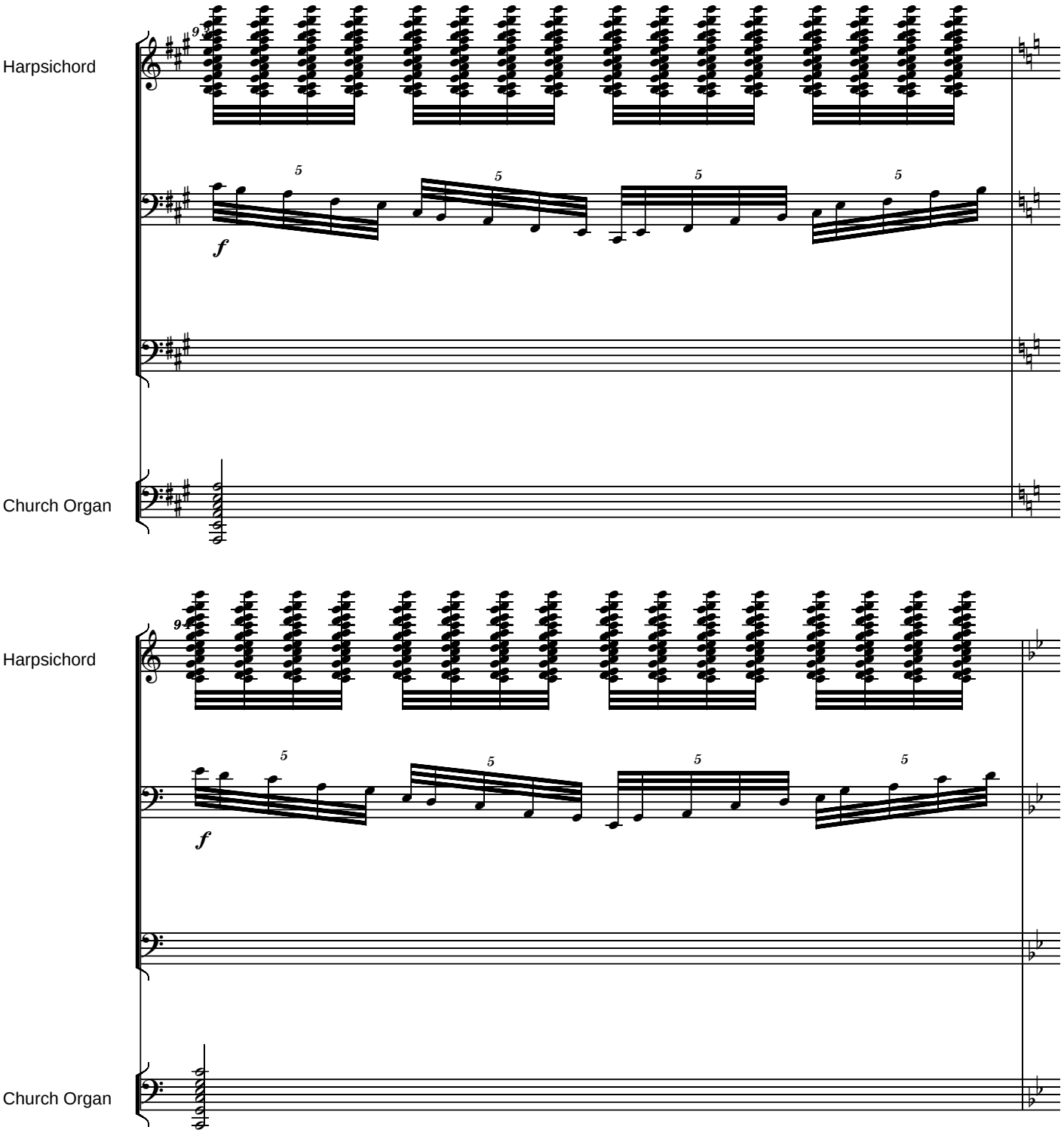

Harpsichord
Church Organ

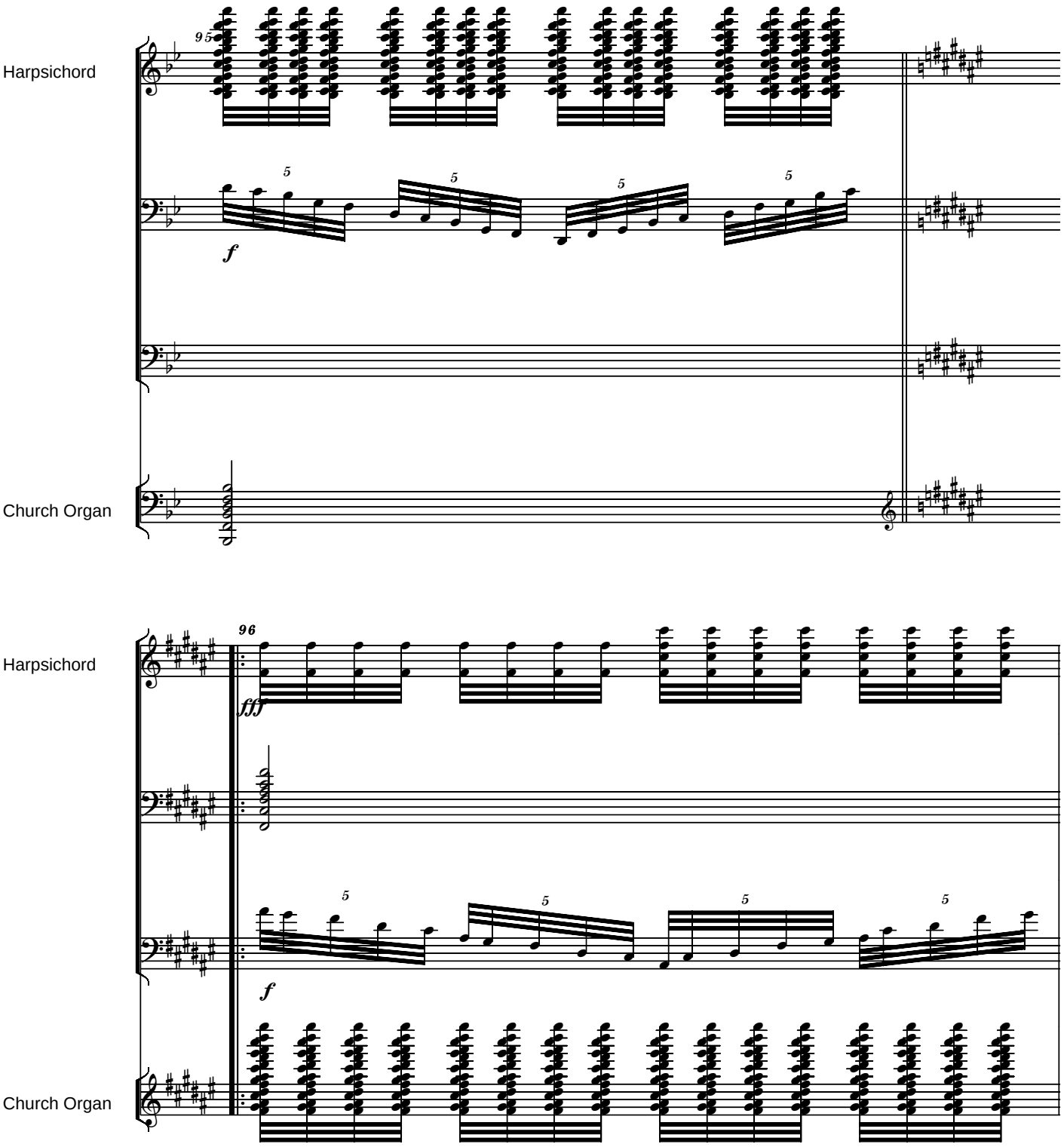

Harpsichord
Church Organ

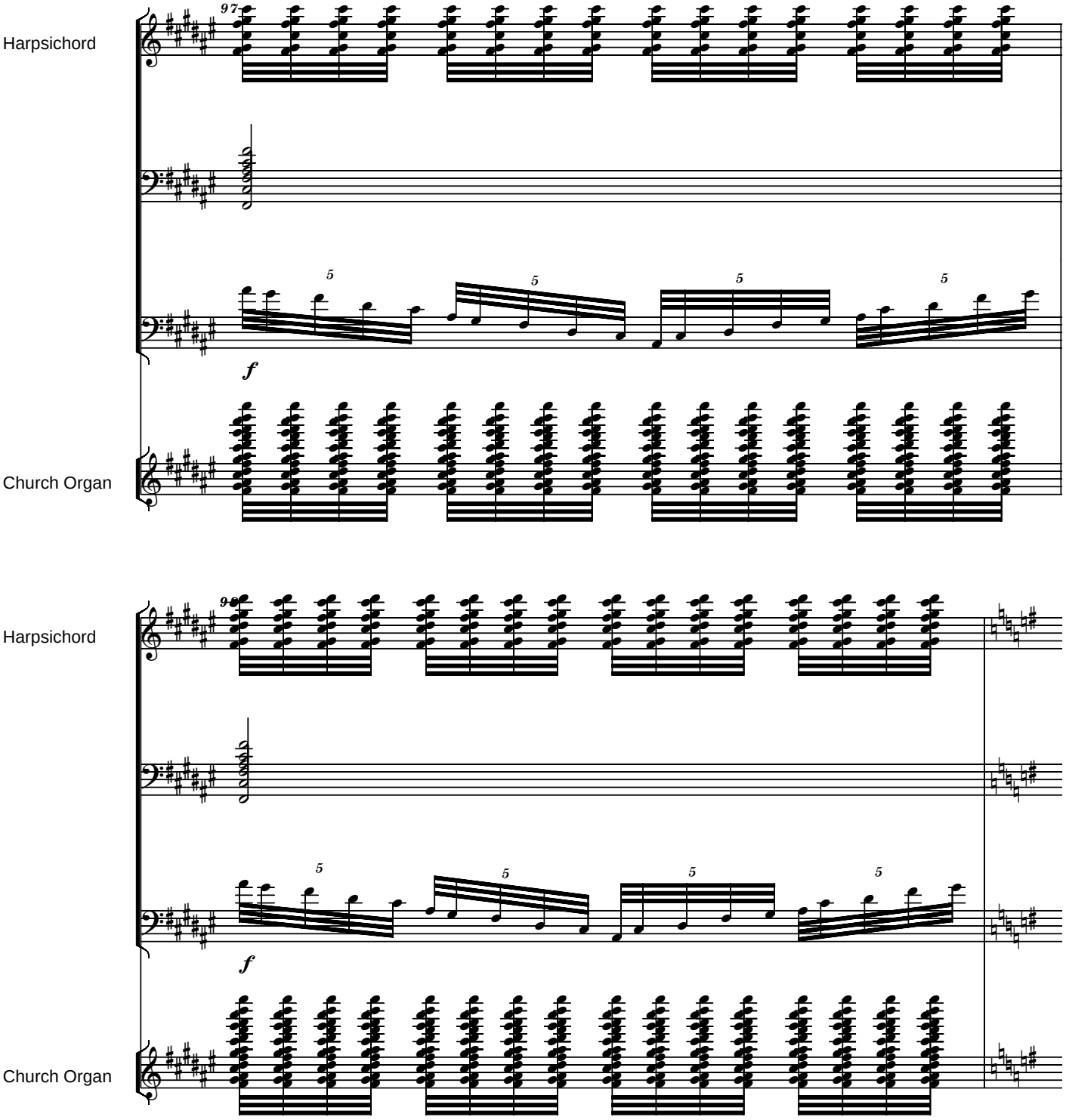

Harpsichord
Church Organ

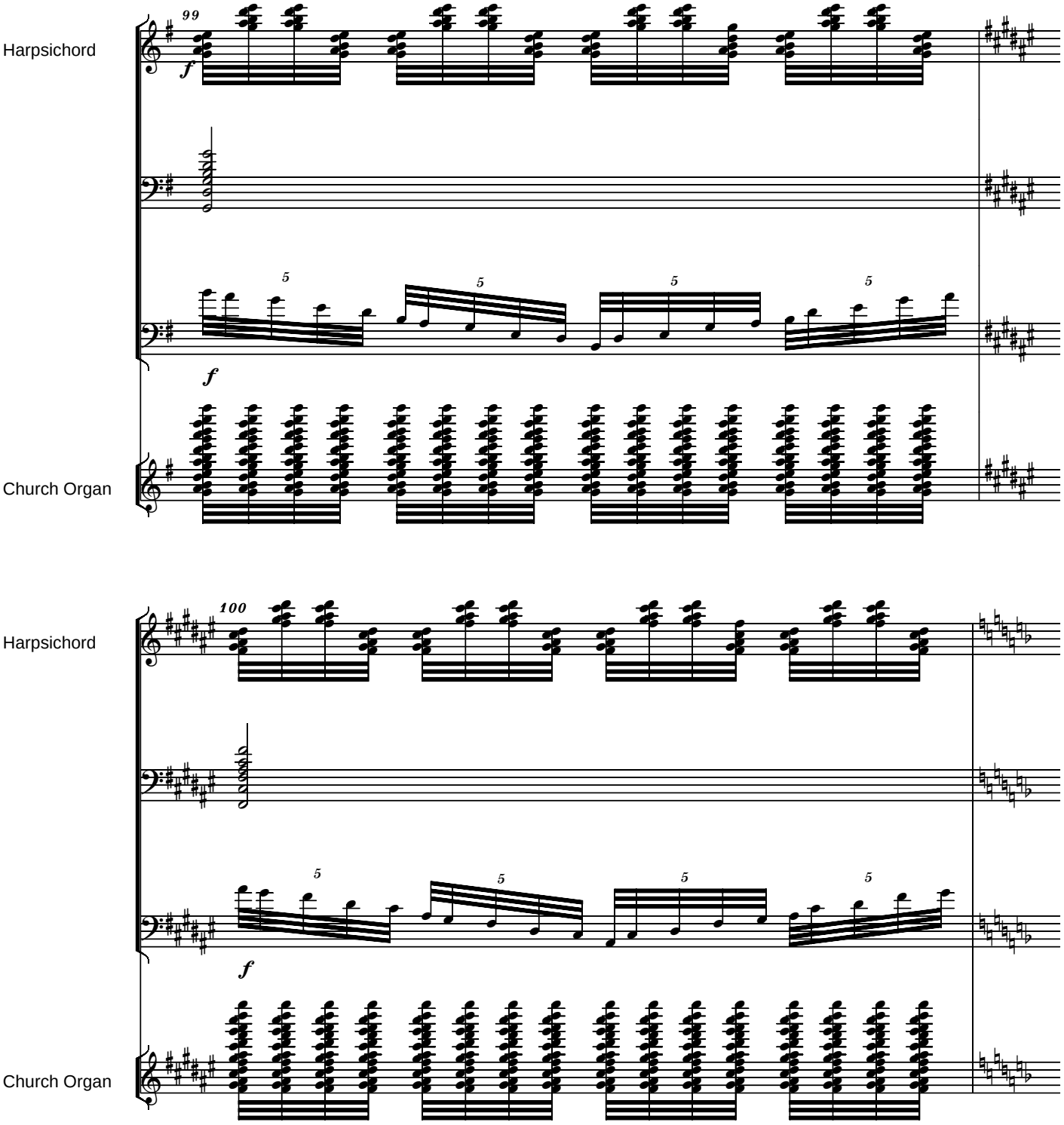

Harpsichord
Church Organ

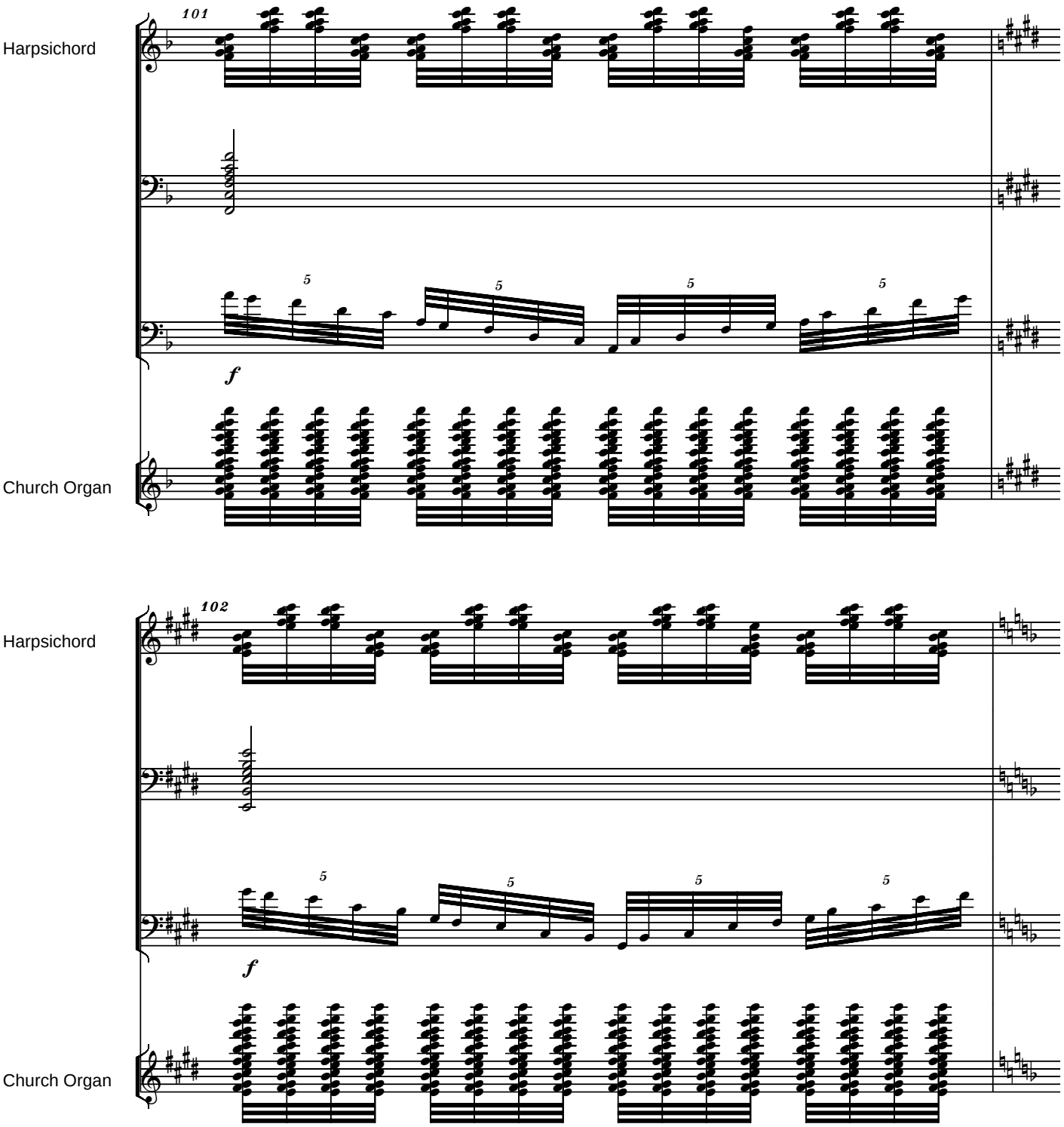

Harpsichord
Church Organ

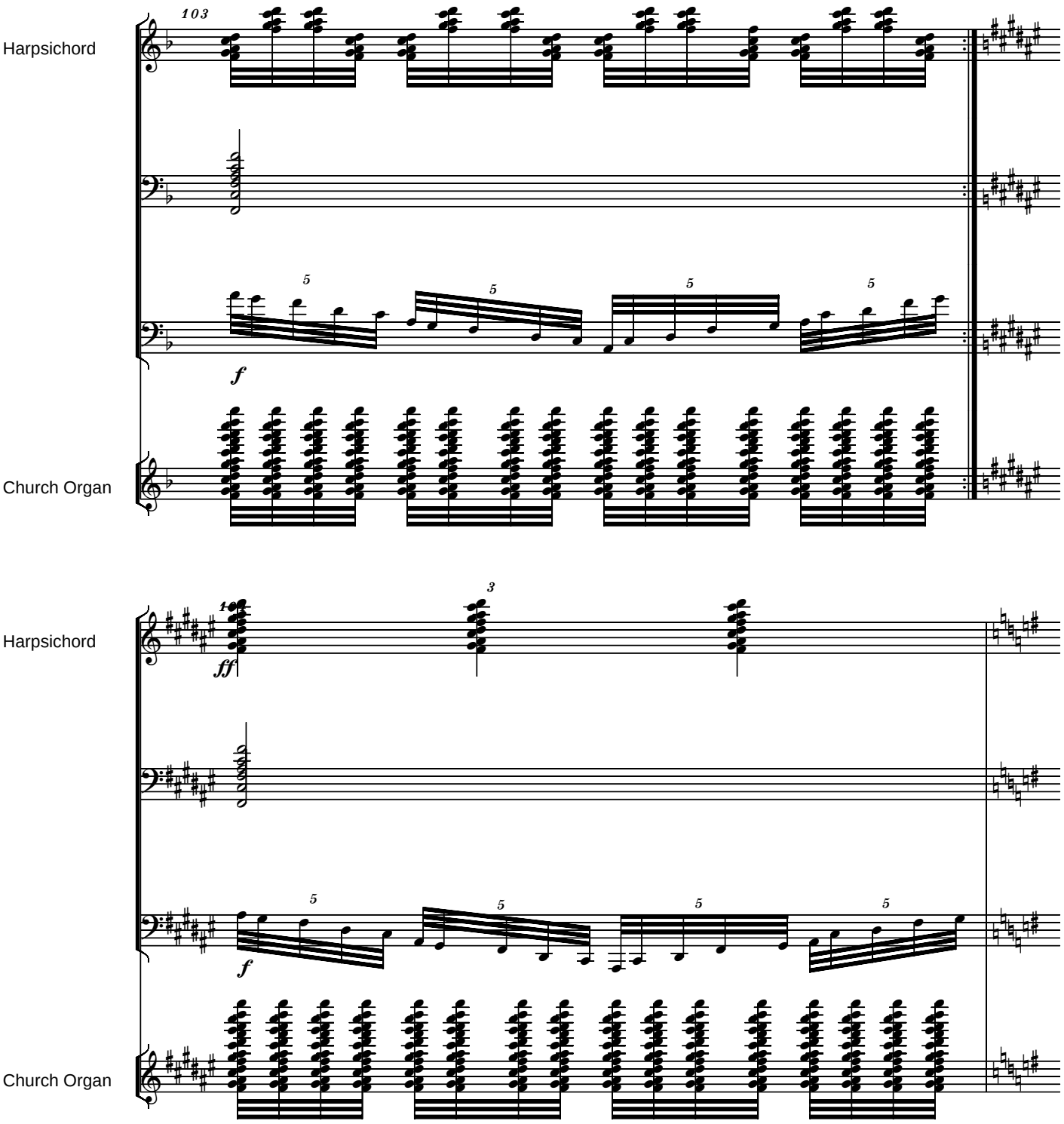

Harpsichord
Church Organ
Harpsichord
Church Organ
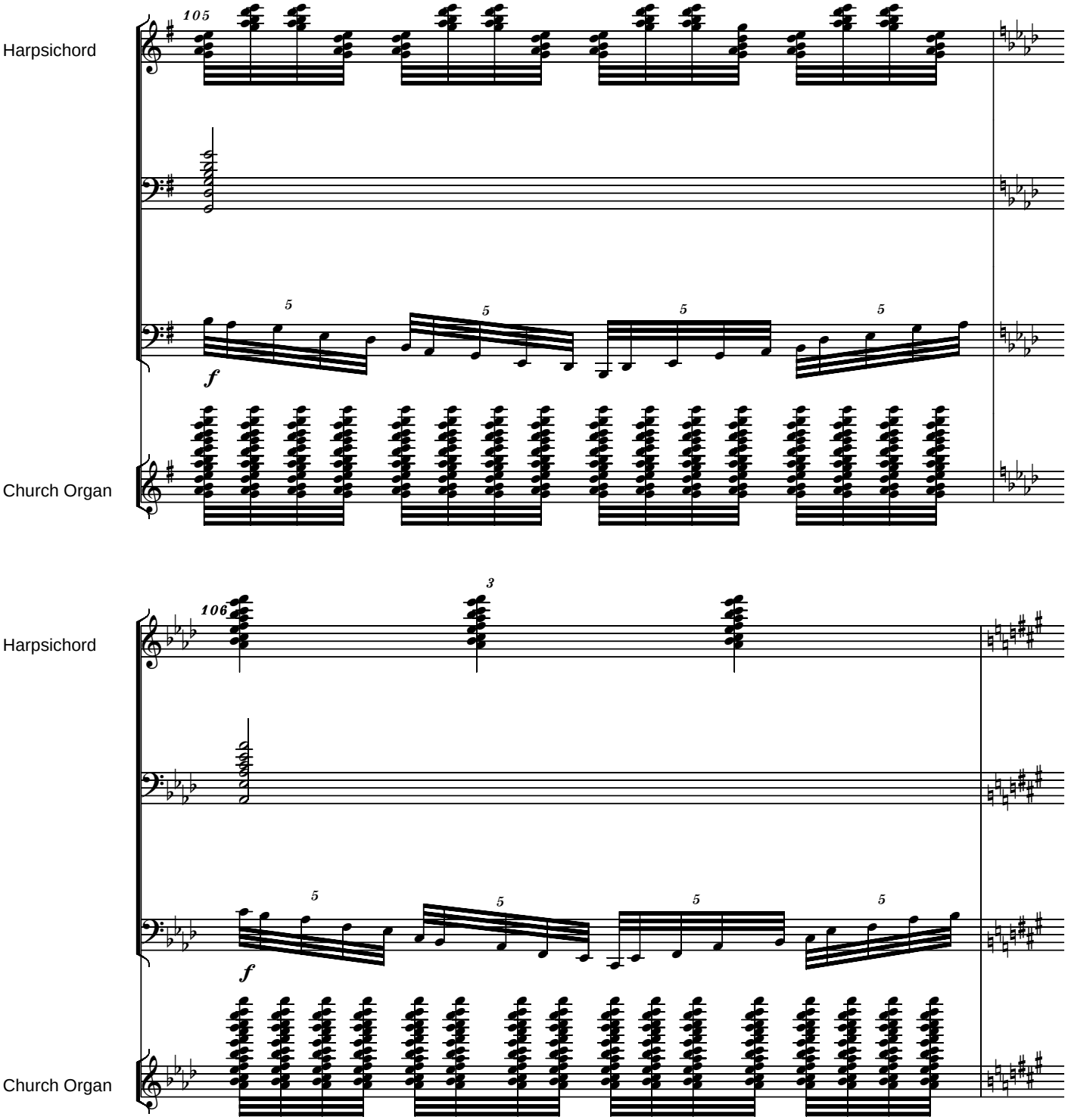

95
Harpsichord
5
5
5
5
f
Church Organ
96
Harpsichord
fff
5
5
5
5
f
Church Organ

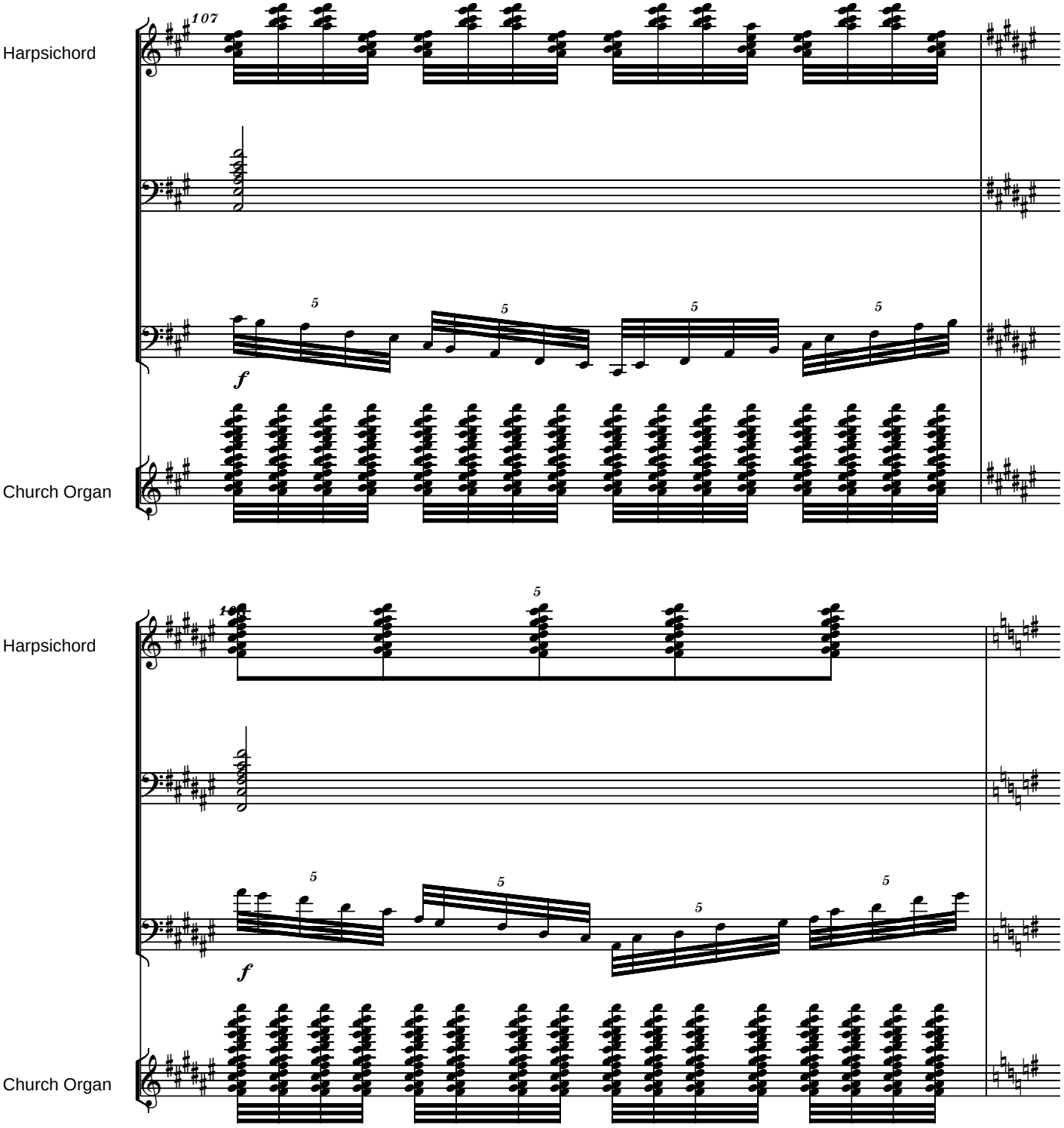

97
Harpsichord
Church Organ
f
5
98
Harpsichord
Church Organ
f
5

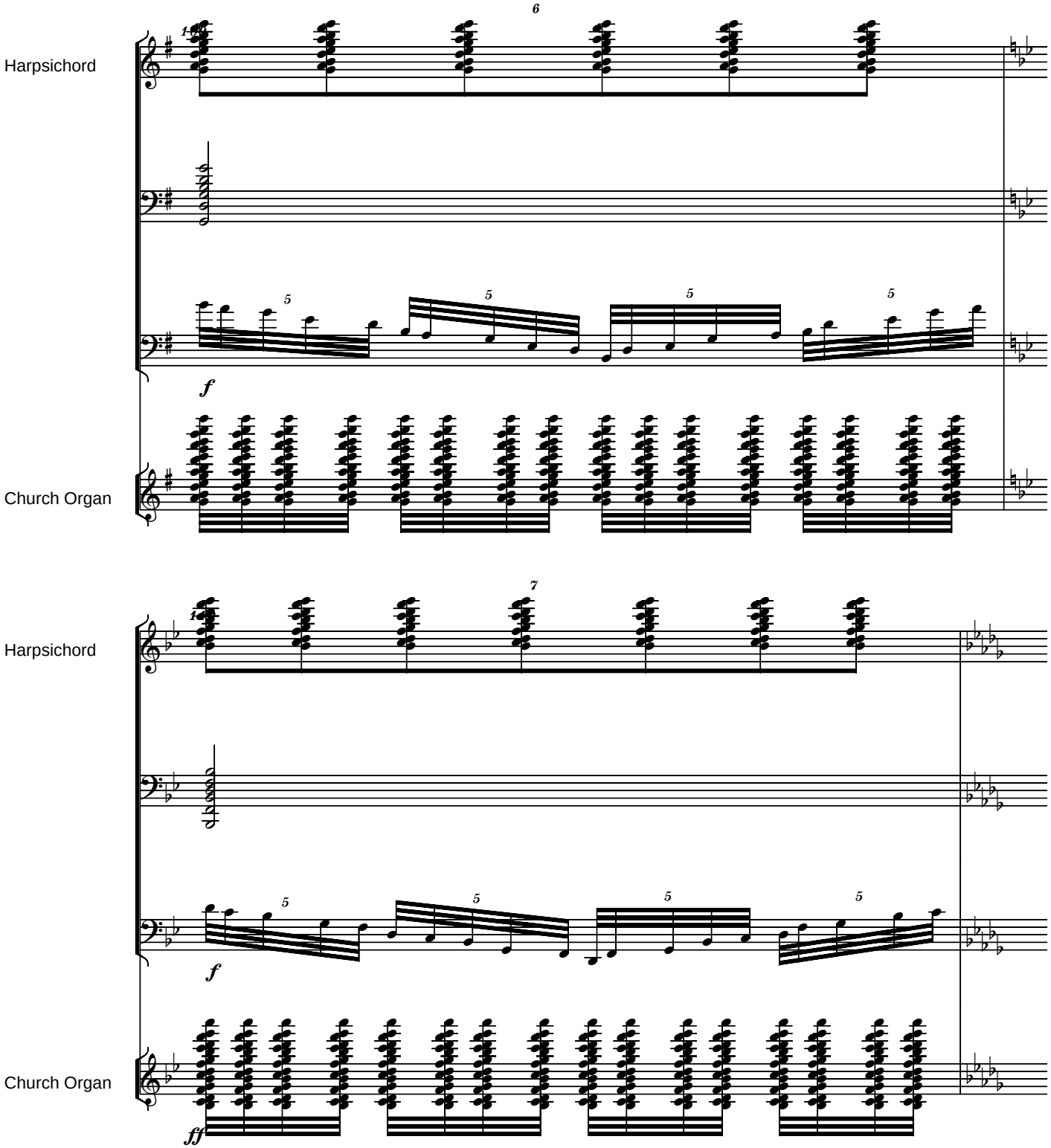

99
Harpsichord
f
5
5
5
5
f
Church Organ
100
Harpsichord
5
5
5
5
f
Church Organ

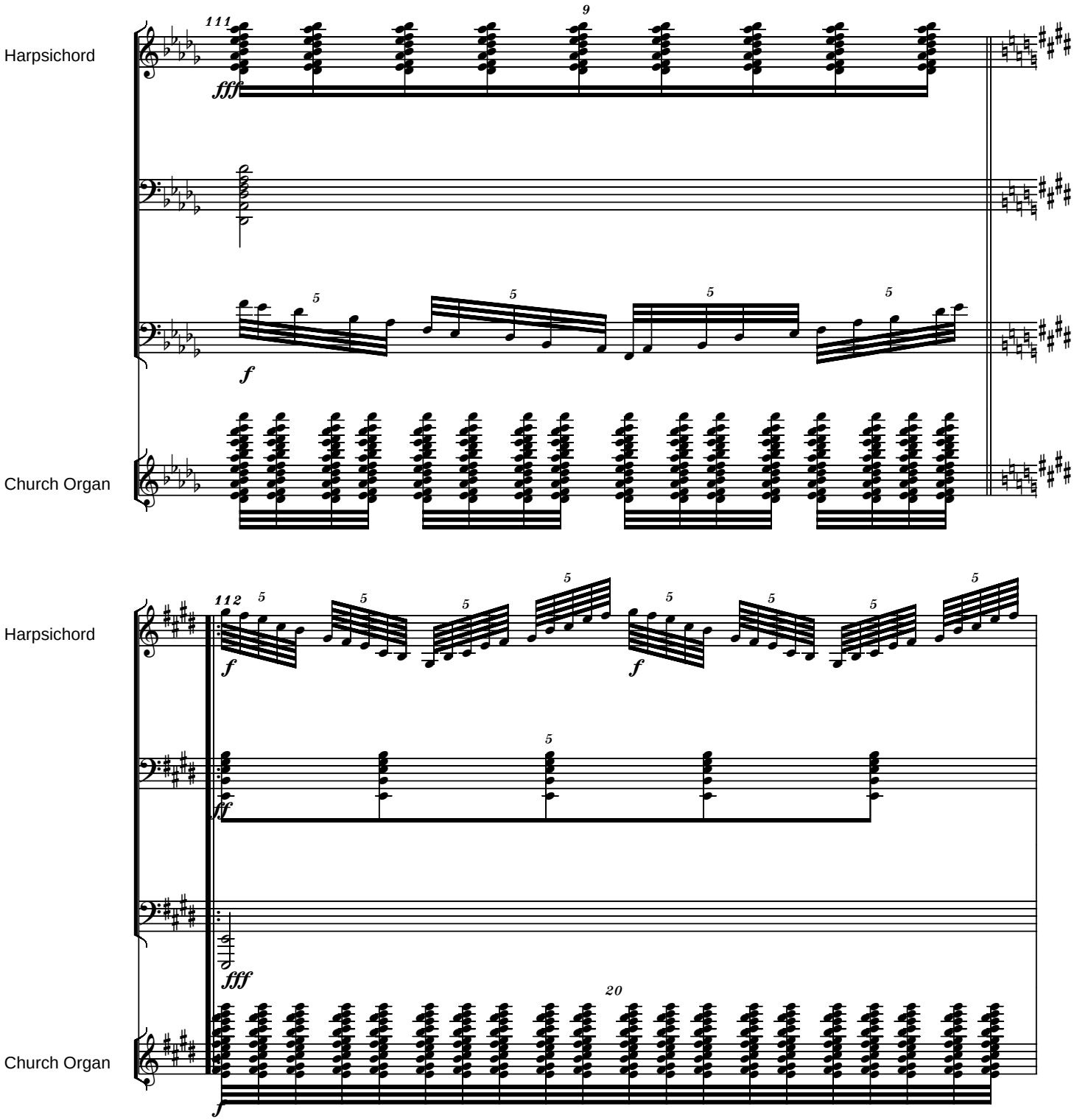

101
Harpsichord
5
5
5
5
f
Church Organ
102
Harpsichord
5
5
5
5
f
Church Organ

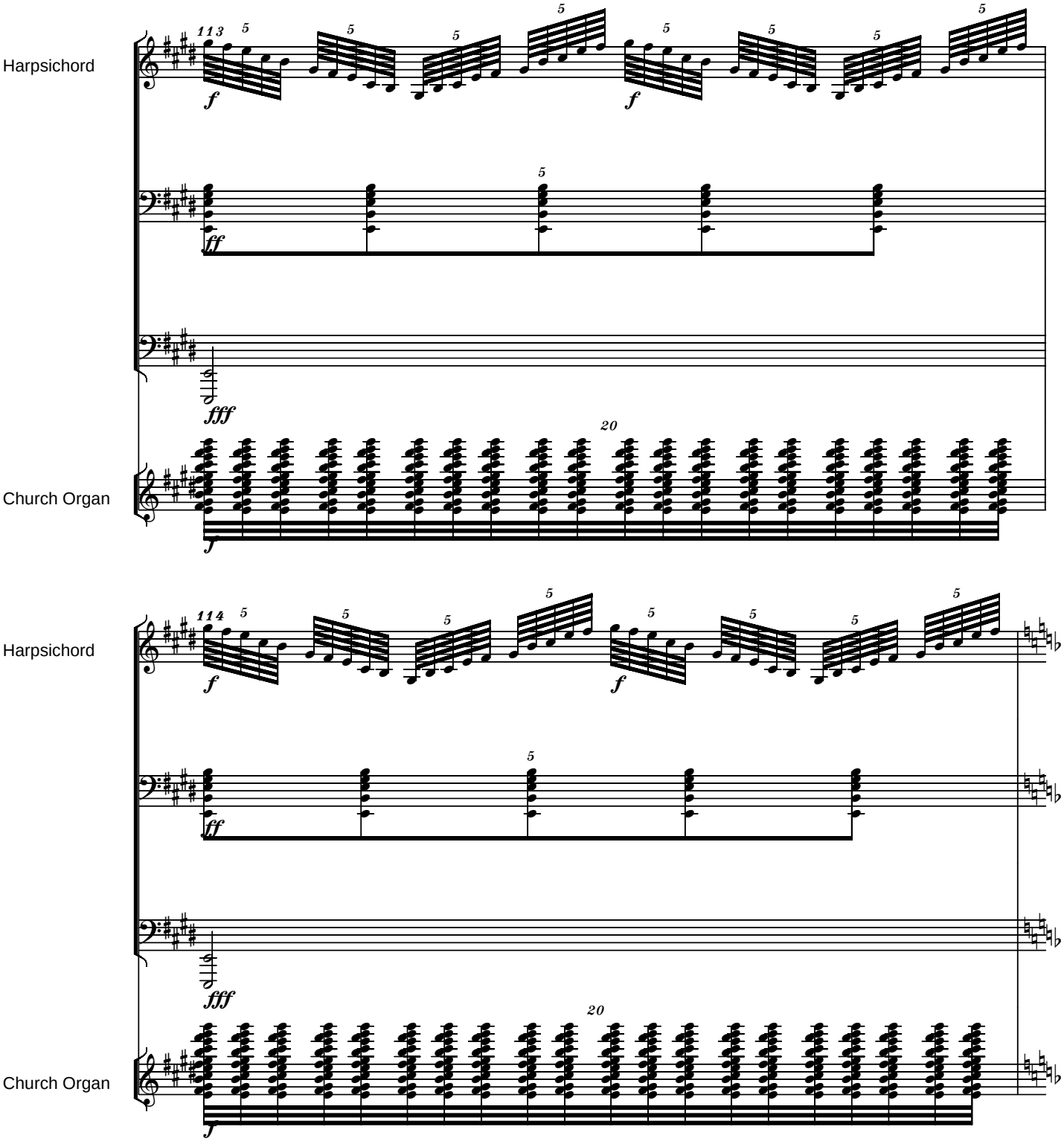

Harpsichord
Church Organ
Harpsichord
Church Organ

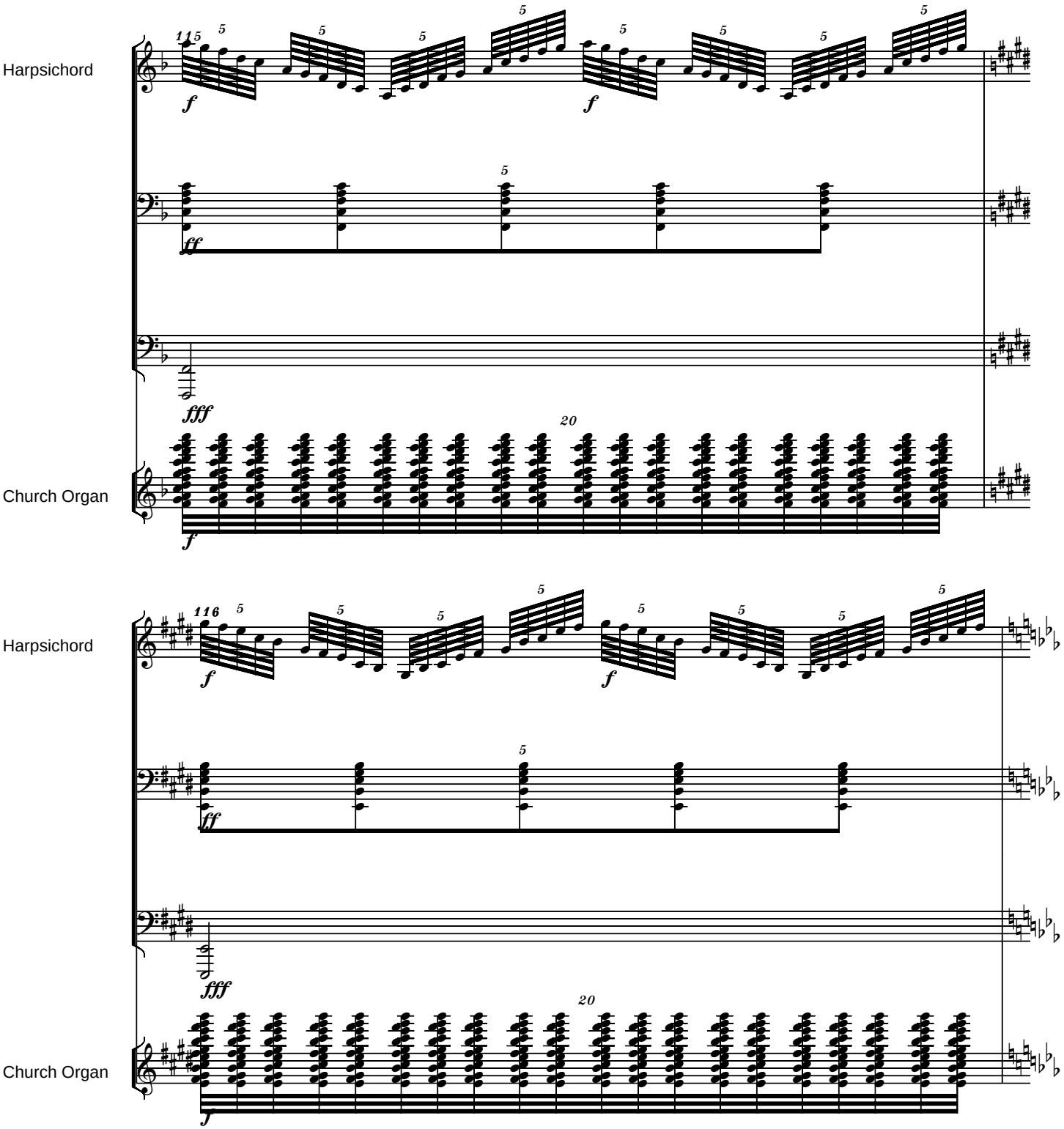

105
Harpsichord
5
5
5
5
f
Church Organ
106
3
Harpsichord
5
5
5
5
f
Church Organ

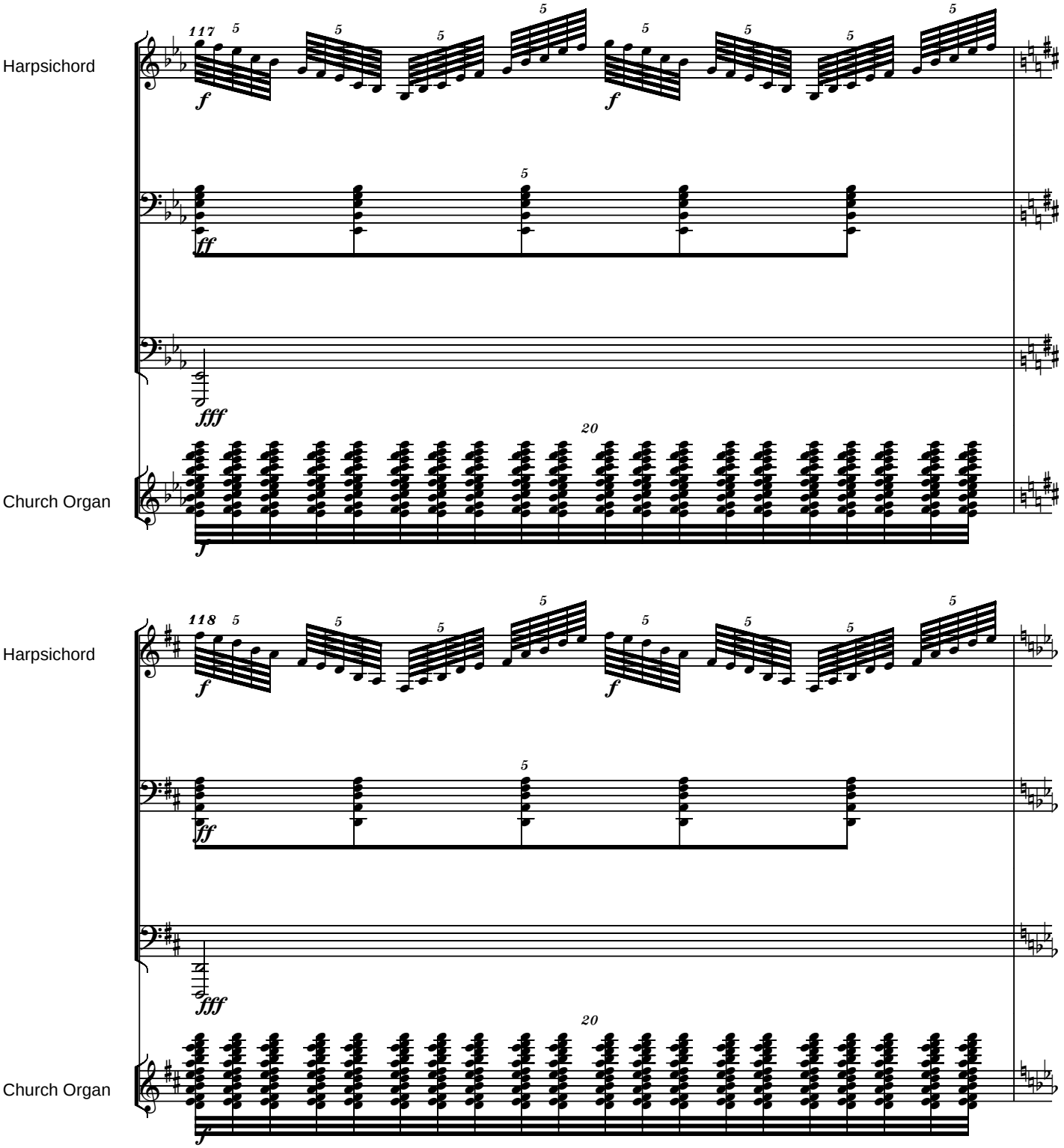

107
Harpsichord
Church Organ
f
5
Harpsichord
Church Organ
f
5

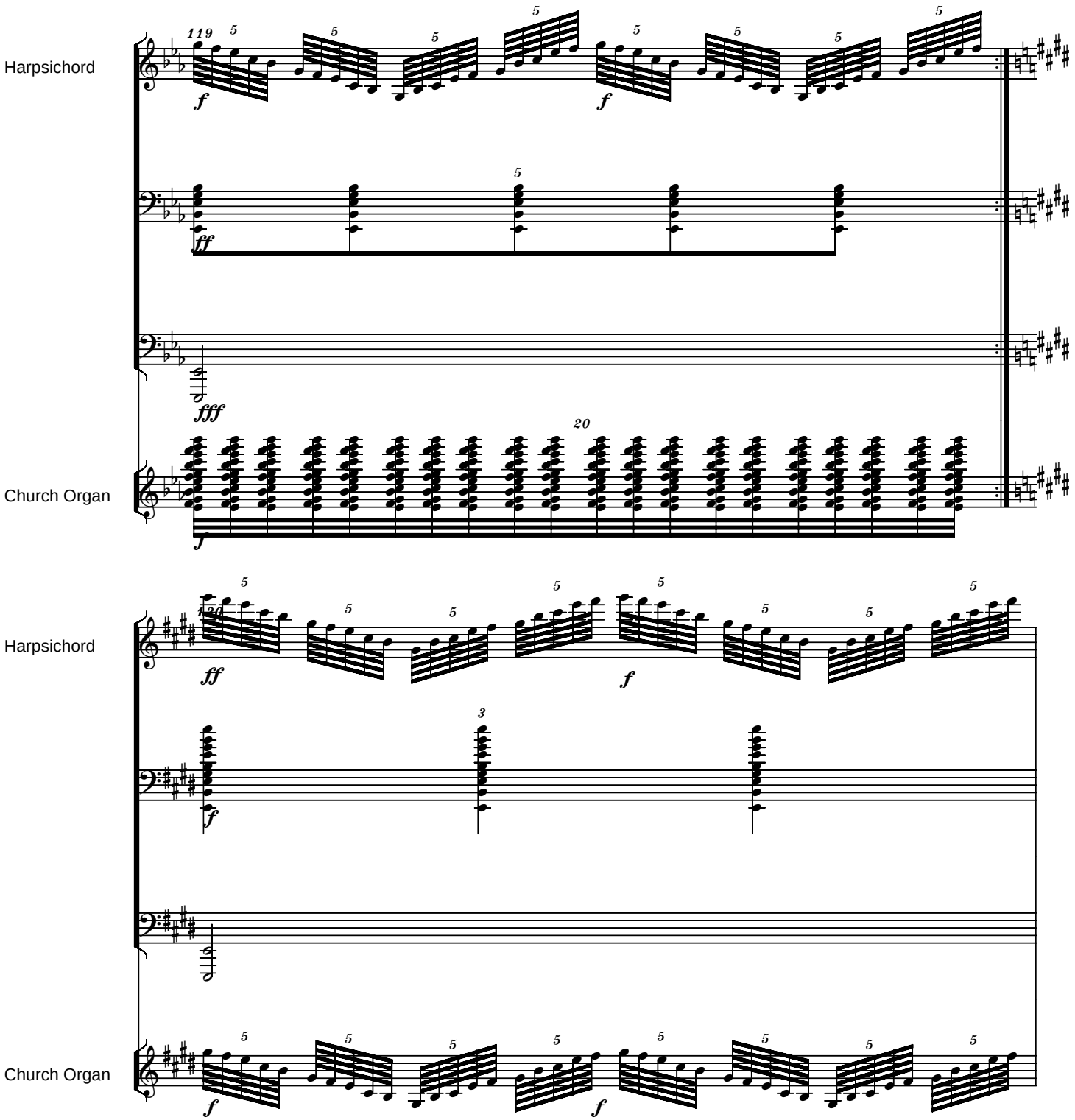

6
Harpsichord
5
5
5
5
f
Church Organ
7
Harpsichord
5
5
5
5
f
Church Organ
ff

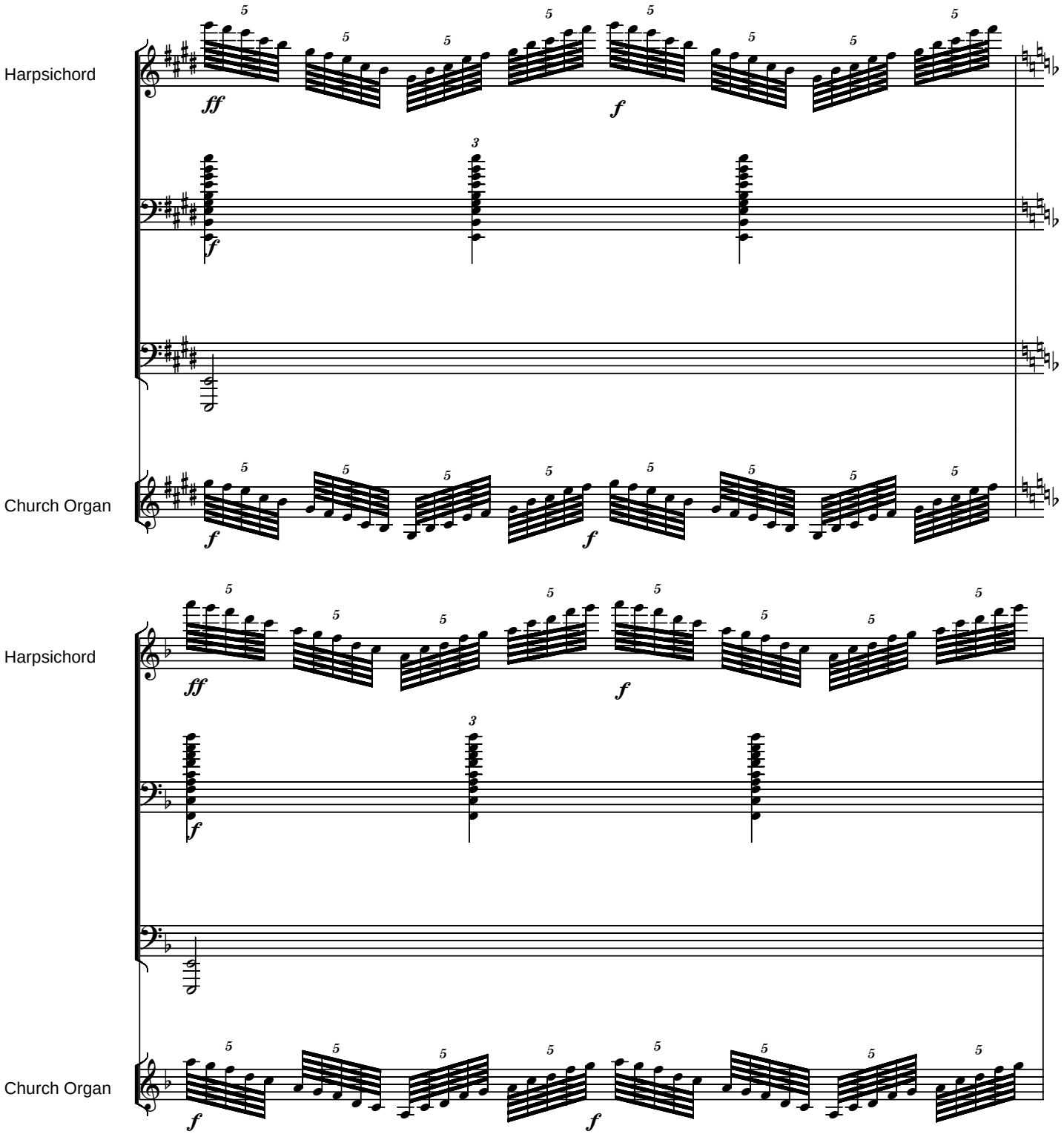

Harpsichord
Church Organ
Harpsichord
Church Organ

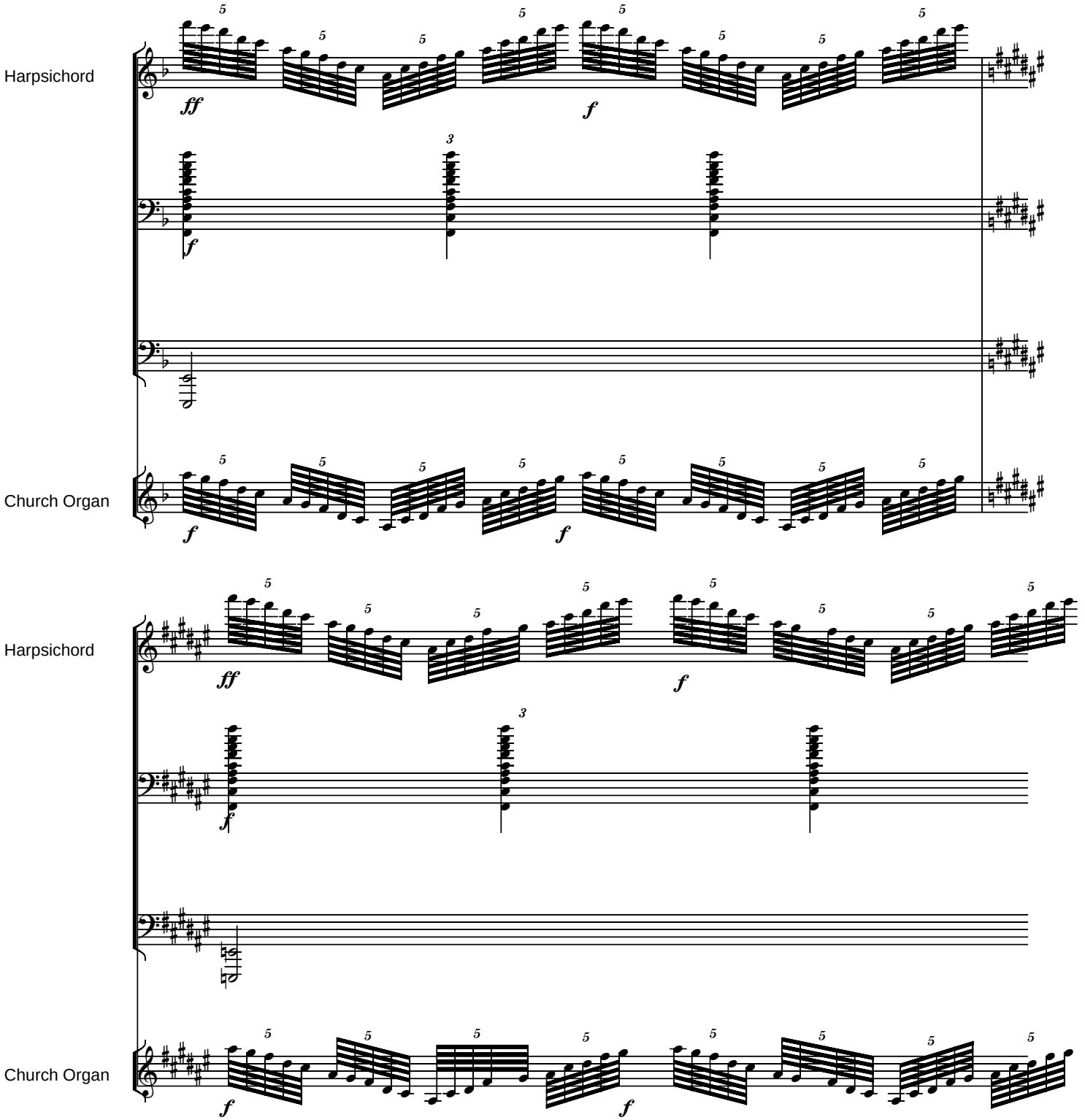

Harpsichord
113
5
f
ff
fff
20
Church Organ
Harpsichord
114
Church Organ
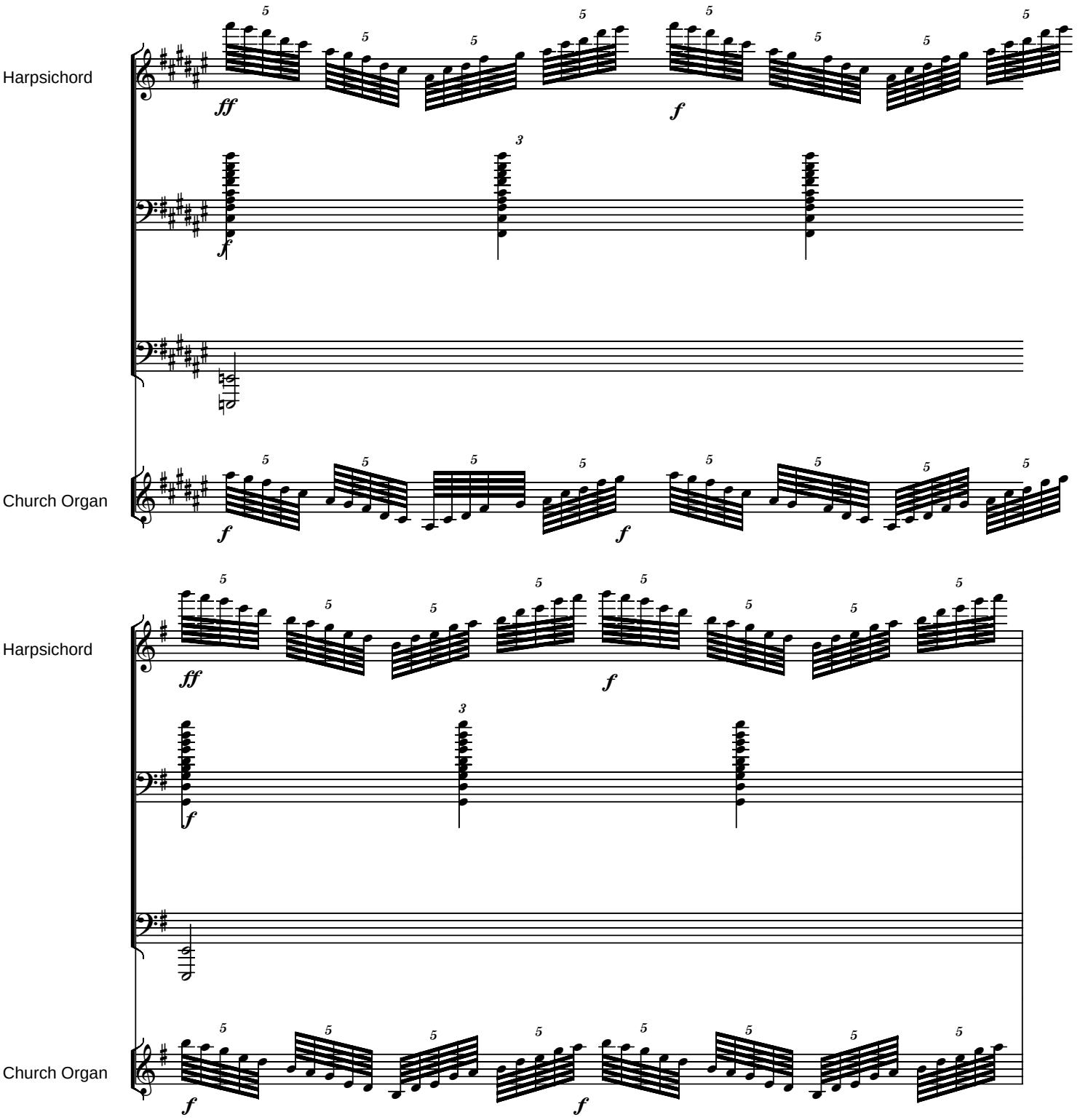

Harpsichord
Church Organ
Harpsichord
Church Organ
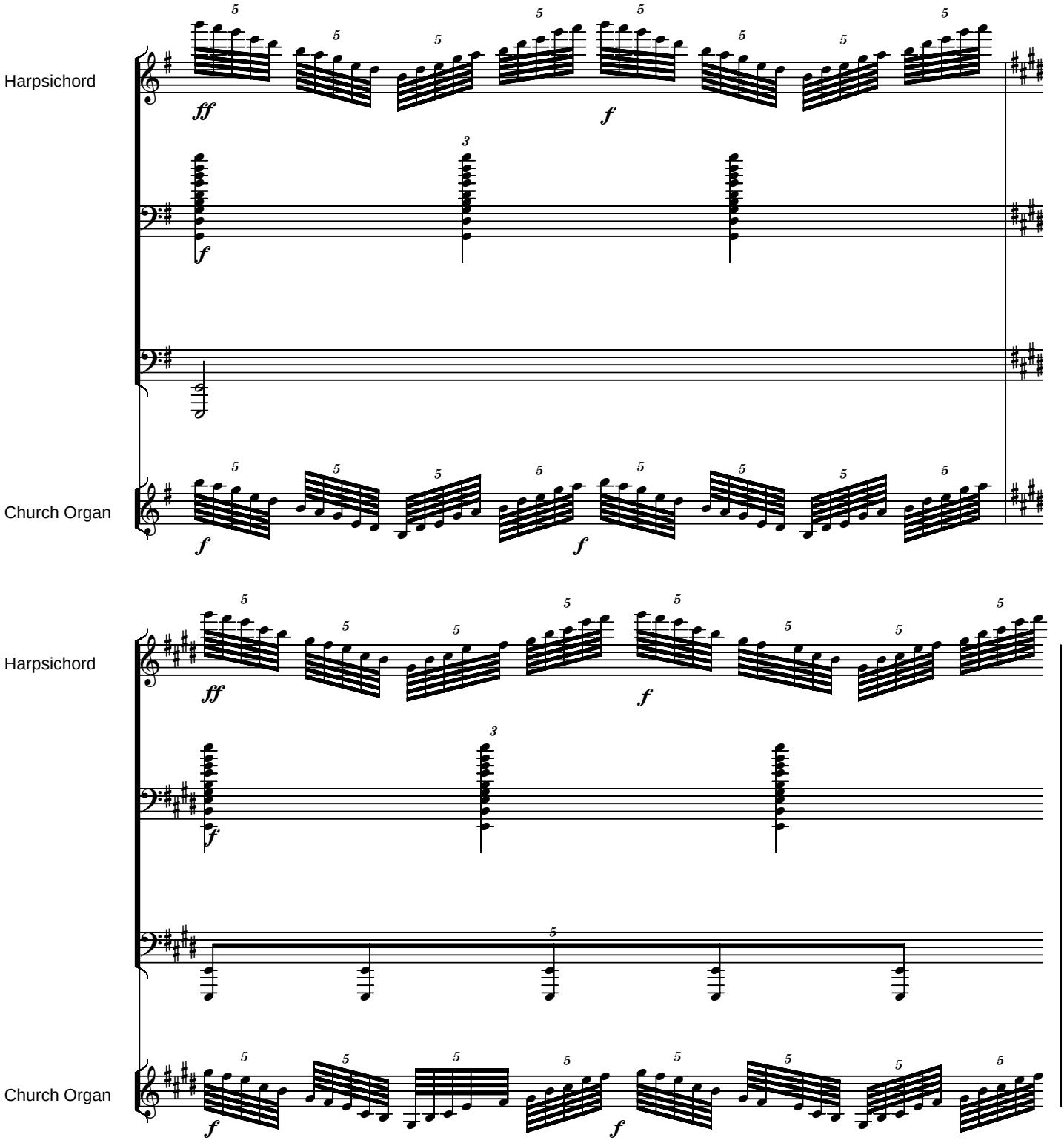

Harpsichord
117
5
f
ff
fff
20
Church Organ
118
Harpsichord
Church Organ

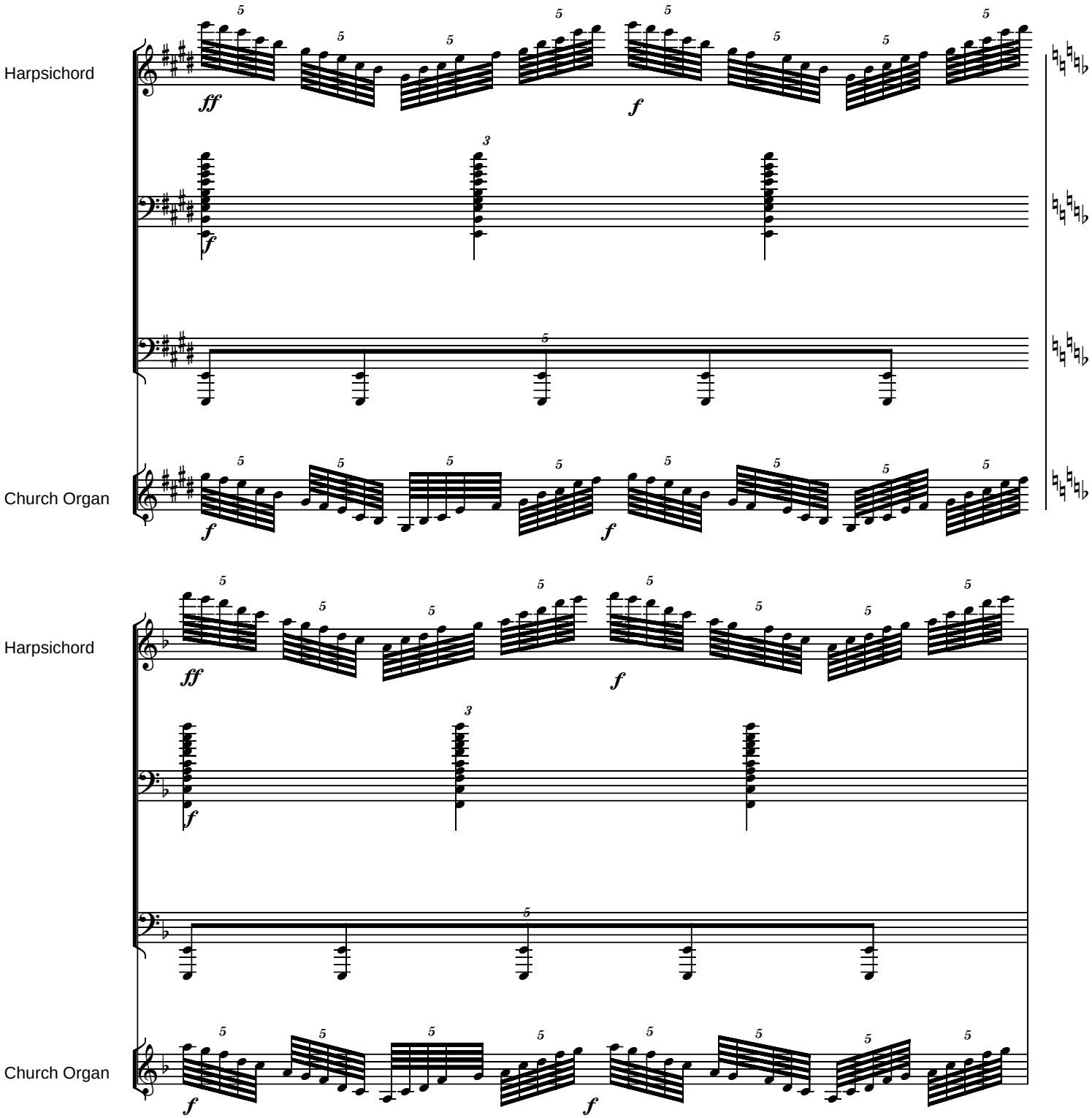

Harpsichord
Church Organ
Harpsichord
Church Organ

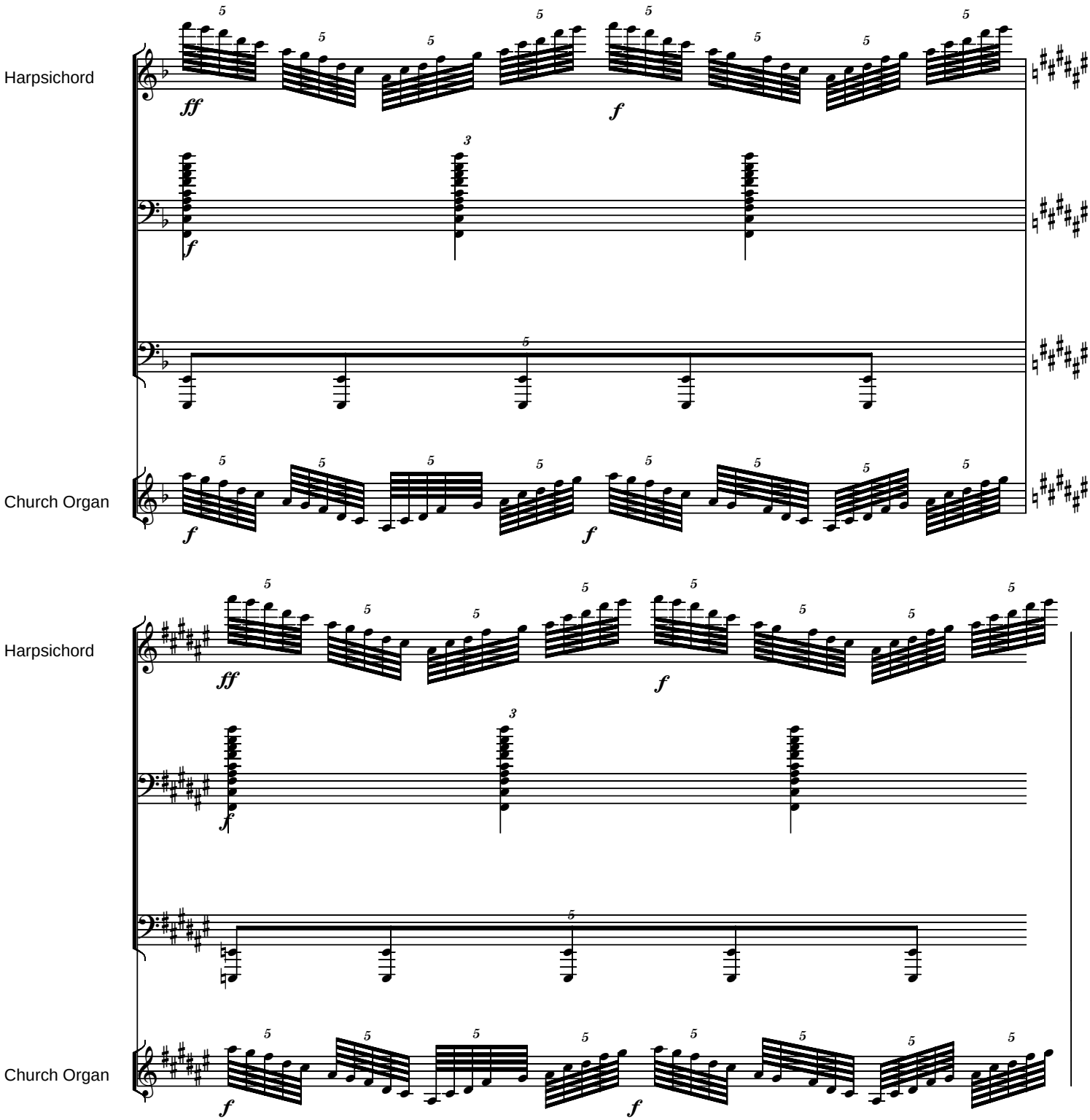

Harpsichord
Church Organ
Harpsichord
Church Organ

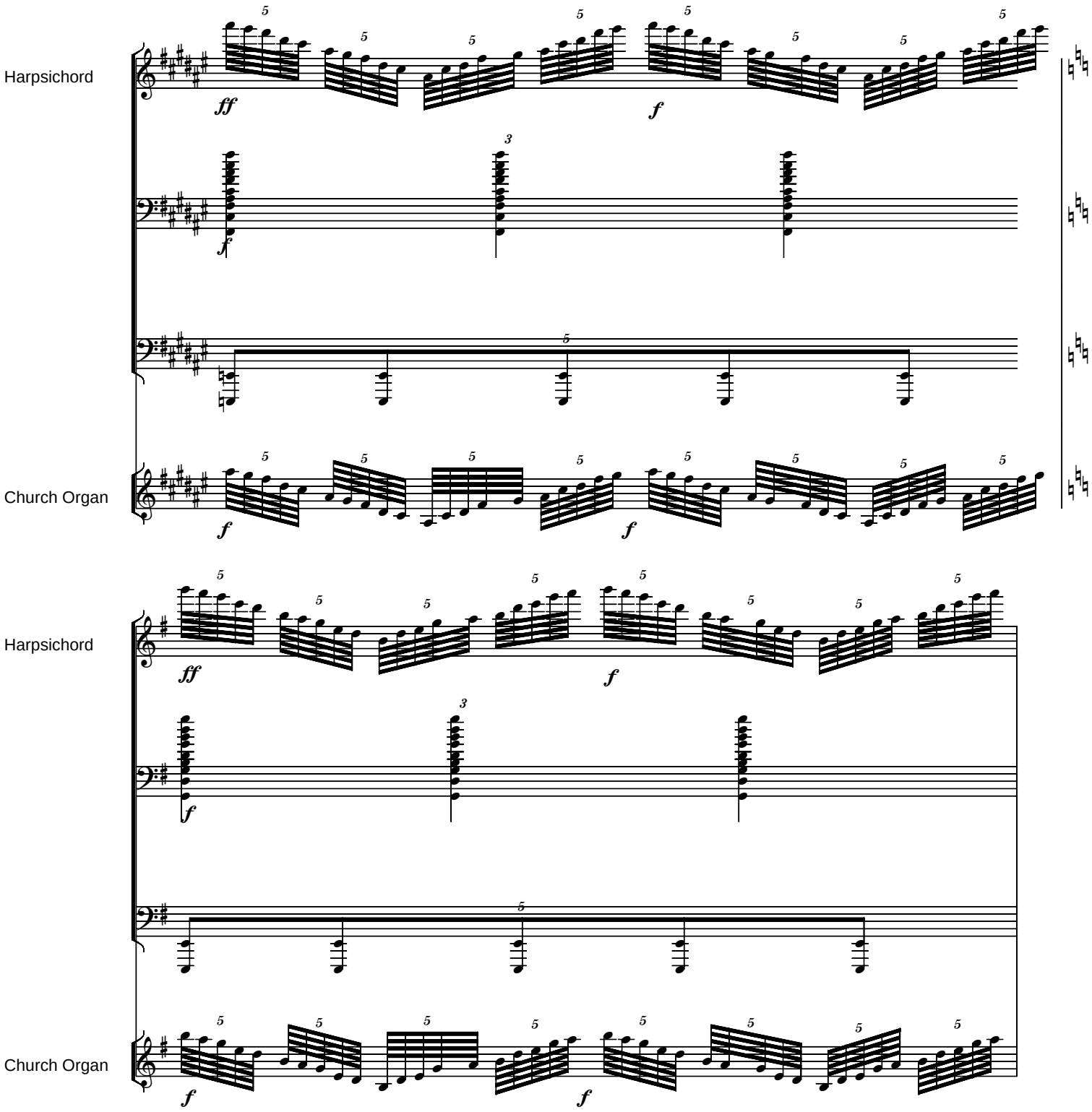

Harpsichord
Church Organ
Harpsichord
Church Organ

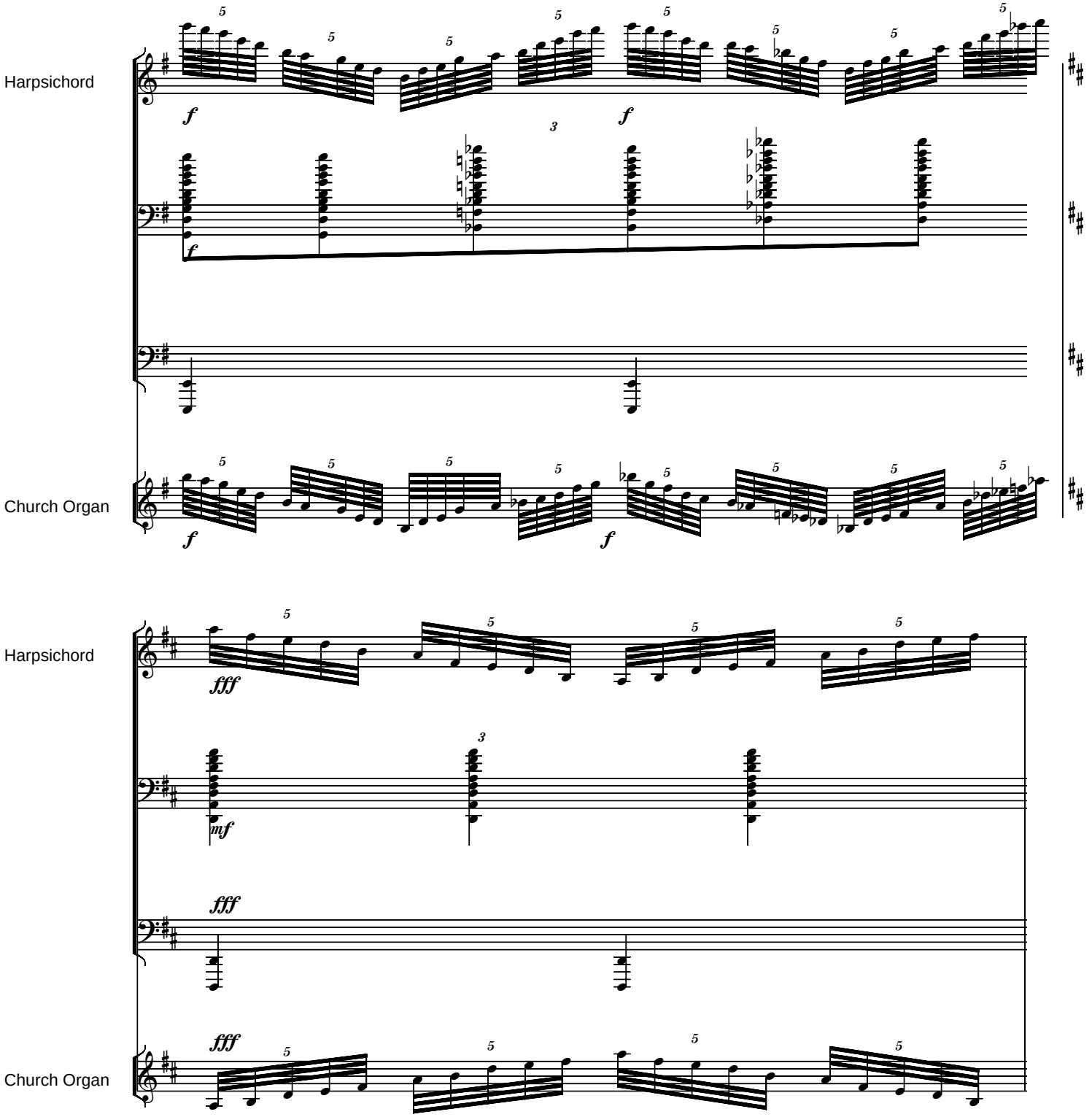

Harpsichord
Church Organ
Harpsichord
Church Organ

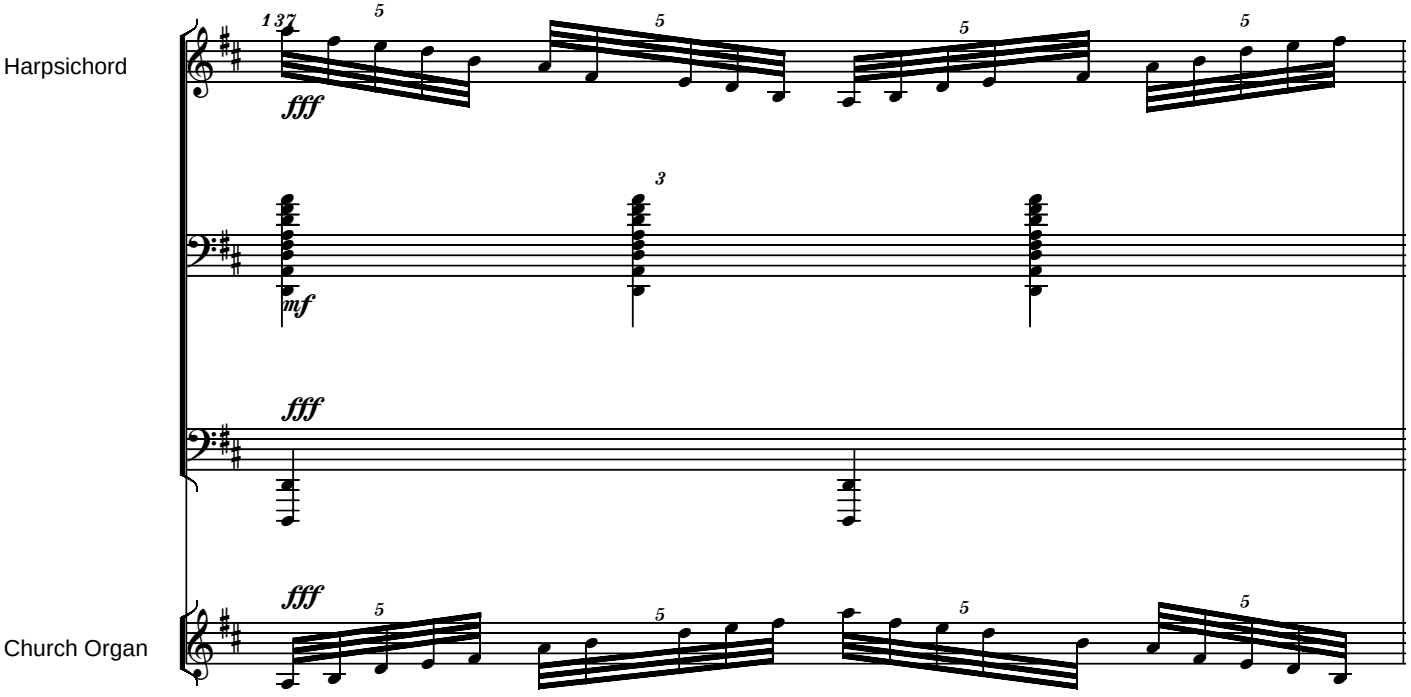

Harpsichord
Church Organ
Harpsichord
Church Organ

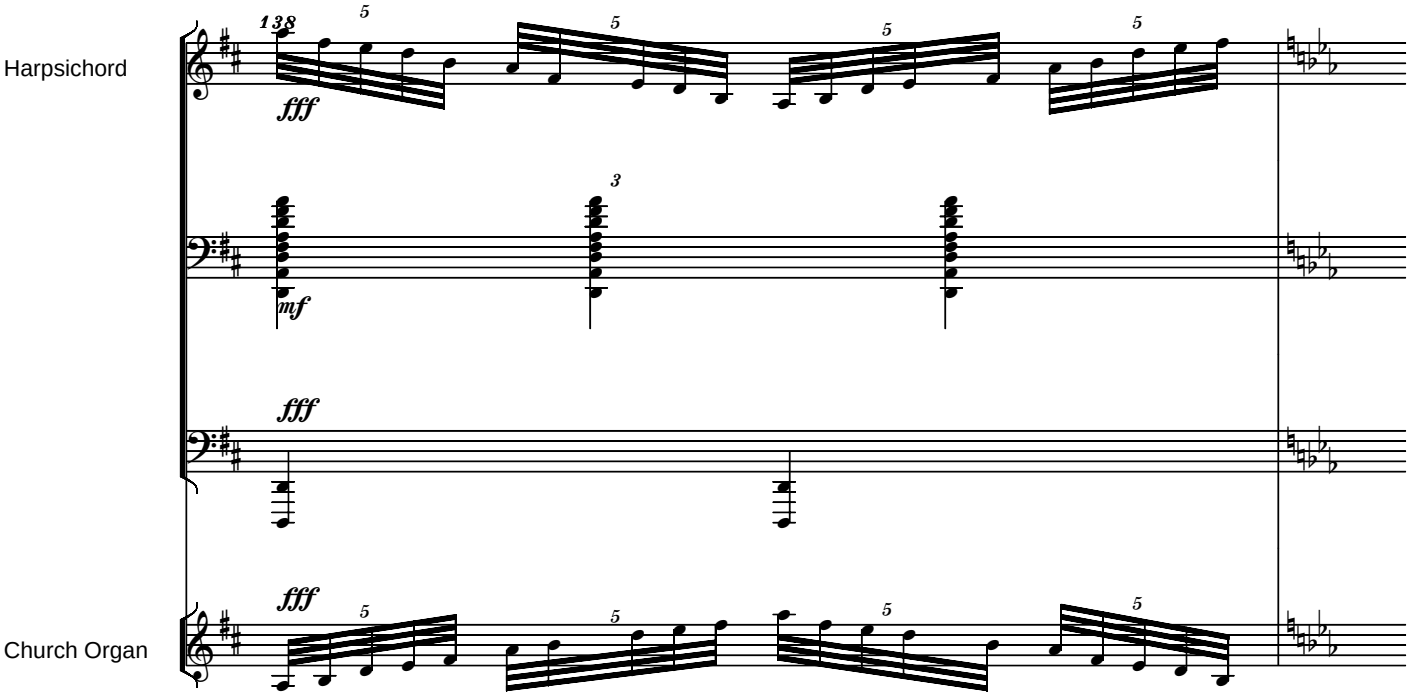

Harpsichord
Church Organ
Harpsichord
Church Organ
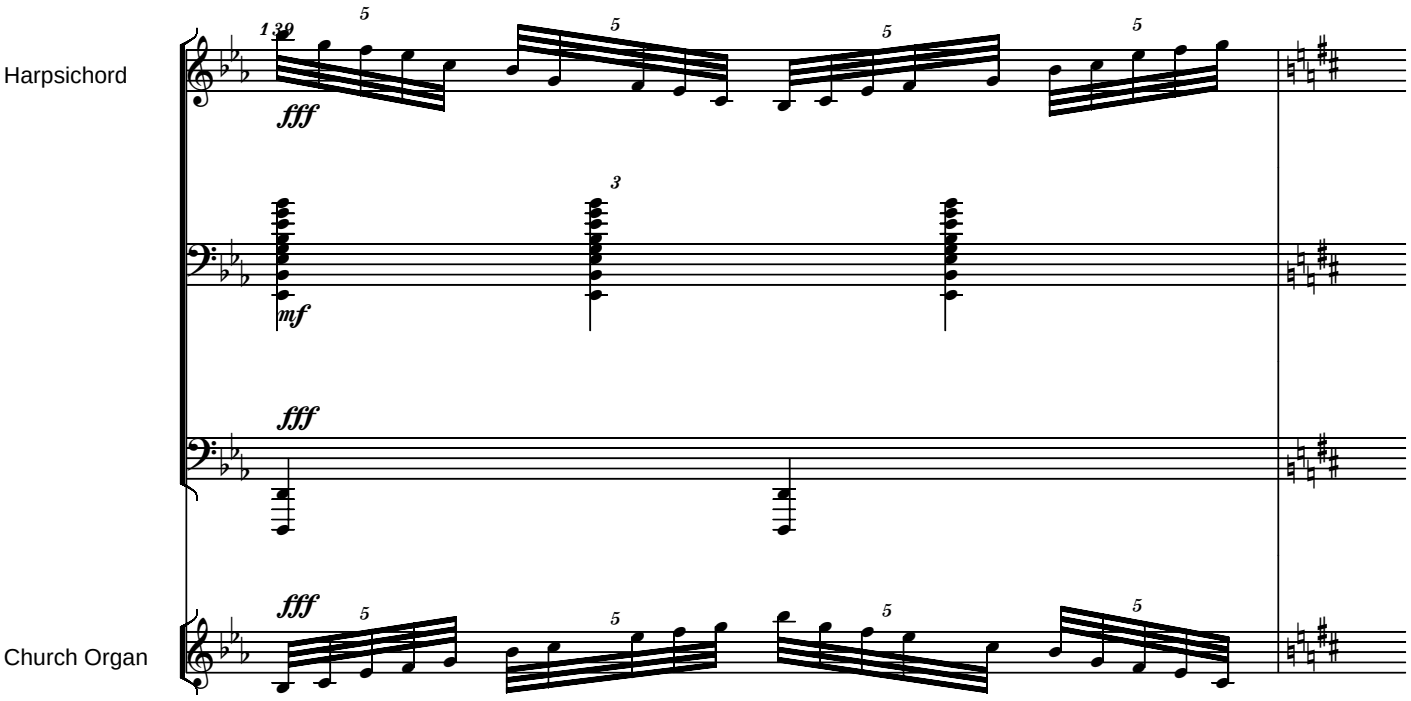

Harpsichord
Church Organ
Harpsichord
Church Organ
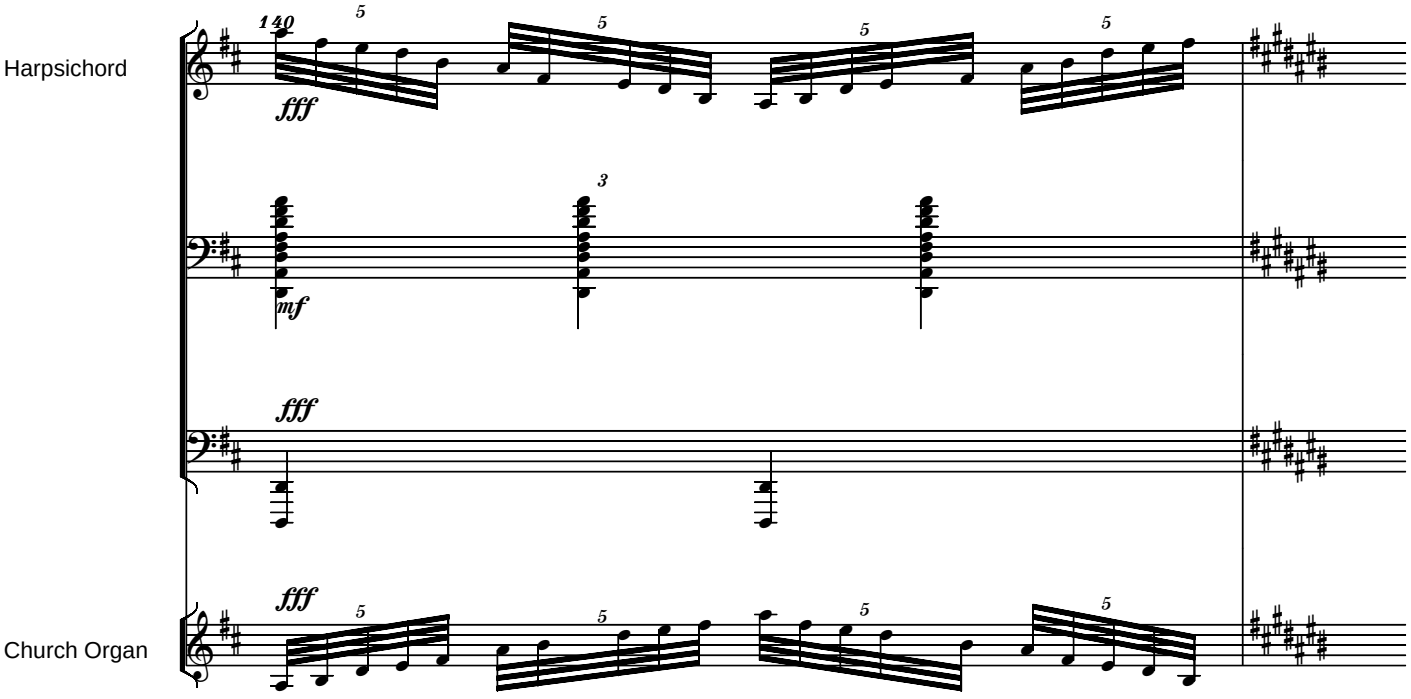

Harpsichord
Church Organ
Harpsichord
Church Organ
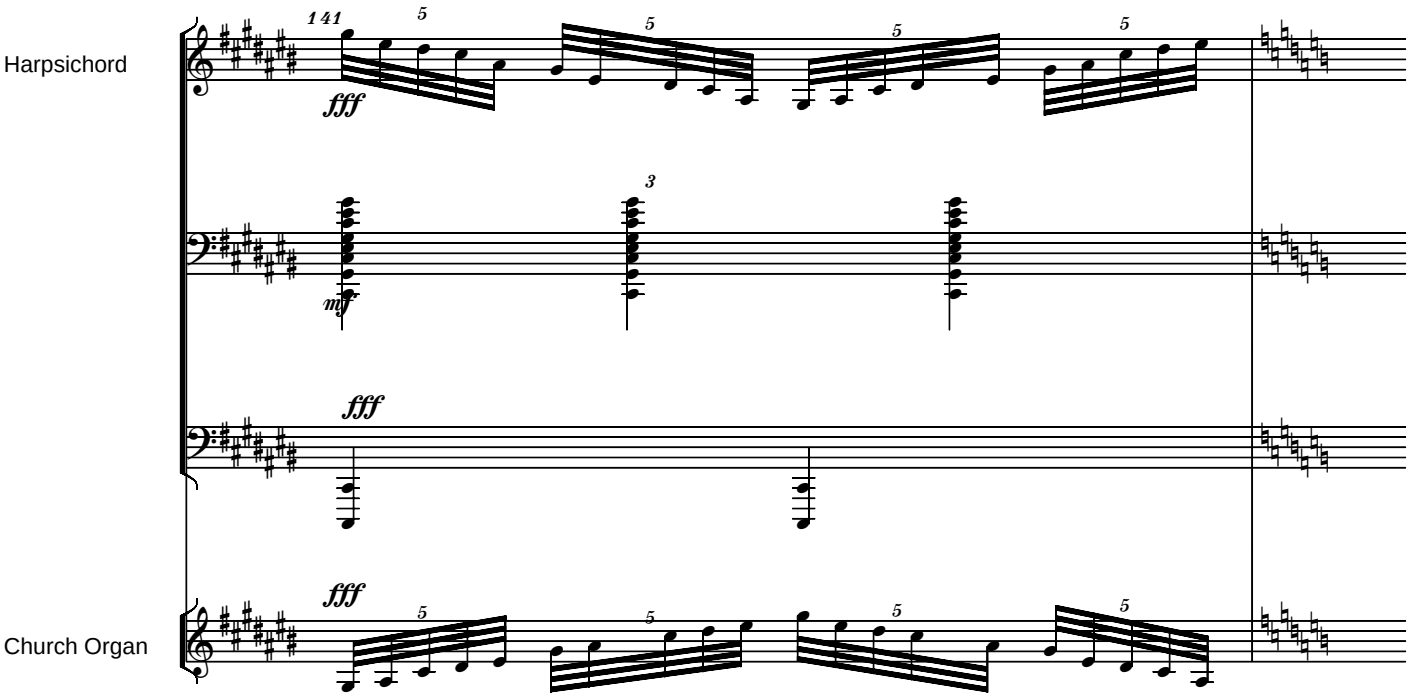

Harpsichord
Church Organ
Harpsichord
Church Organ

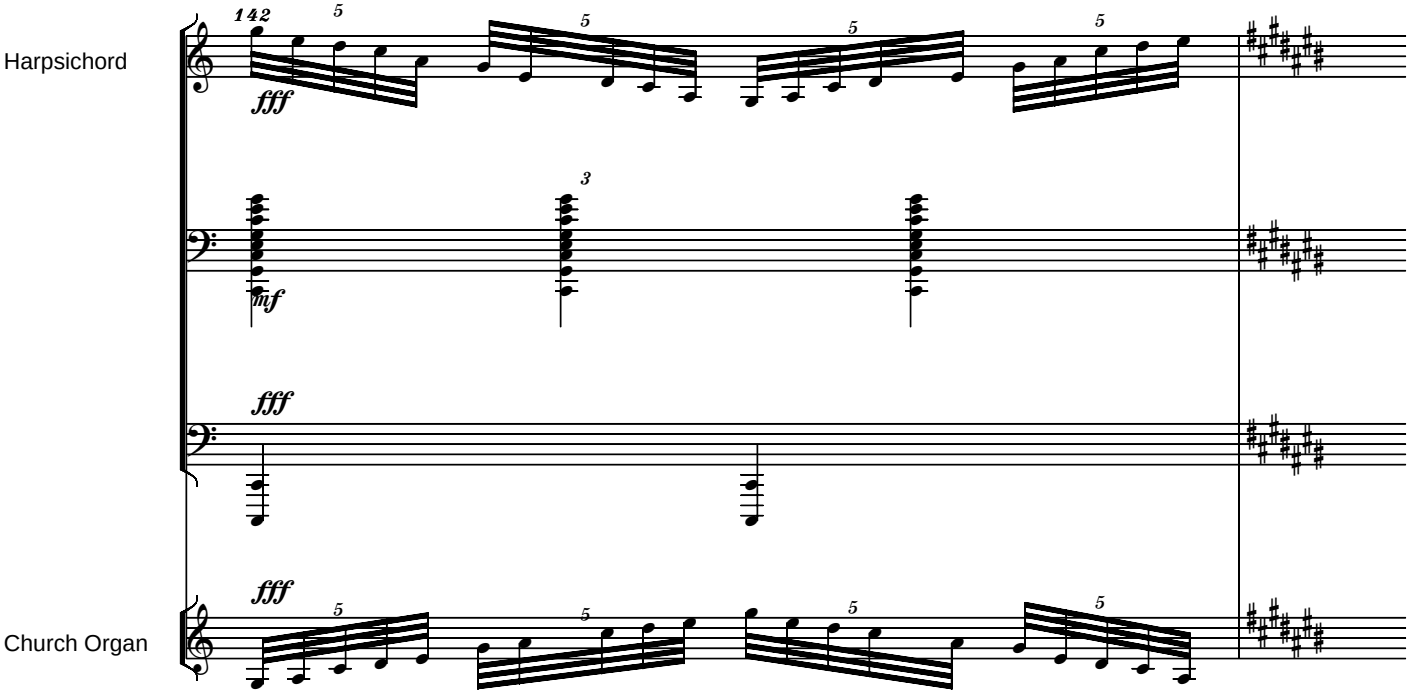

137
Harpsichord
fff
mf
fff
fff
Church Organ
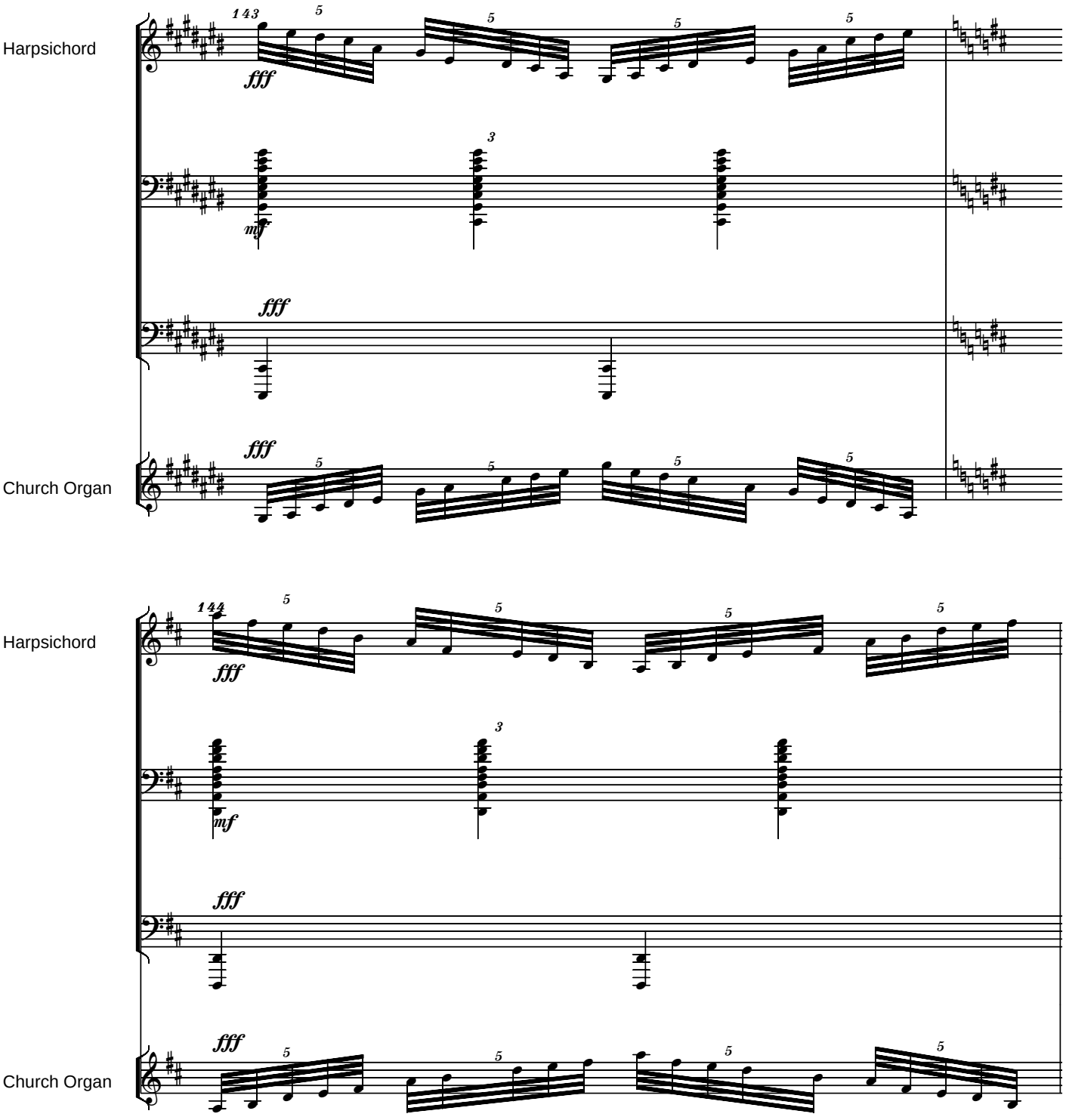

138
Harpsichord
fff
mf
fff
fff
Church Organ

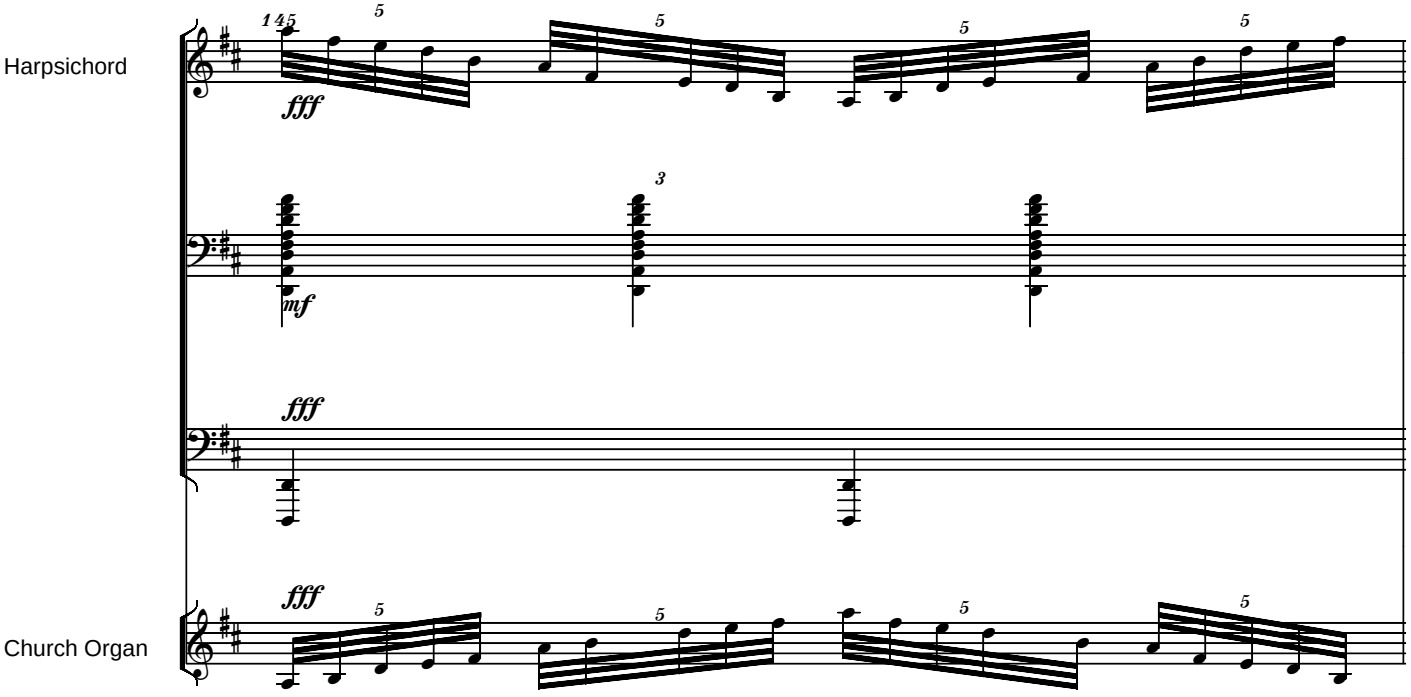

Harpsichord
Church Organ
139
fff
mf
fff
fff

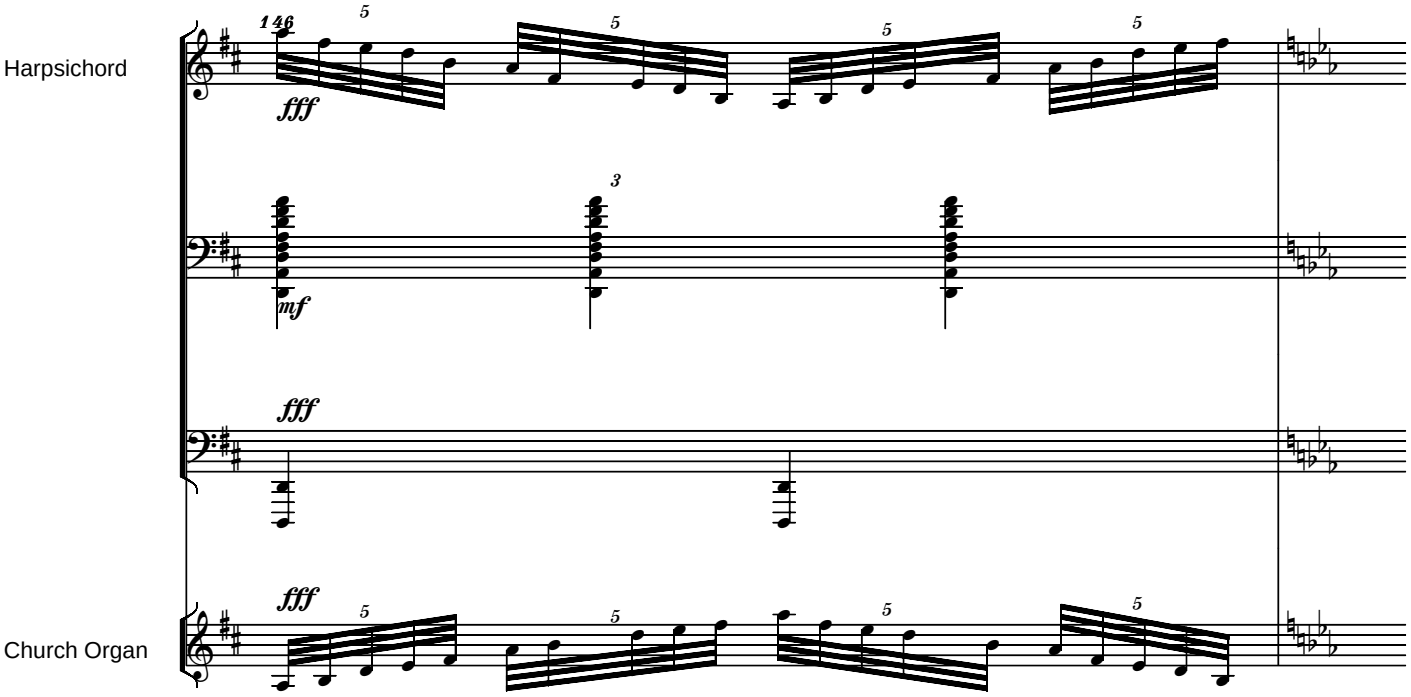

Harpsichord
Church Organ
140
fff
mf
fff
fff
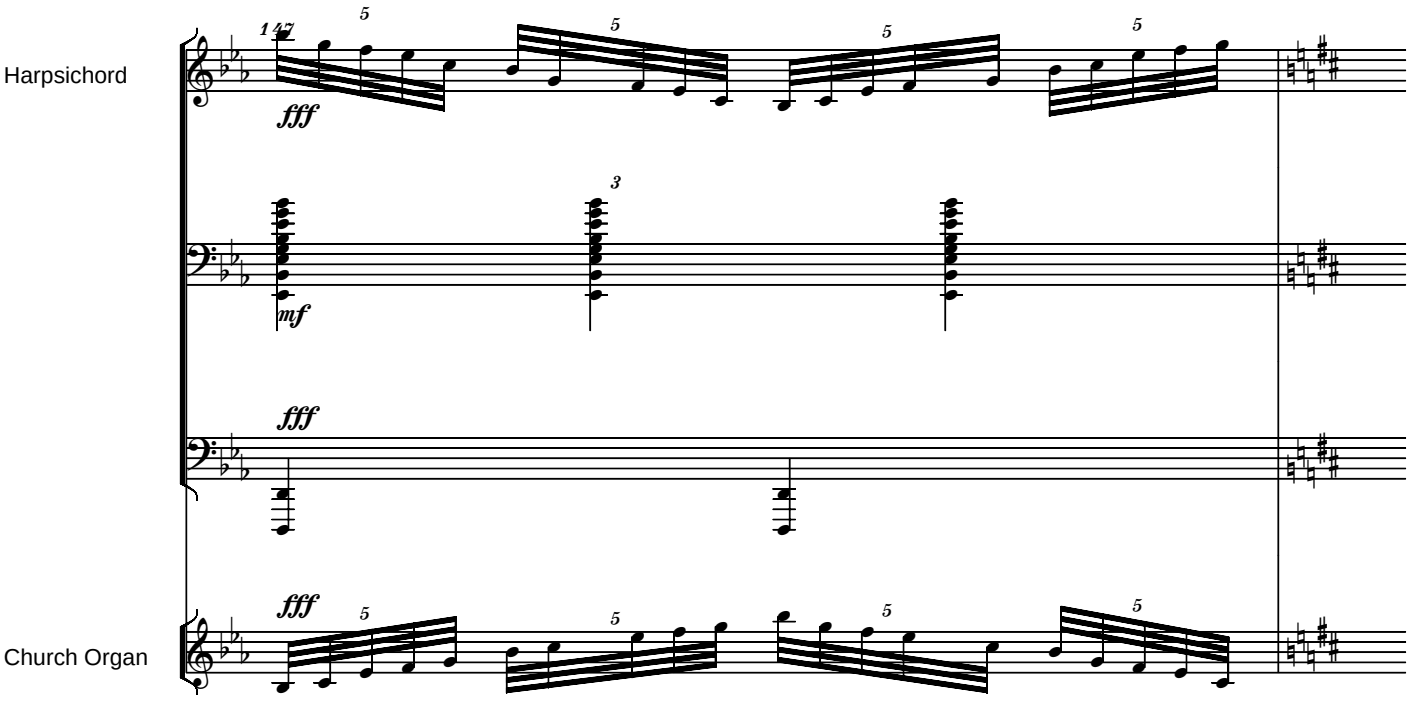

Harpsichord
141
fff
mf
fff
fff
Church Organ
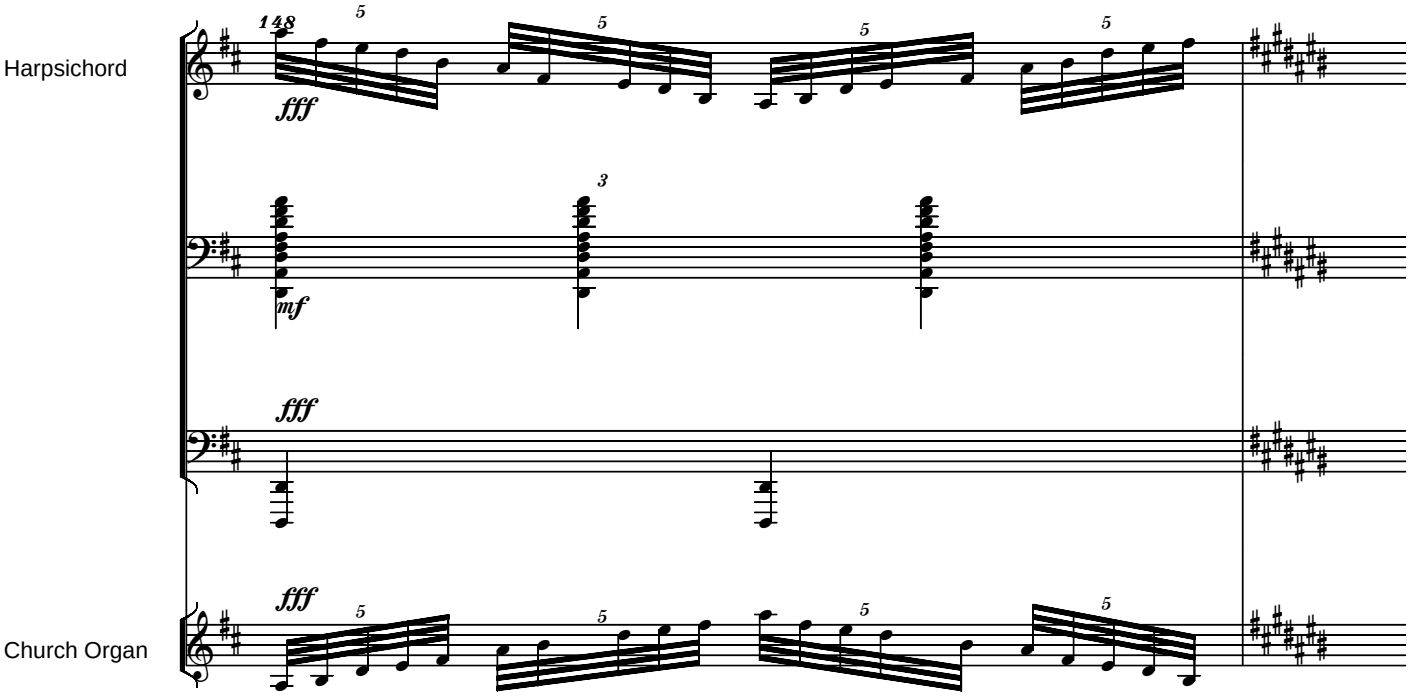

Harpsichord
142
fff
mf
fff
fff
Church Organ
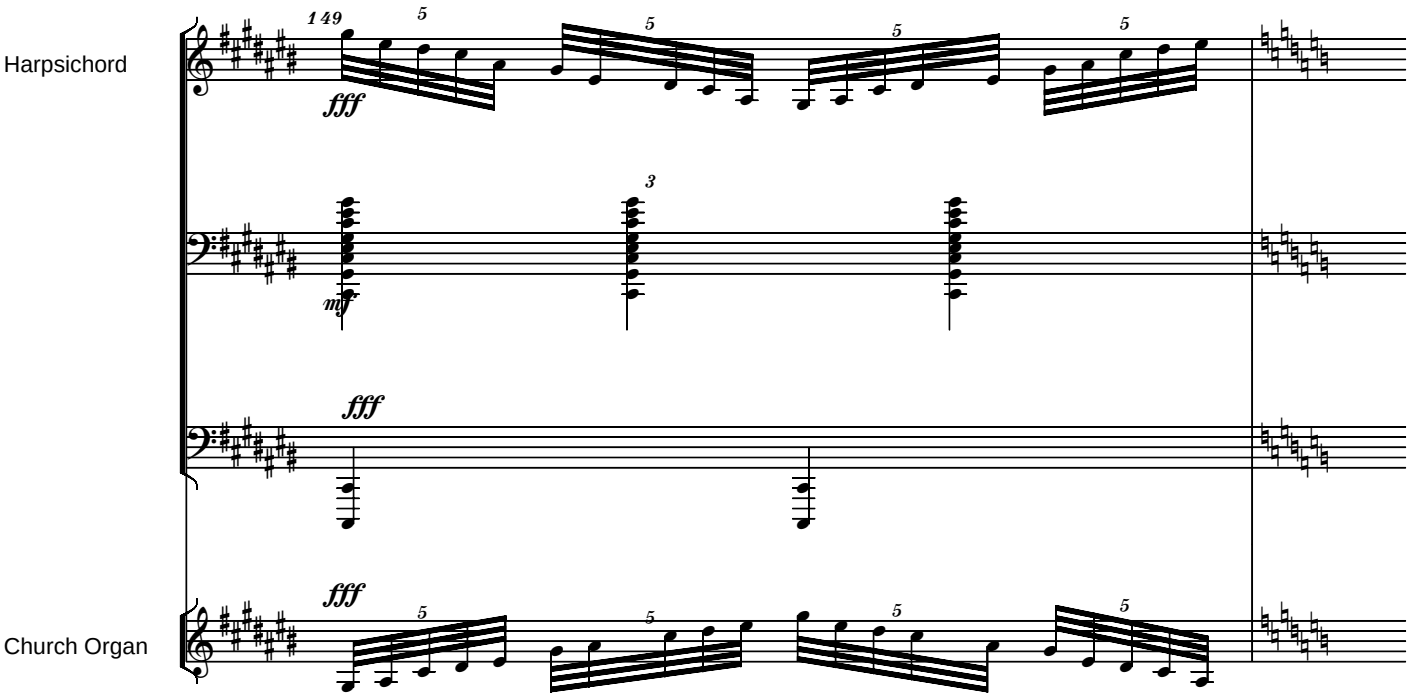

Harpsichord
143
fff
mf
fff
Church Organ
fff
144
fff
mf
fff
Harpsichord
fff
Church Organ
fff
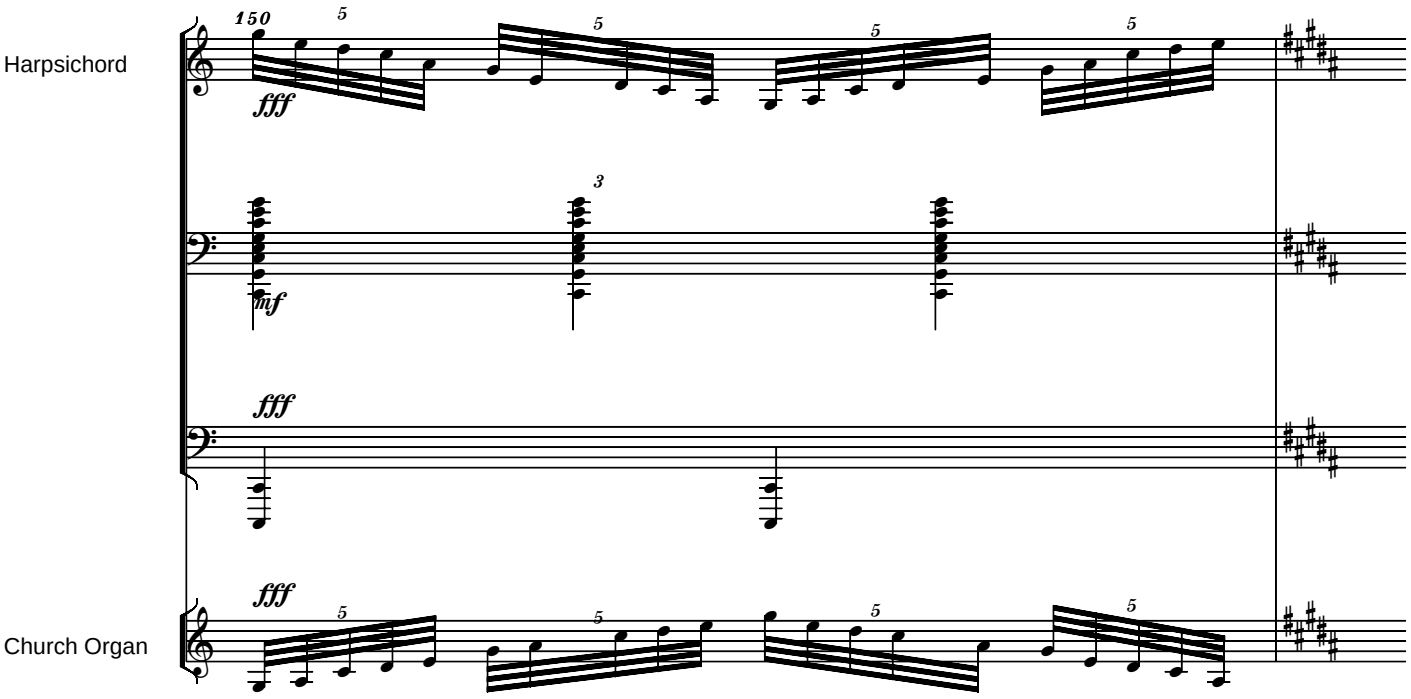

145
Harpsichord
fff
mf
fff
fff
Church Organ
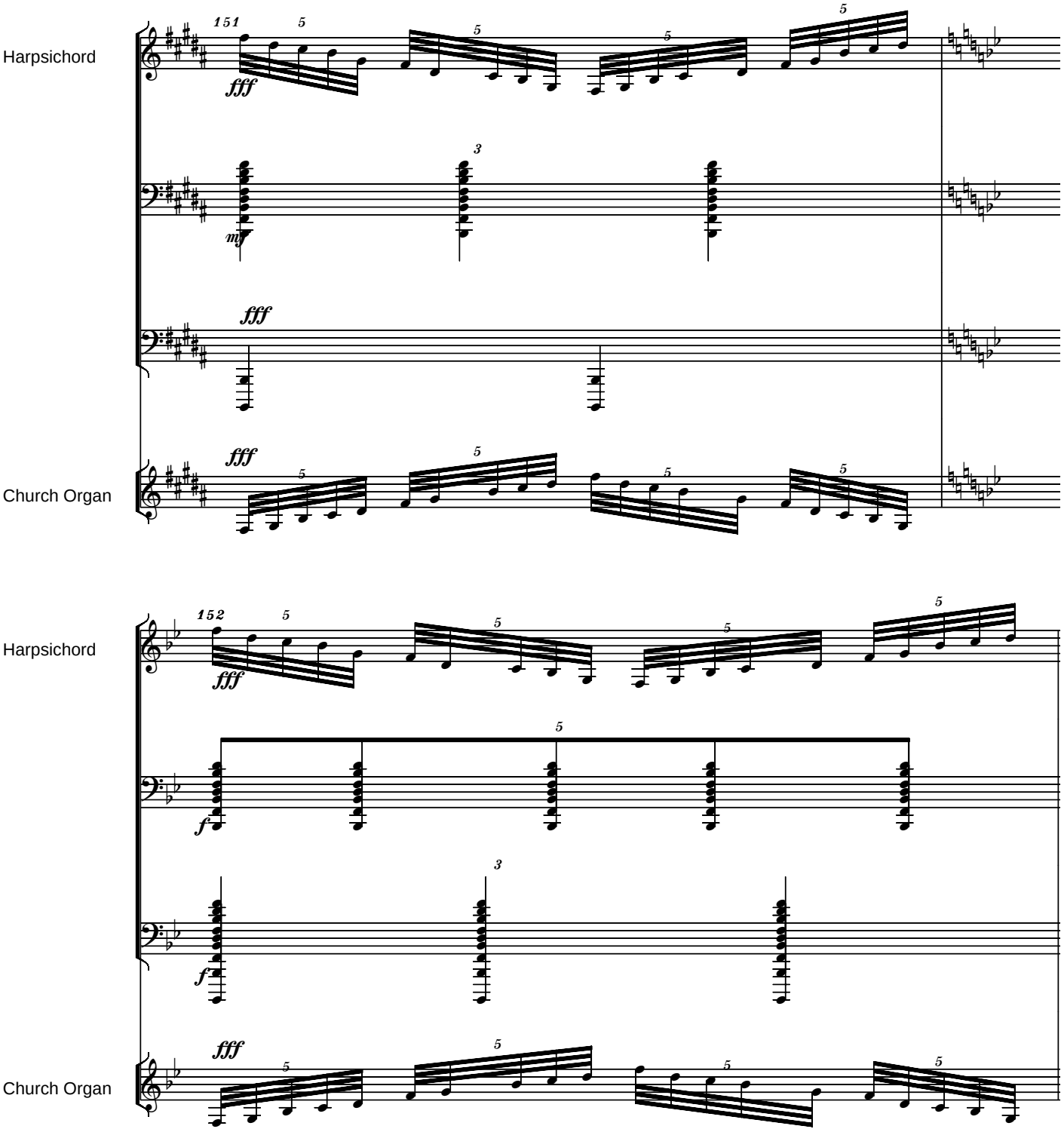

146
Harpsichord
fff
mf
fff
fff
Church Organ
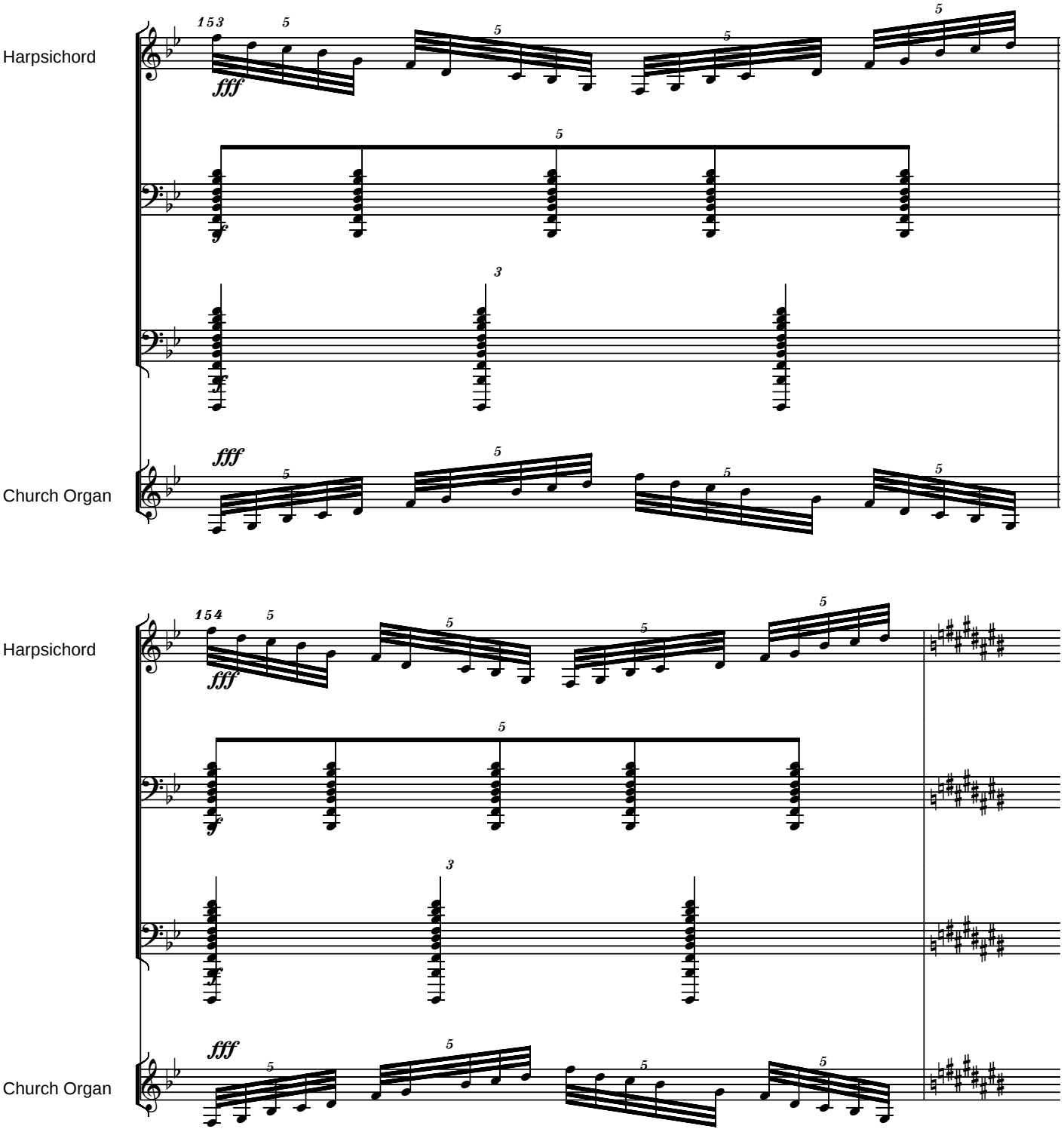

Harpsichord
147
fff
mf
fff
fff
Church Organ
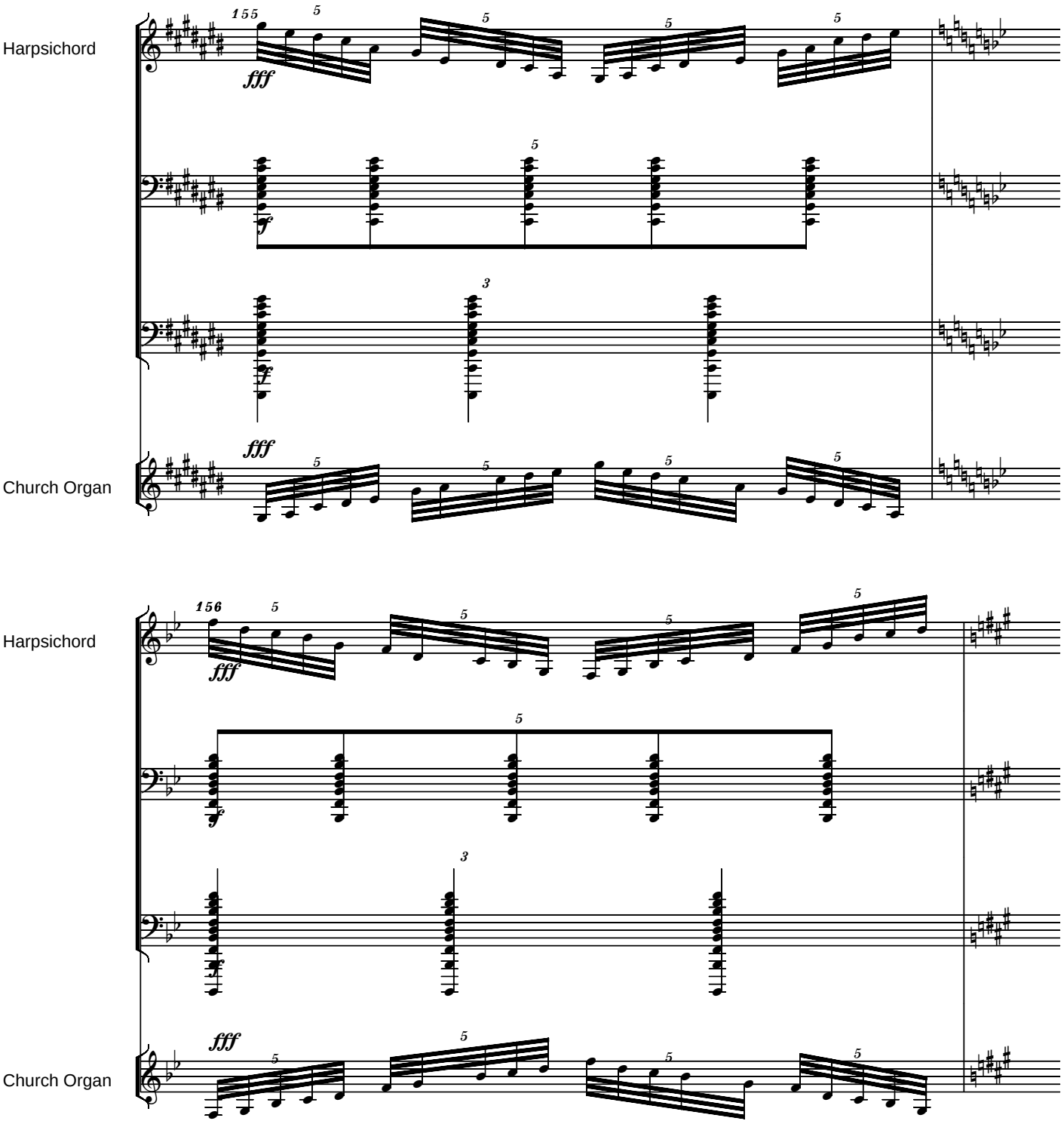

Harpsichord
148
fff
mf
fff
fff
Church Organ

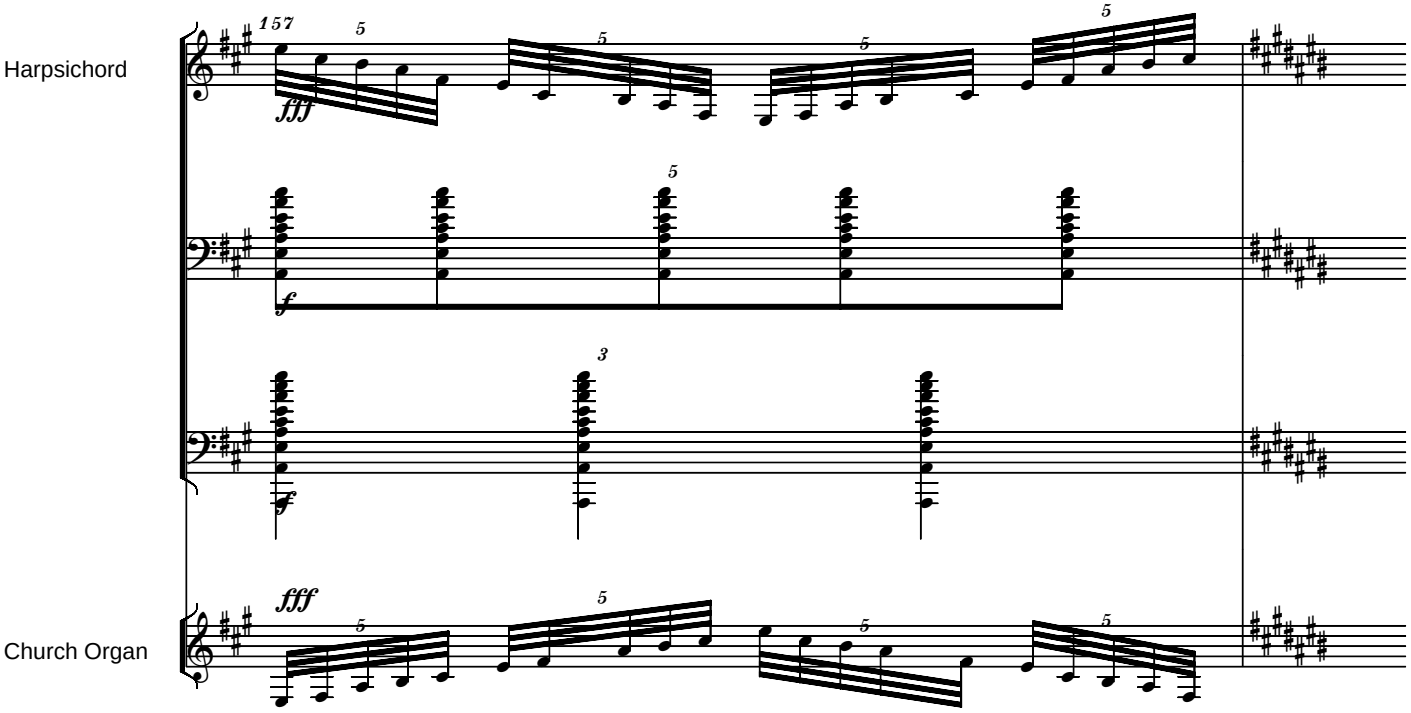

149
Harpsichord
fff
mf
fff
fff
Church Organ
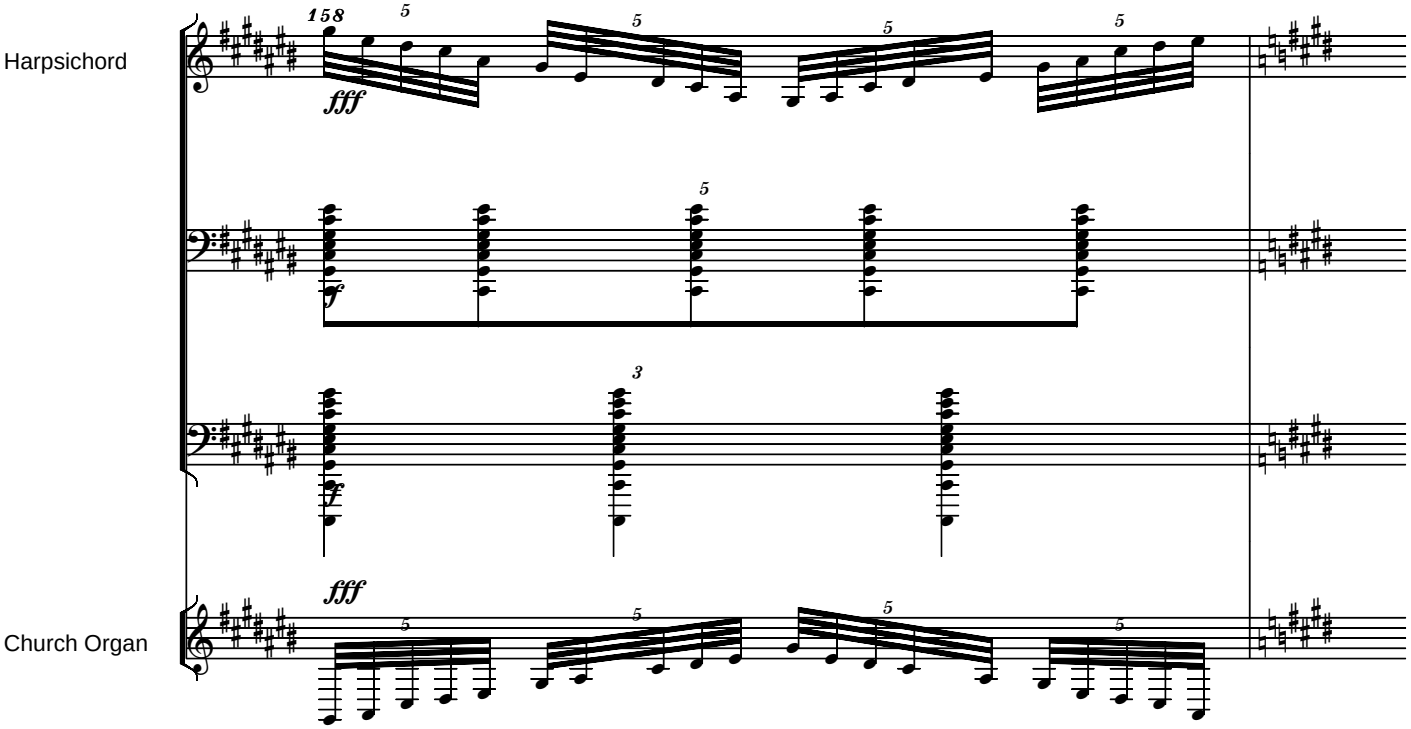

150
Harpsichord
fff
mf
fff
fff
Church Organ
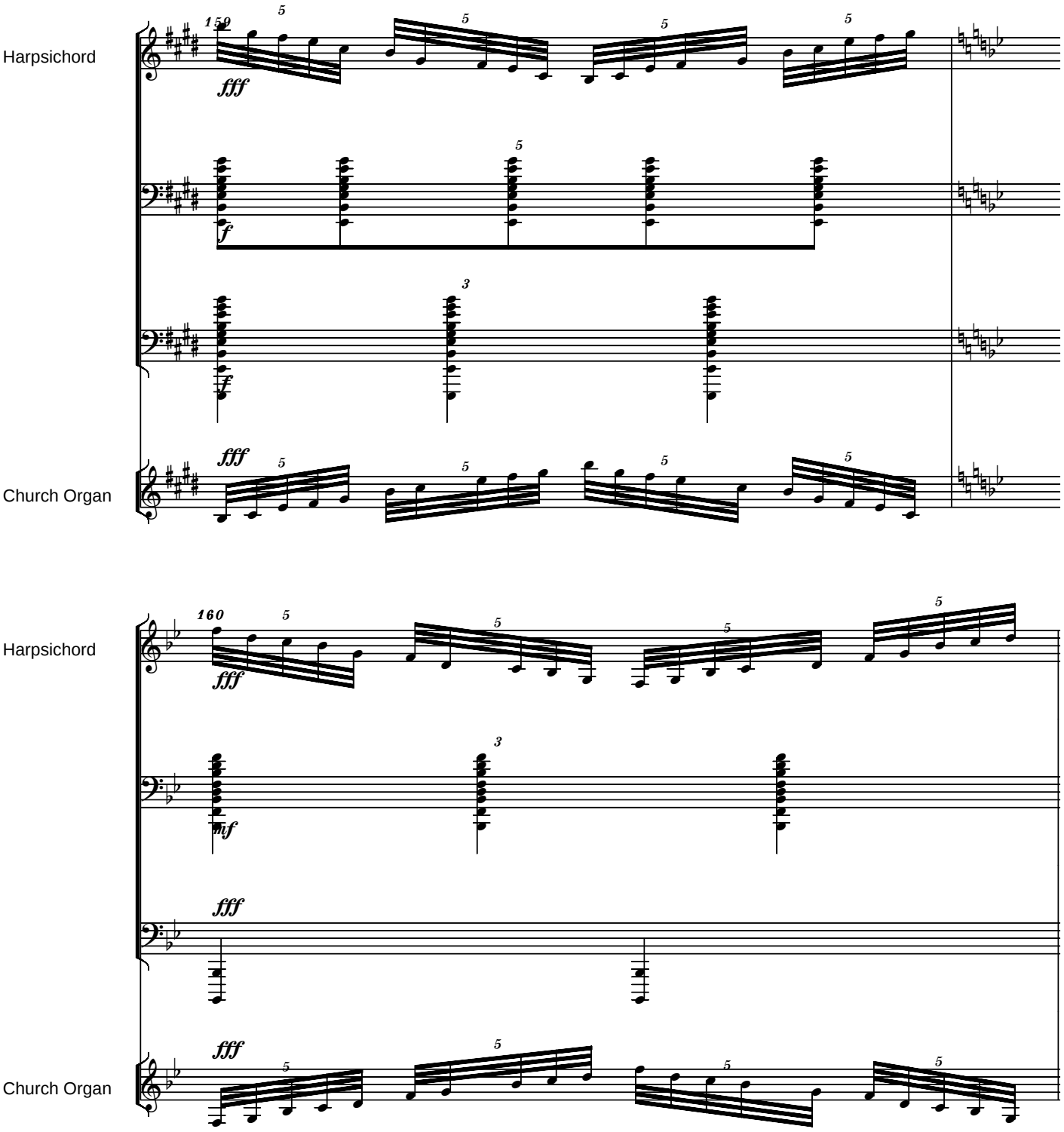

151
Harpsichord
fff
mf
fff
fff
Church Organ
152
Harpsichord
fff
f
f
fff
Church Organ

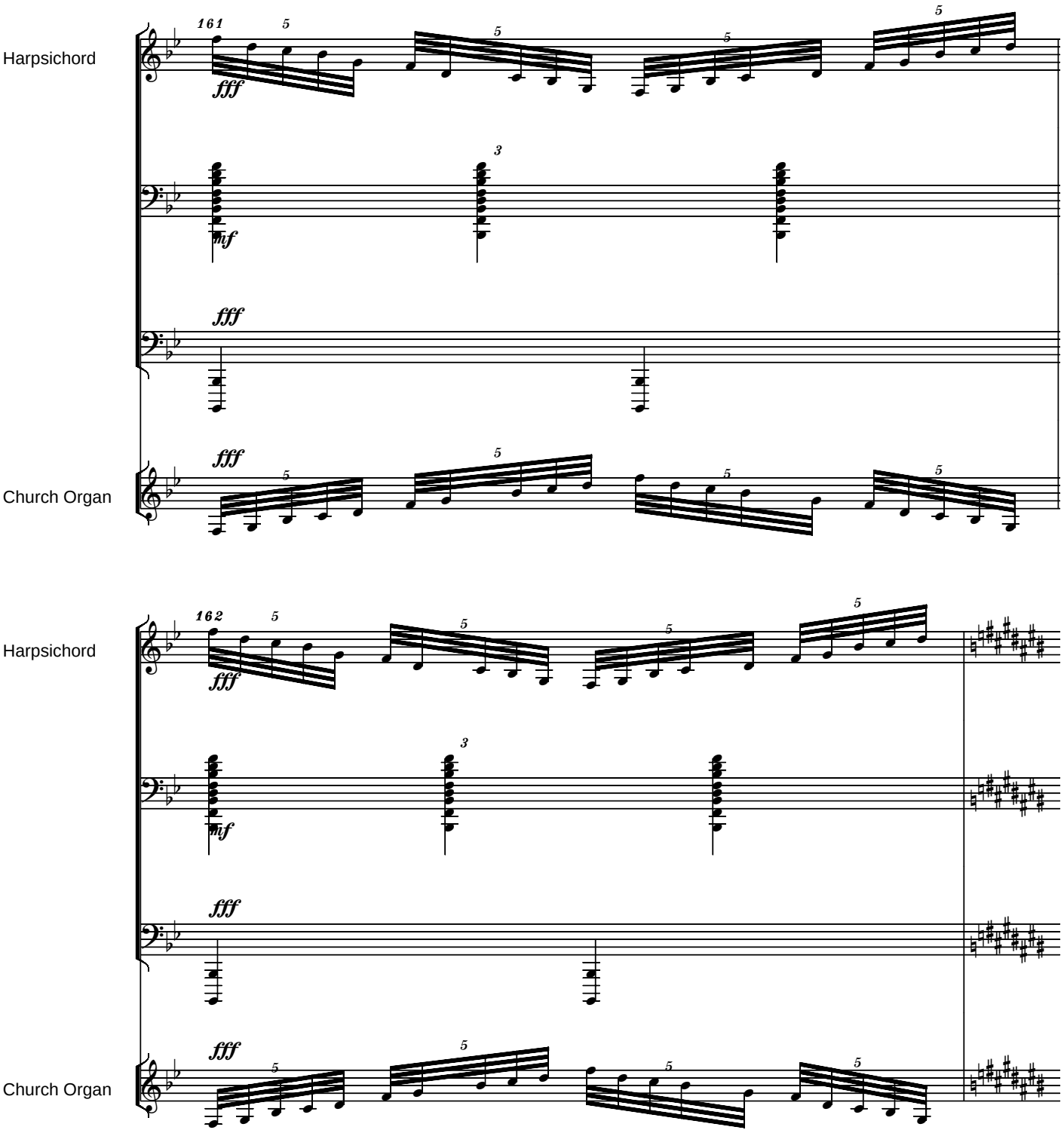

Harpsichord
Church Organ
Harpsichord
Church Organ

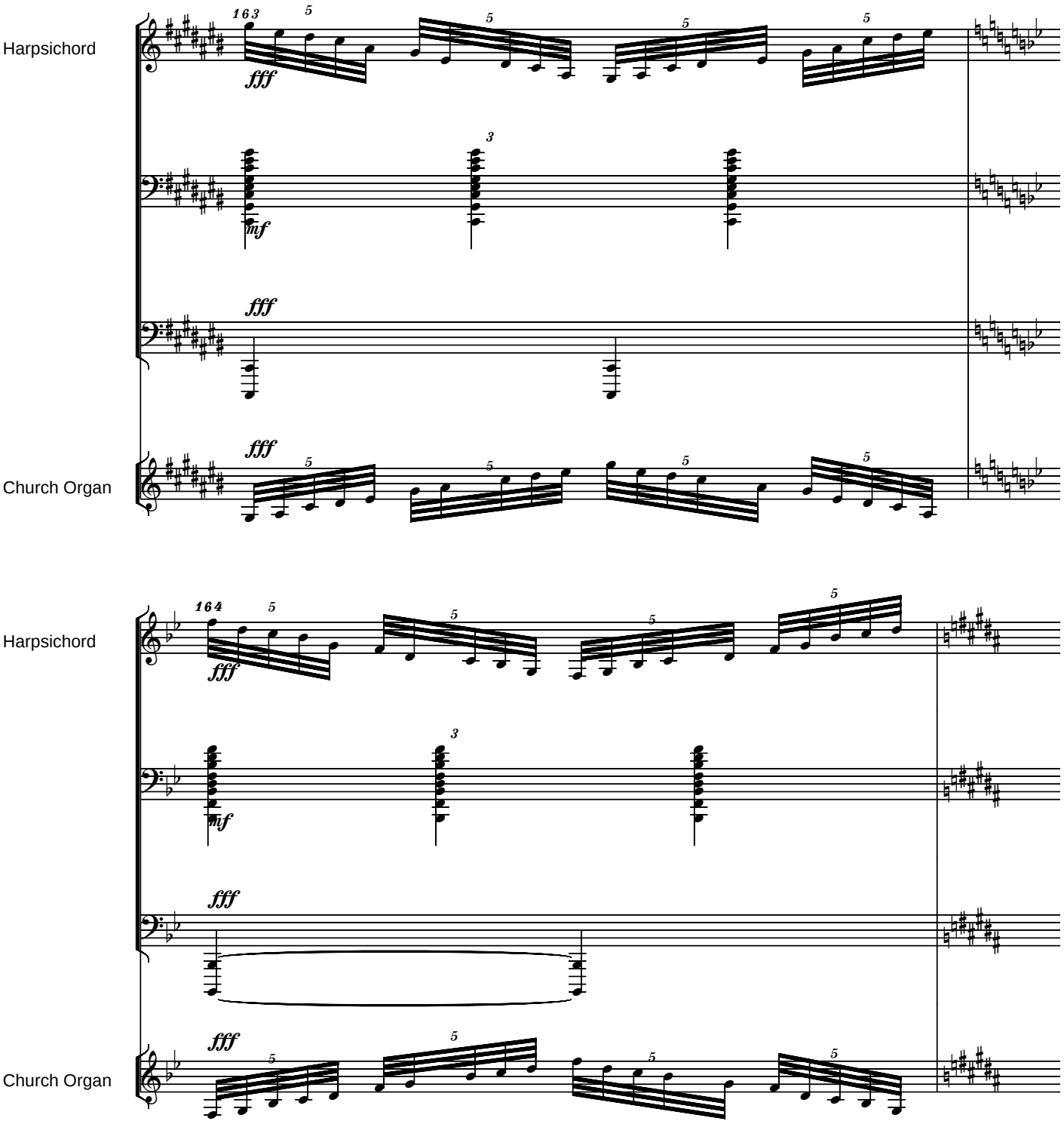

Harpsichord
155
fff
Church Organ
fff
Harpsichord
156
fff
Church Organ
fff
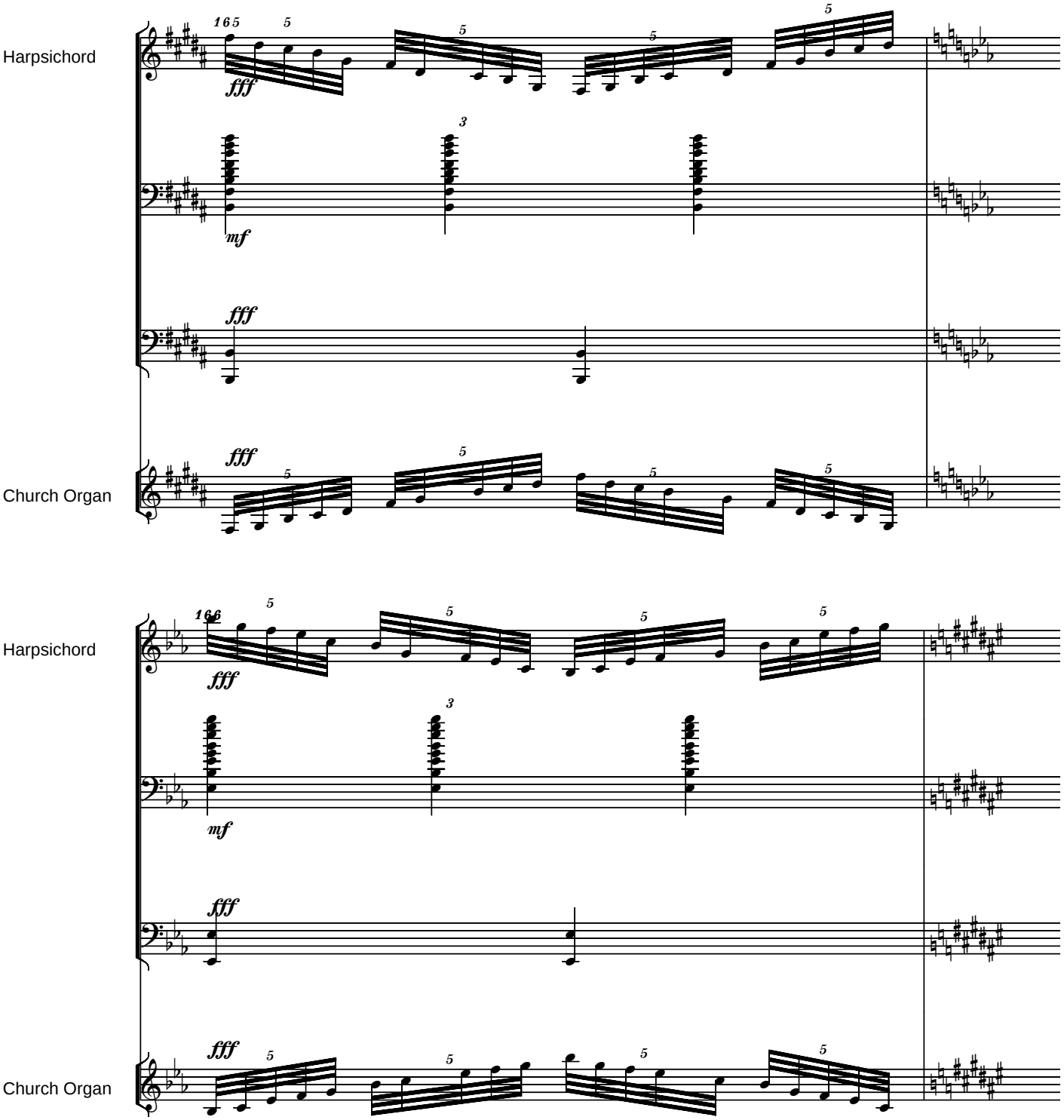

157
Harpsichord
fff
f
Church Organ
fff
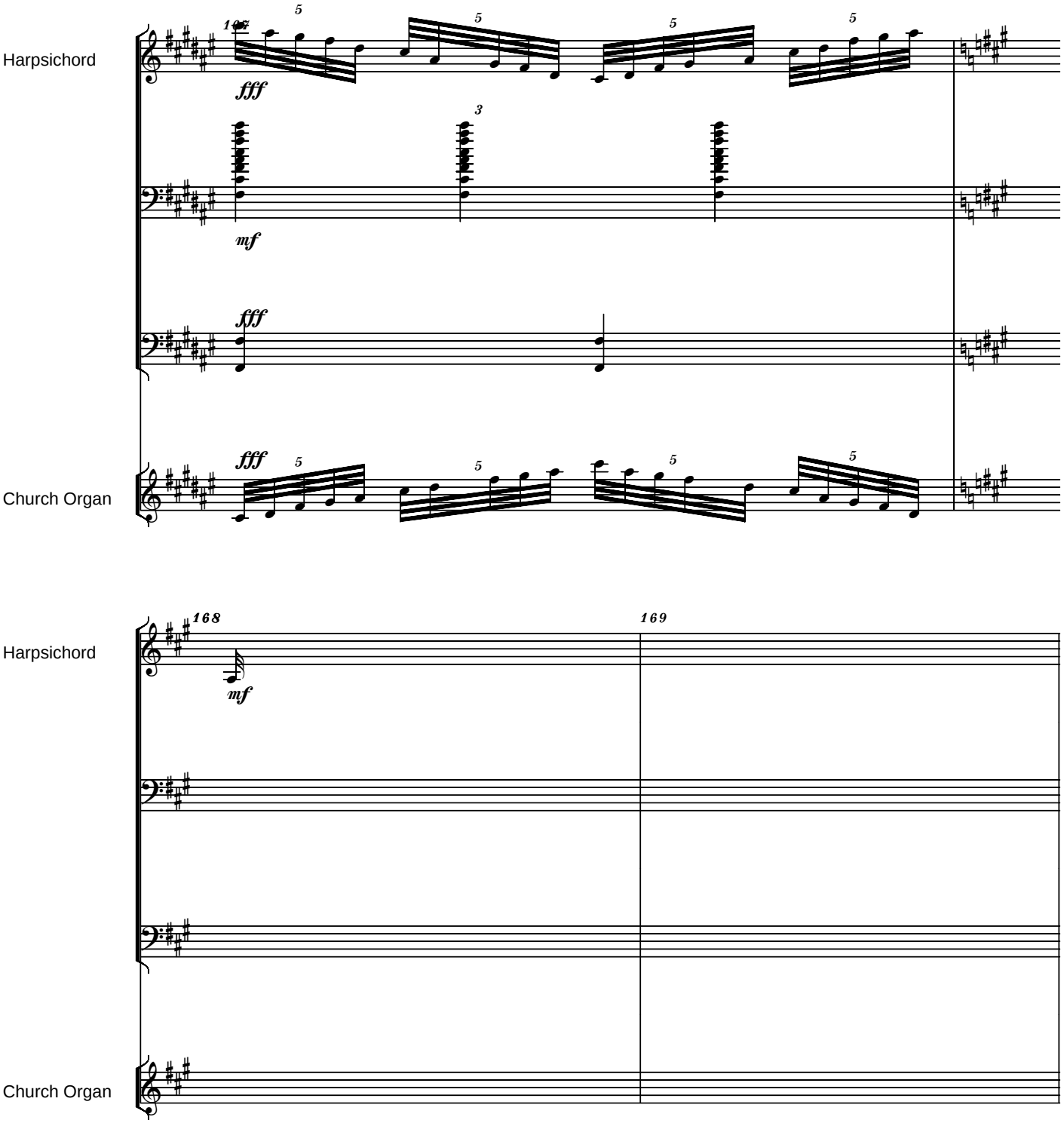

158
Harpsichord
fff
f
Church Organ
fff

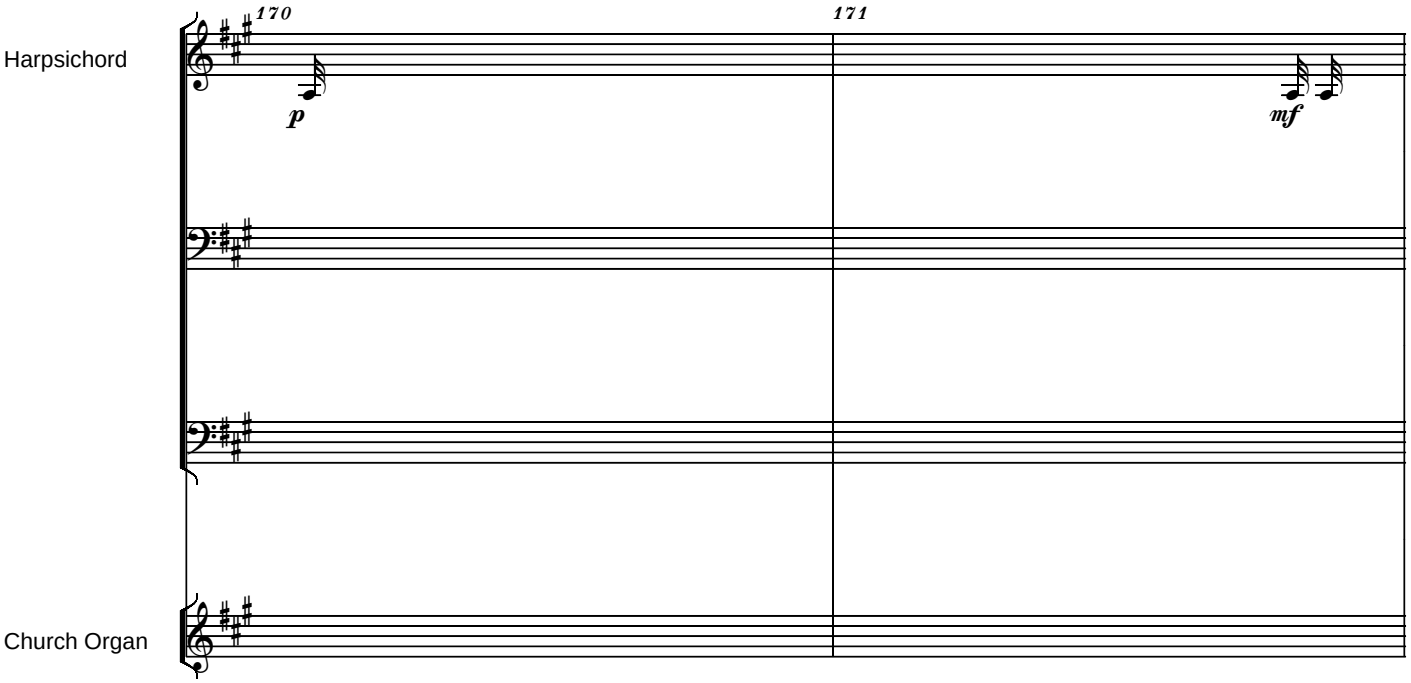

Harpsichord
159
fff
f
f
Church Organ
fff
Harpsichord
160
fff
mf
fff
fff
Church Organ
fff

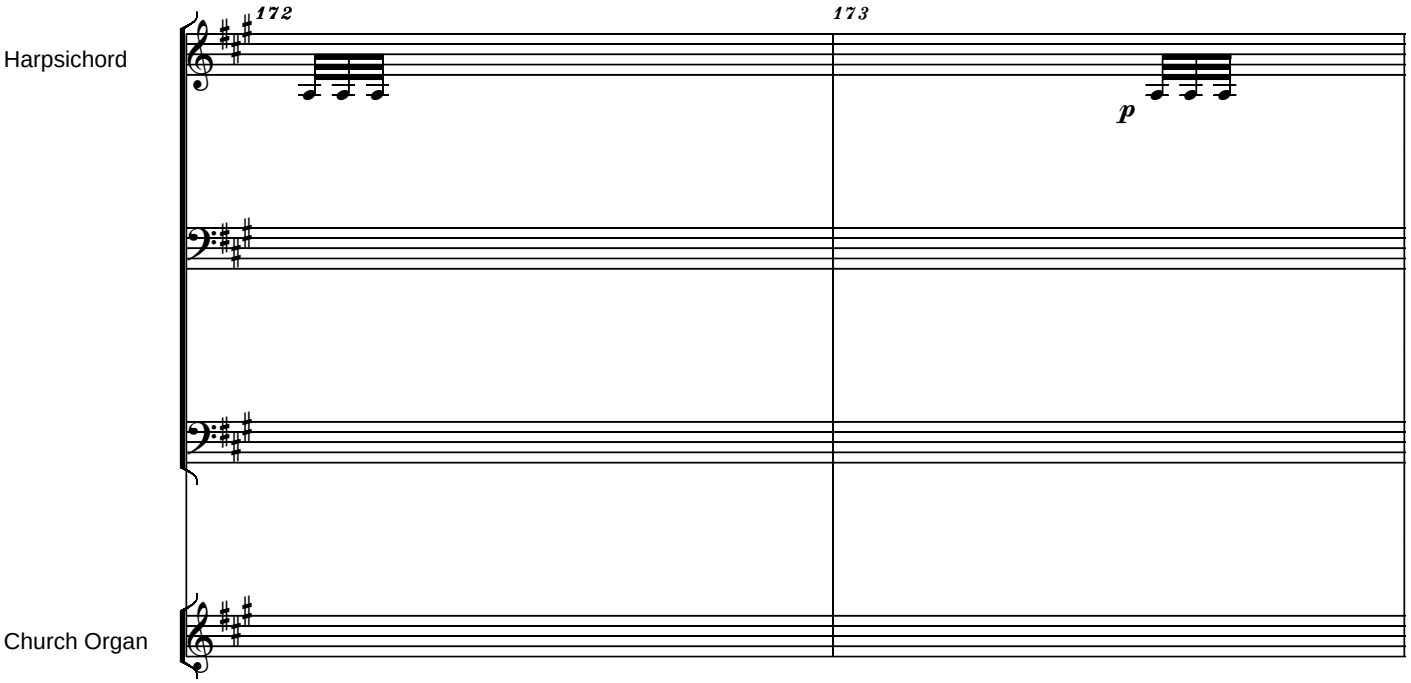

Harpsichord
161
fff
mf
fff
Church Organ
fff
Harpsichord
162
fff
mf
fff
Church Organ
fff
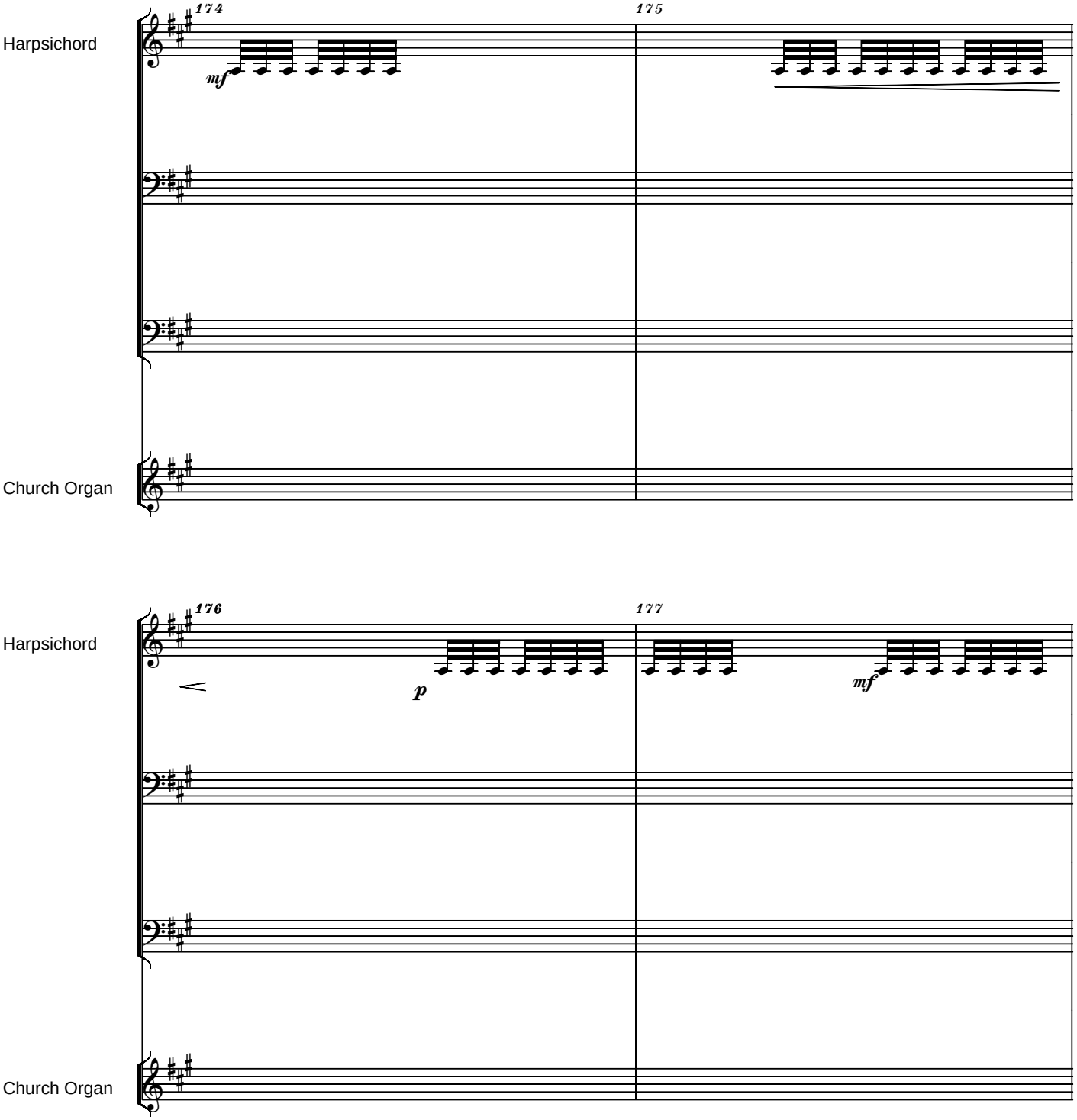

Harpsichord
163
fff
mf
fff
fff
Church Organ
Harpsichord
164
fff
mf
fff
fff
Church Organ

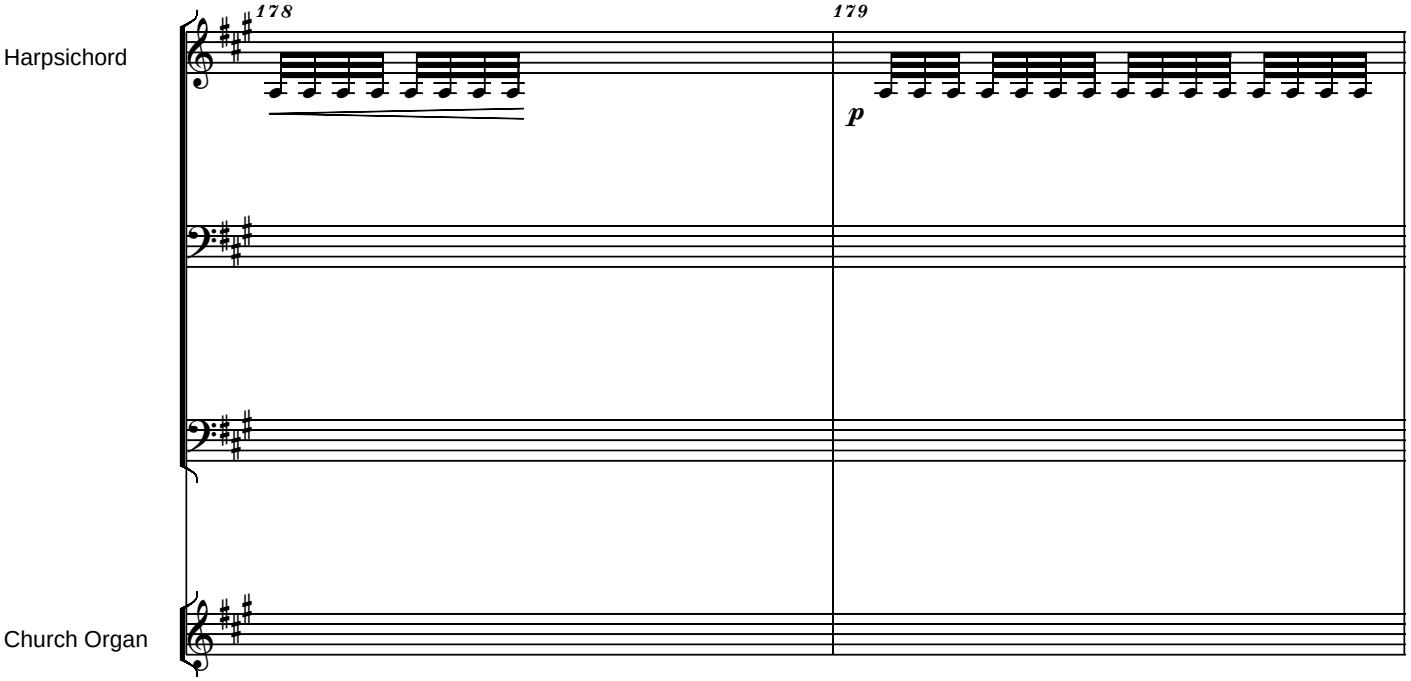

Harpsichord
Church Organ
Harpsichord
Church Organ
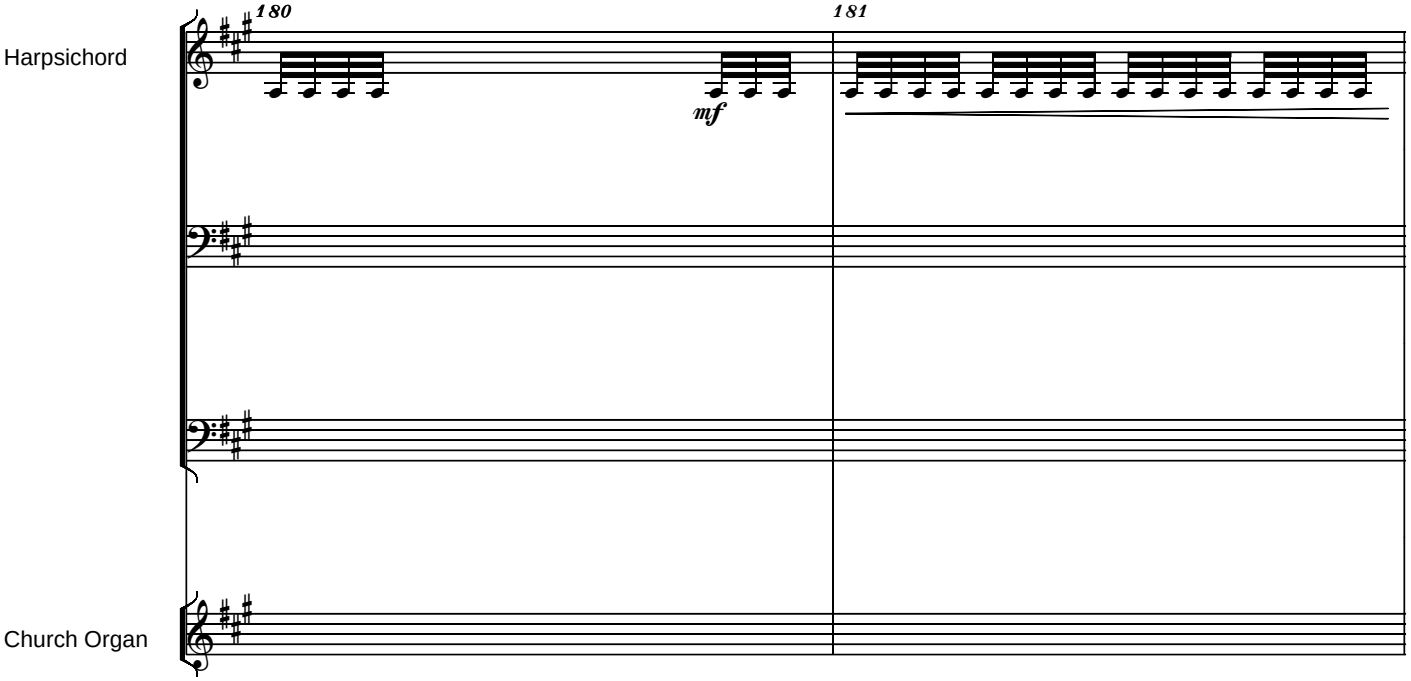

Harpsichord
fff
mf
fff
fff
Church Organ
168
169
Harpsichord
mf
Church Organ

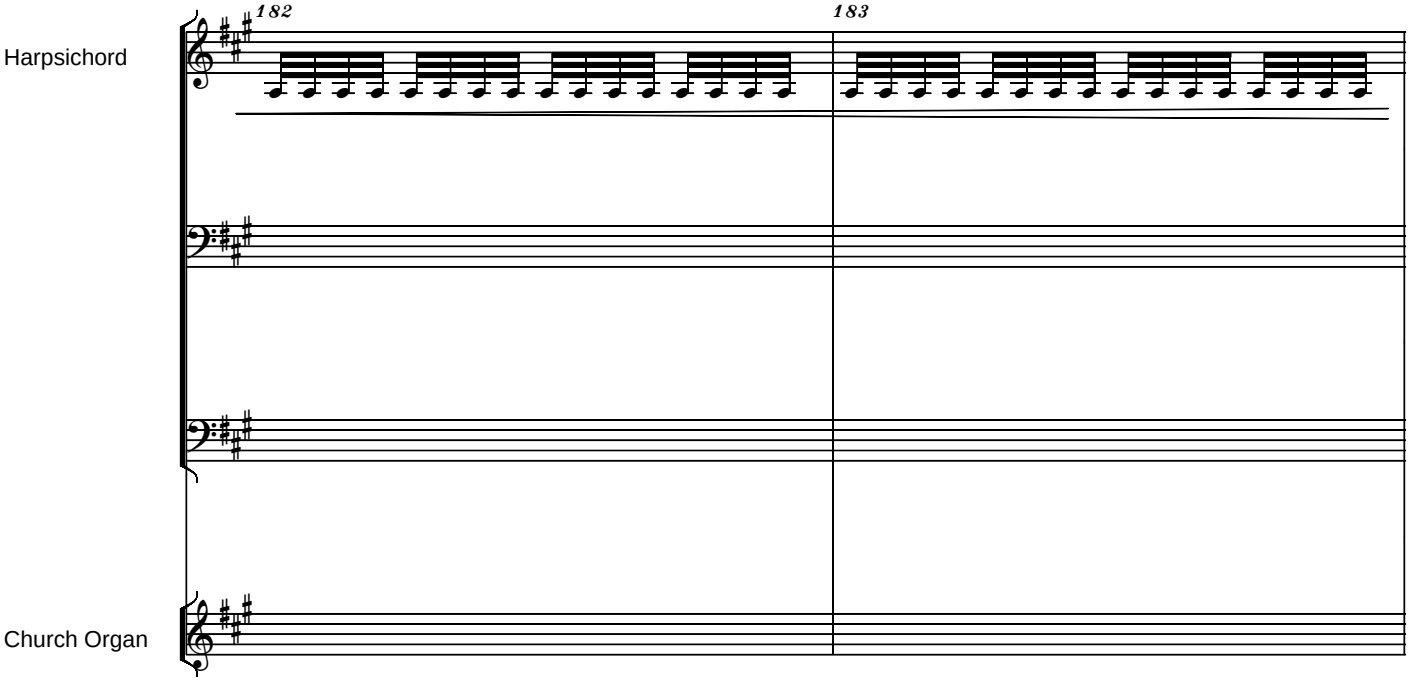

Harpsichord
170
171
p
mf
Church Organ
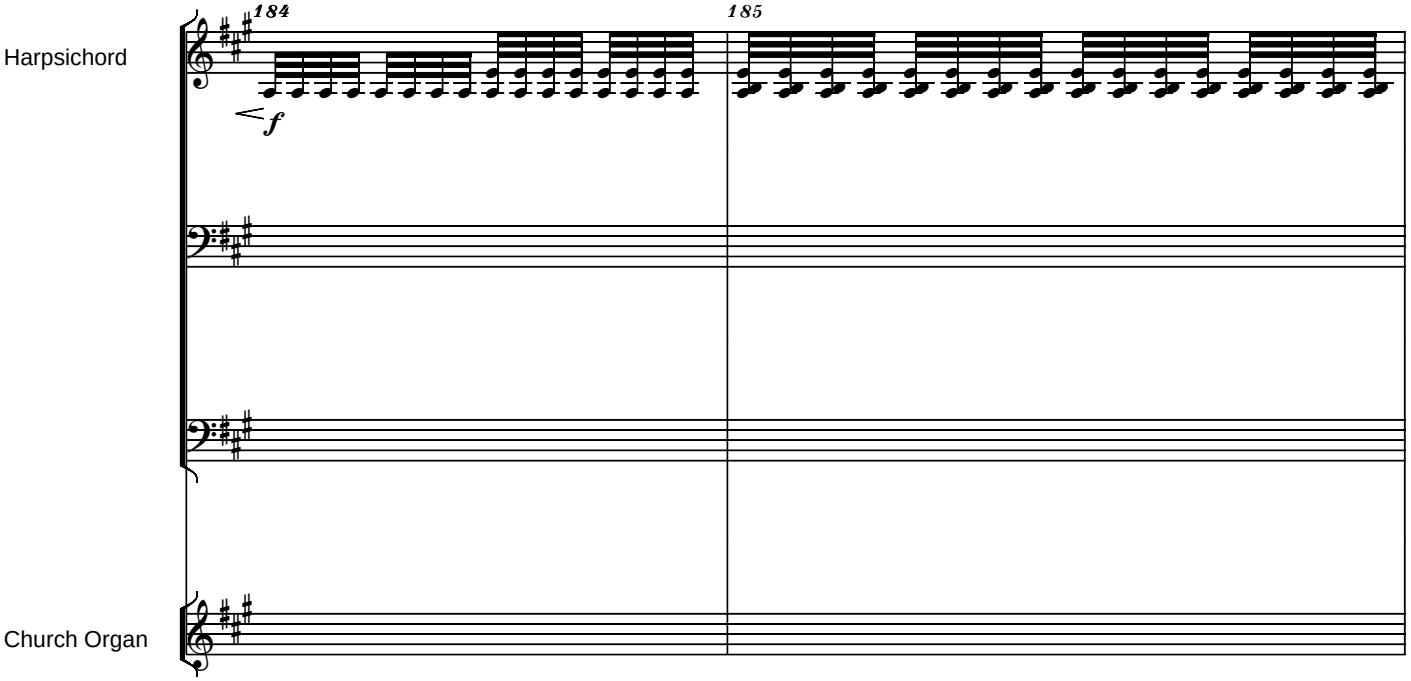

Harpsichord
172
173
p
Church Organ

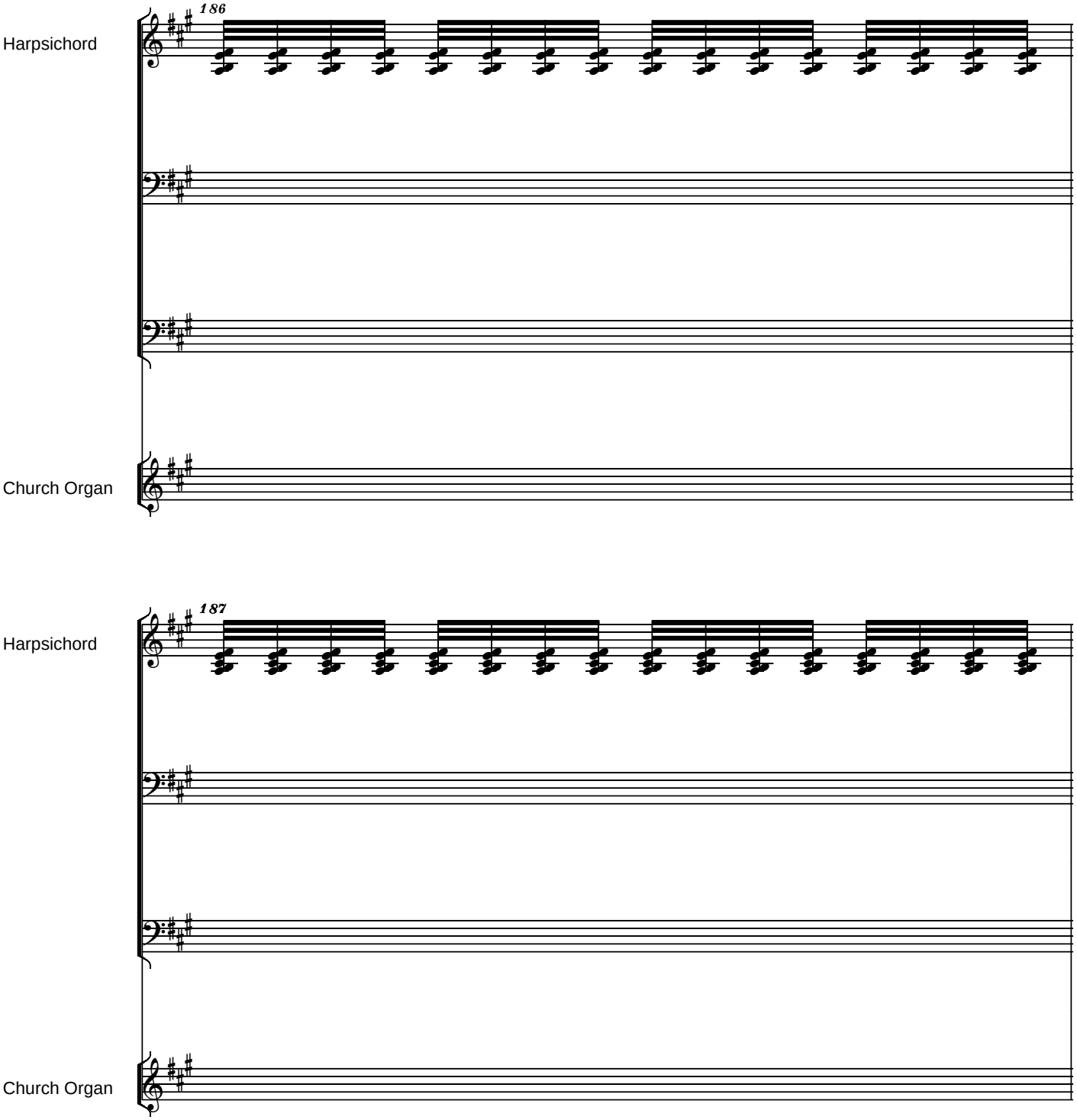

174
175
Harpsichord
mf
Church Organ
176
177
Harpsichord
p
mf
Church Organ

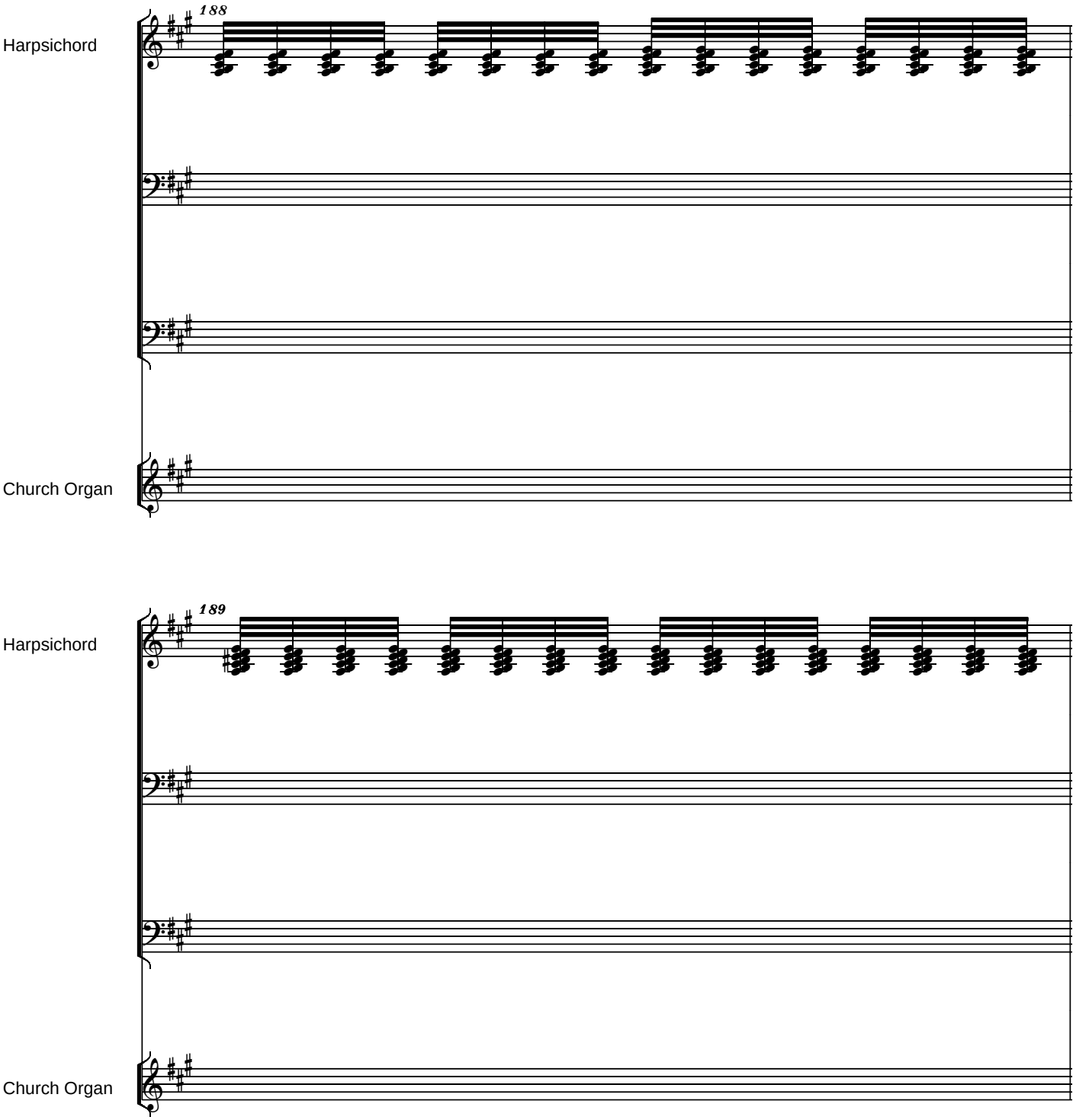

178
179
Harpsichord
p
Church Organ

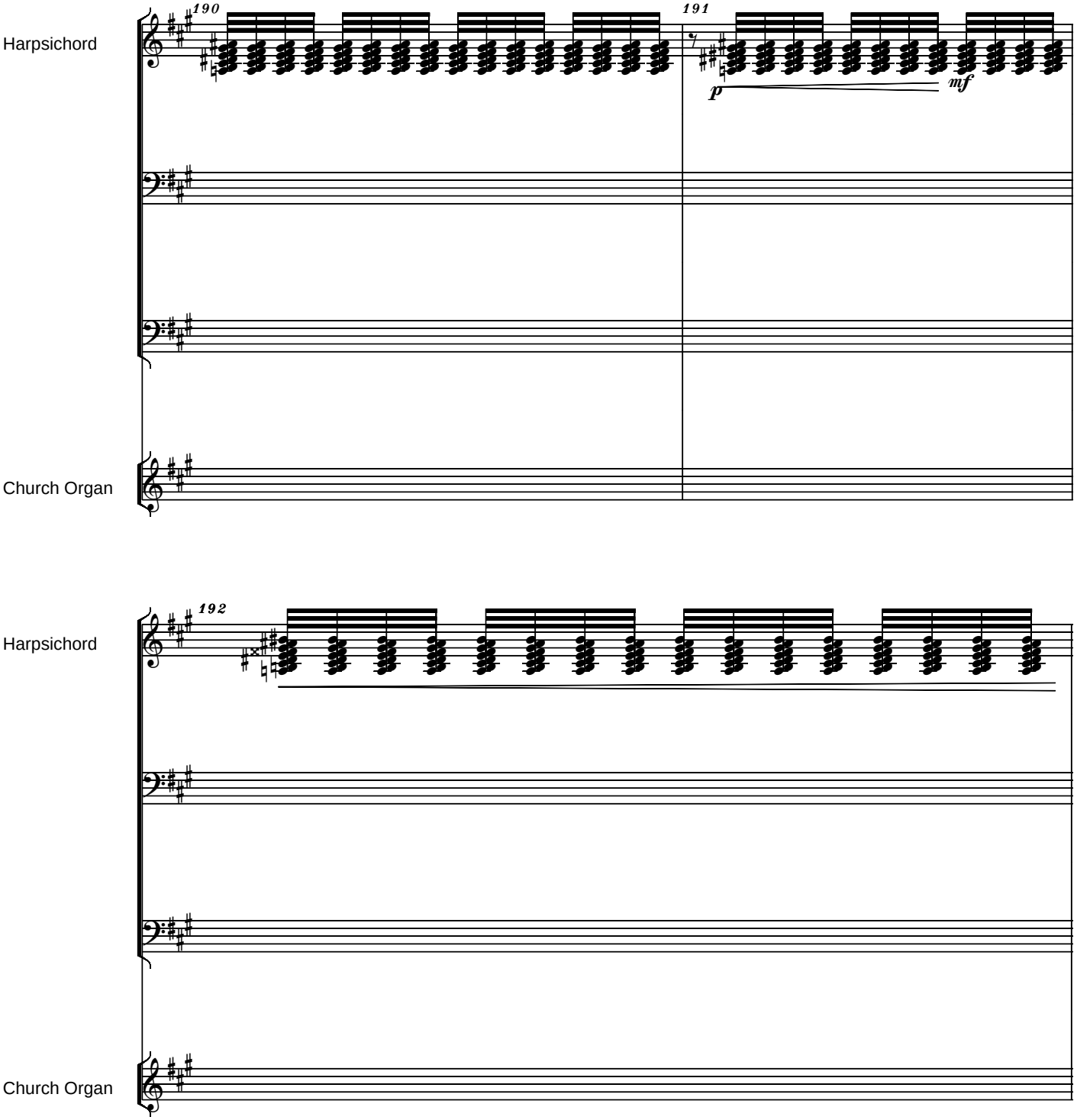

180
181
Harpsichord
mf
Church Organ

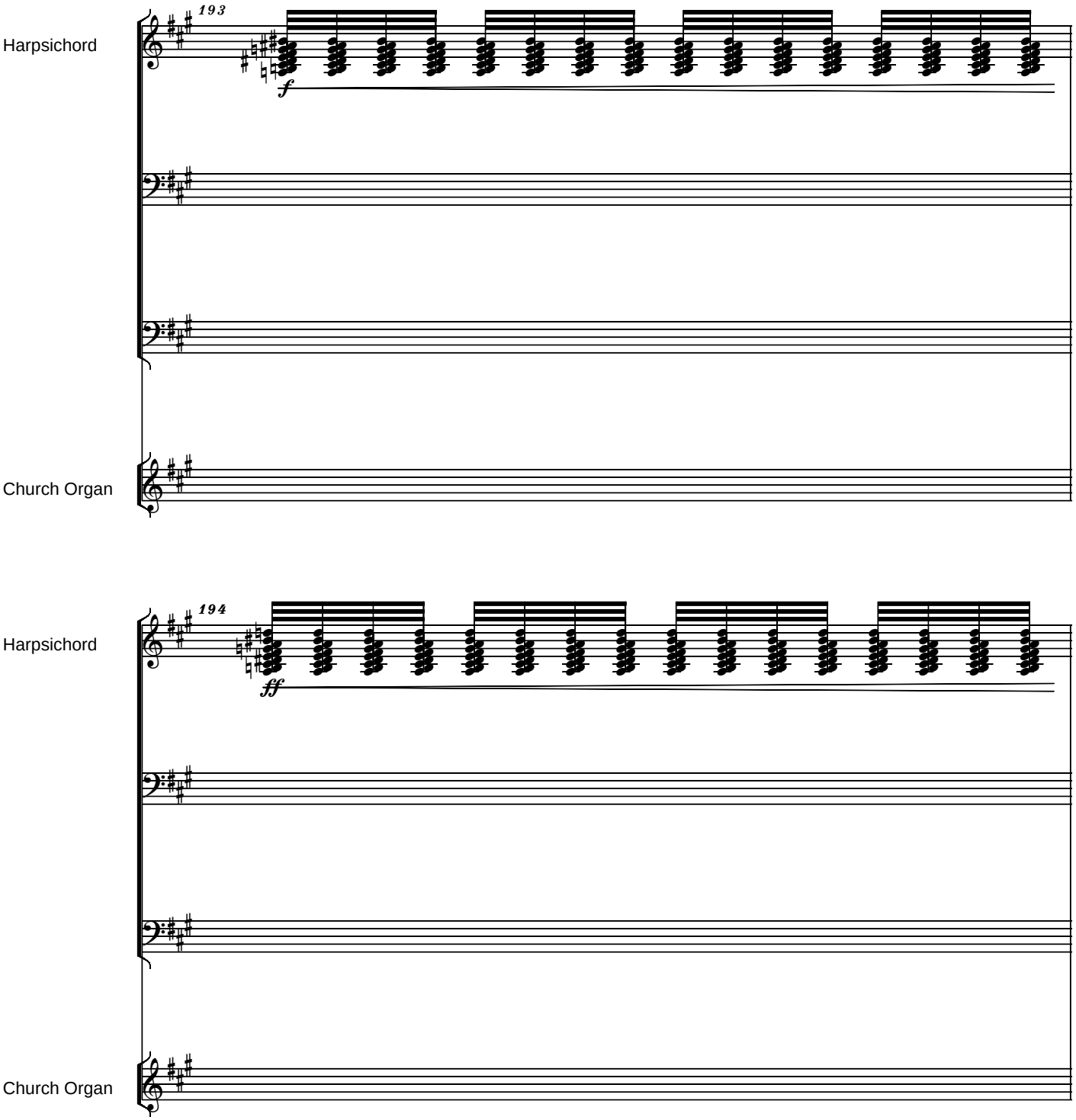

182
183
Harpsichord
Church Organ

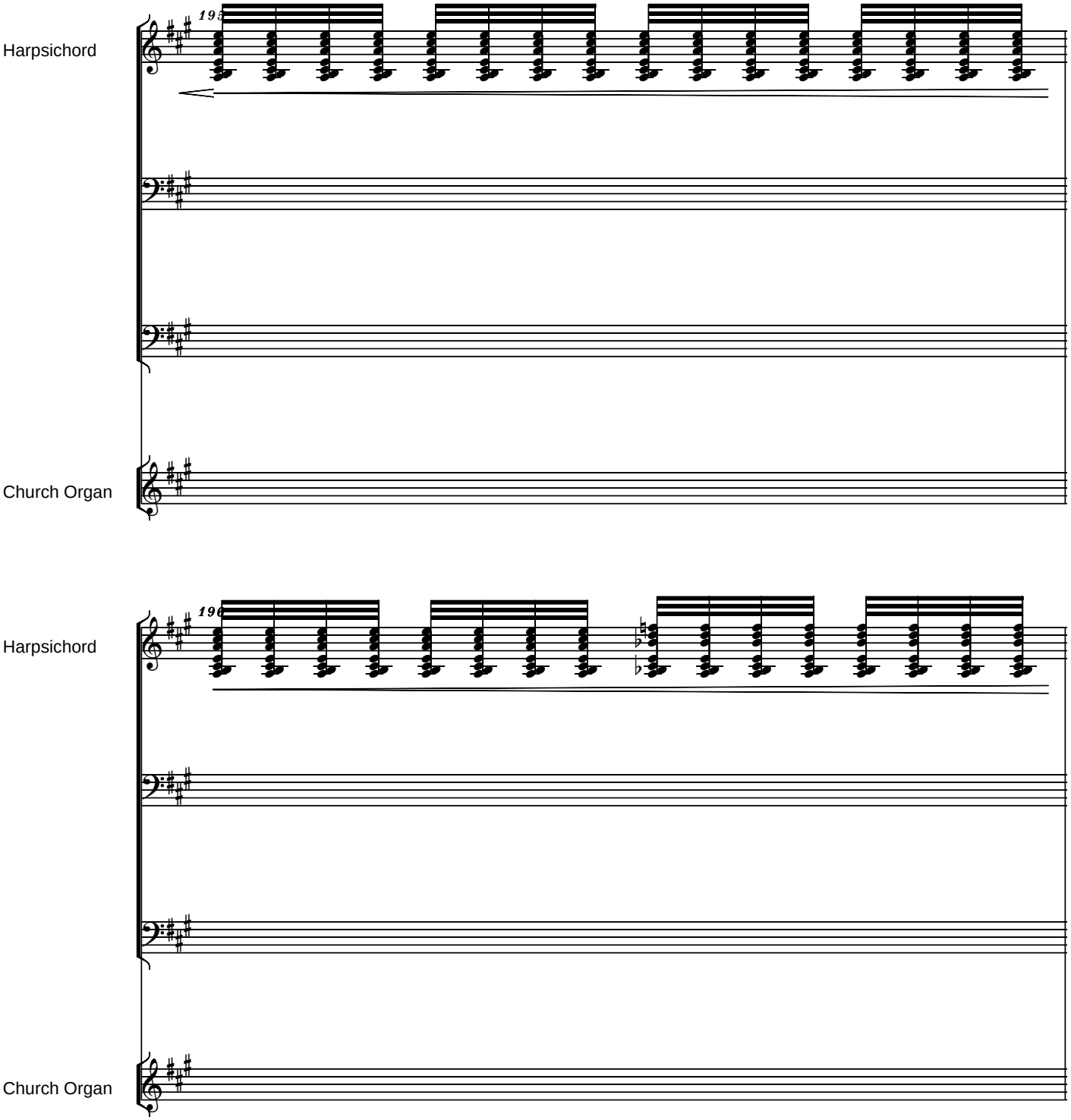

184
185
f
Harpsichord
Church Organ

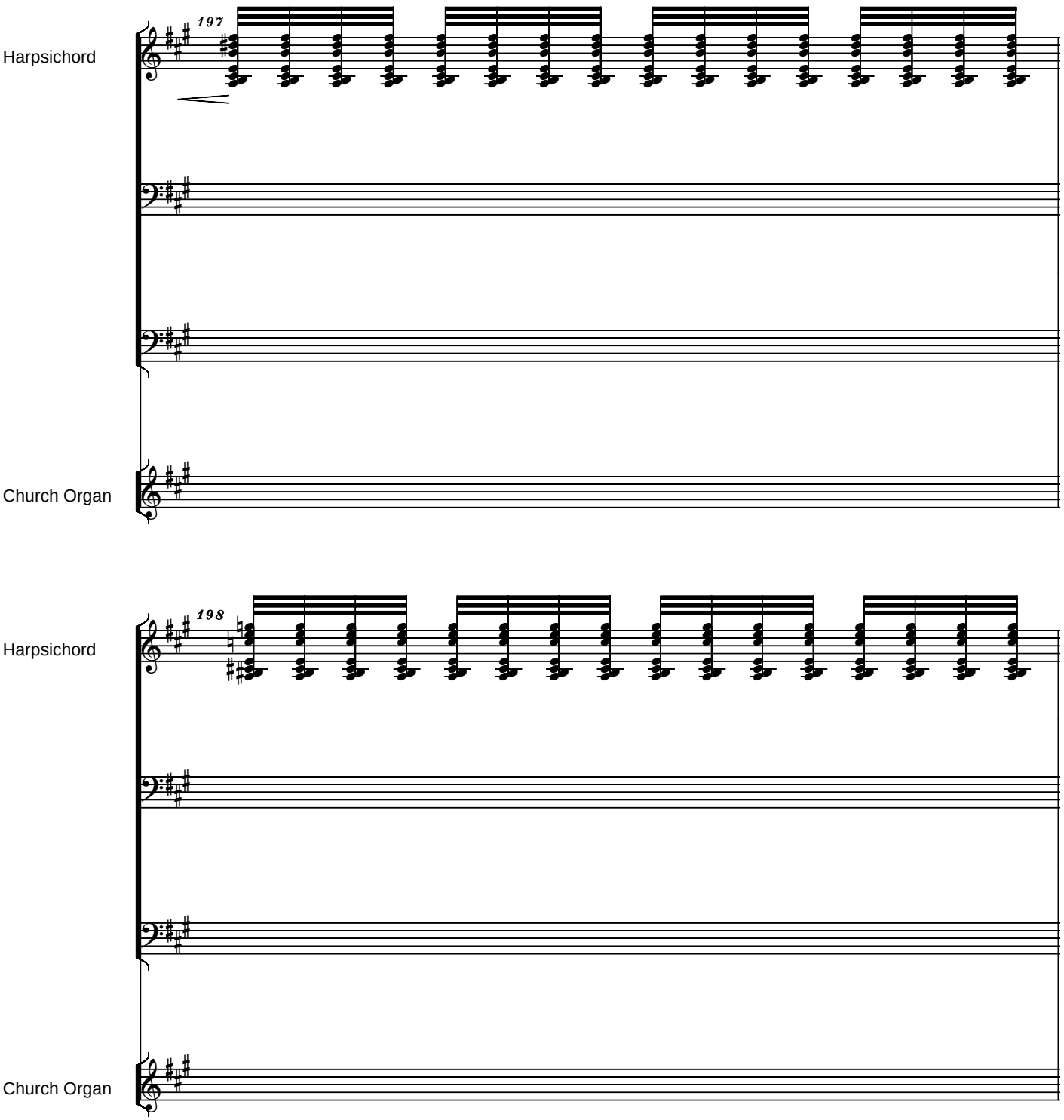

186
Harpsichord
Church Organ
187
Harpsichord
Church Organ

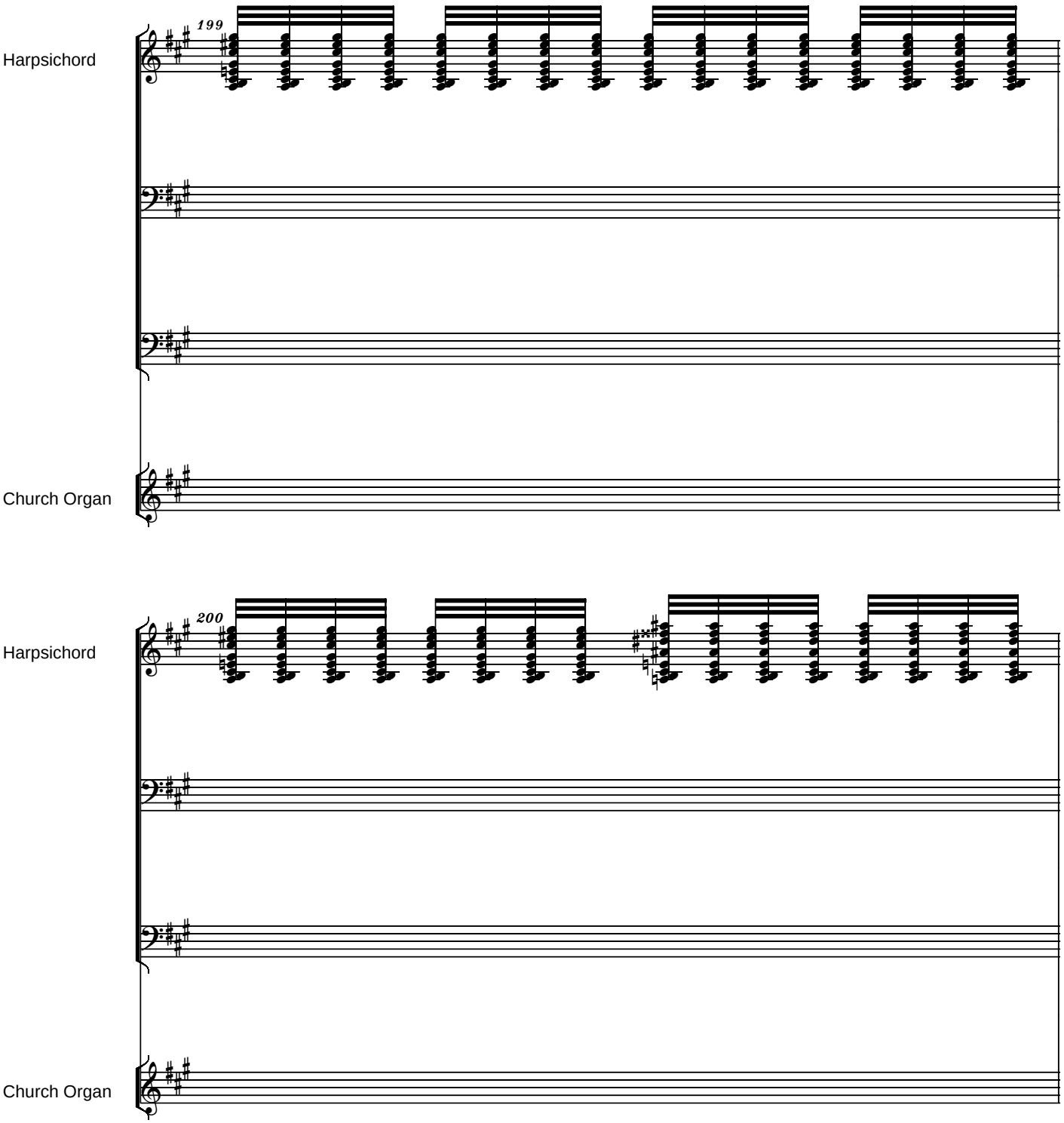

188
Harpsichord
Church Organ
189
Harpsichord
Church Organ

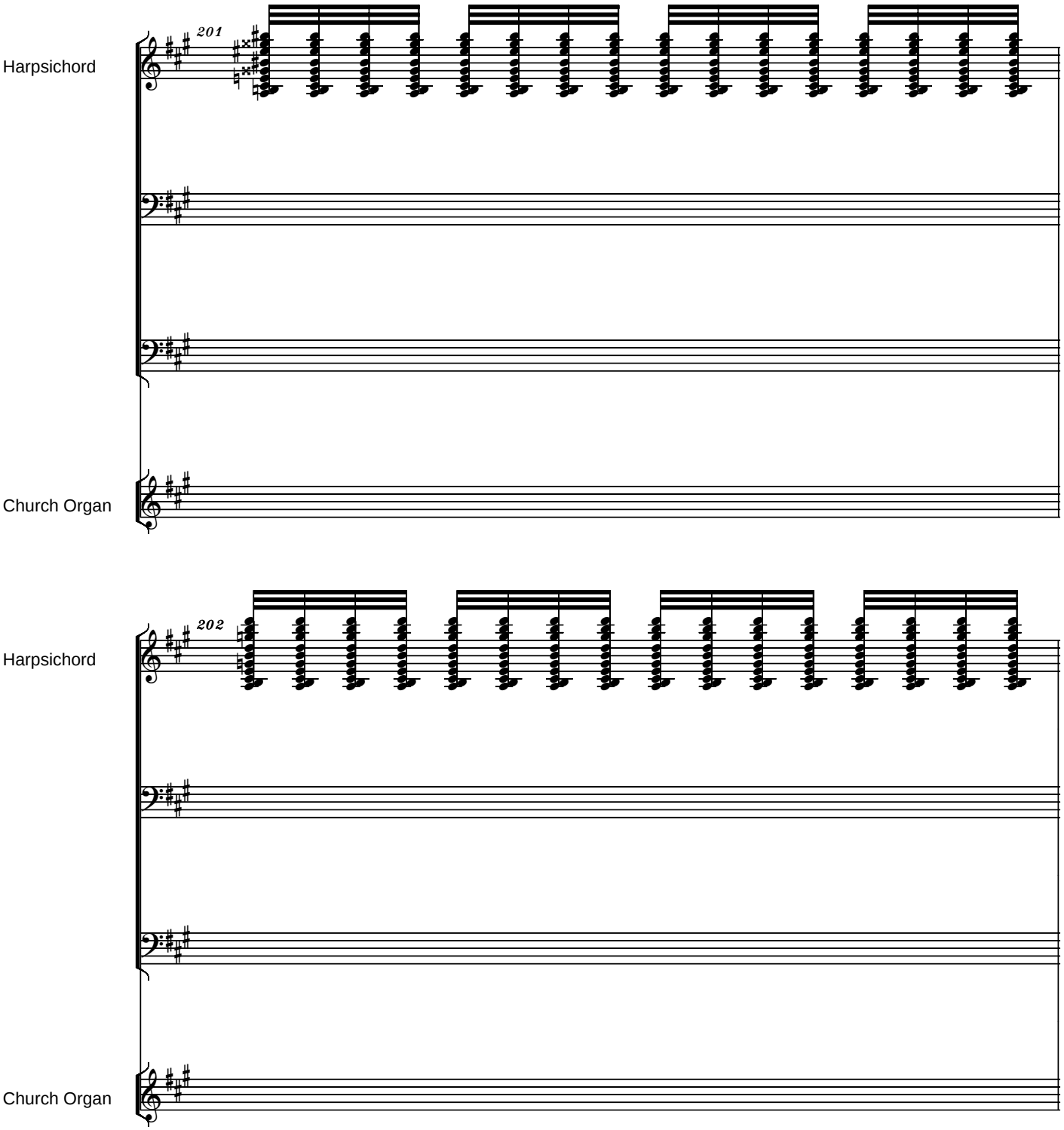

190
191
Harpsichord
p
mf
Church Organ
192
Harpsichord
Church Organ

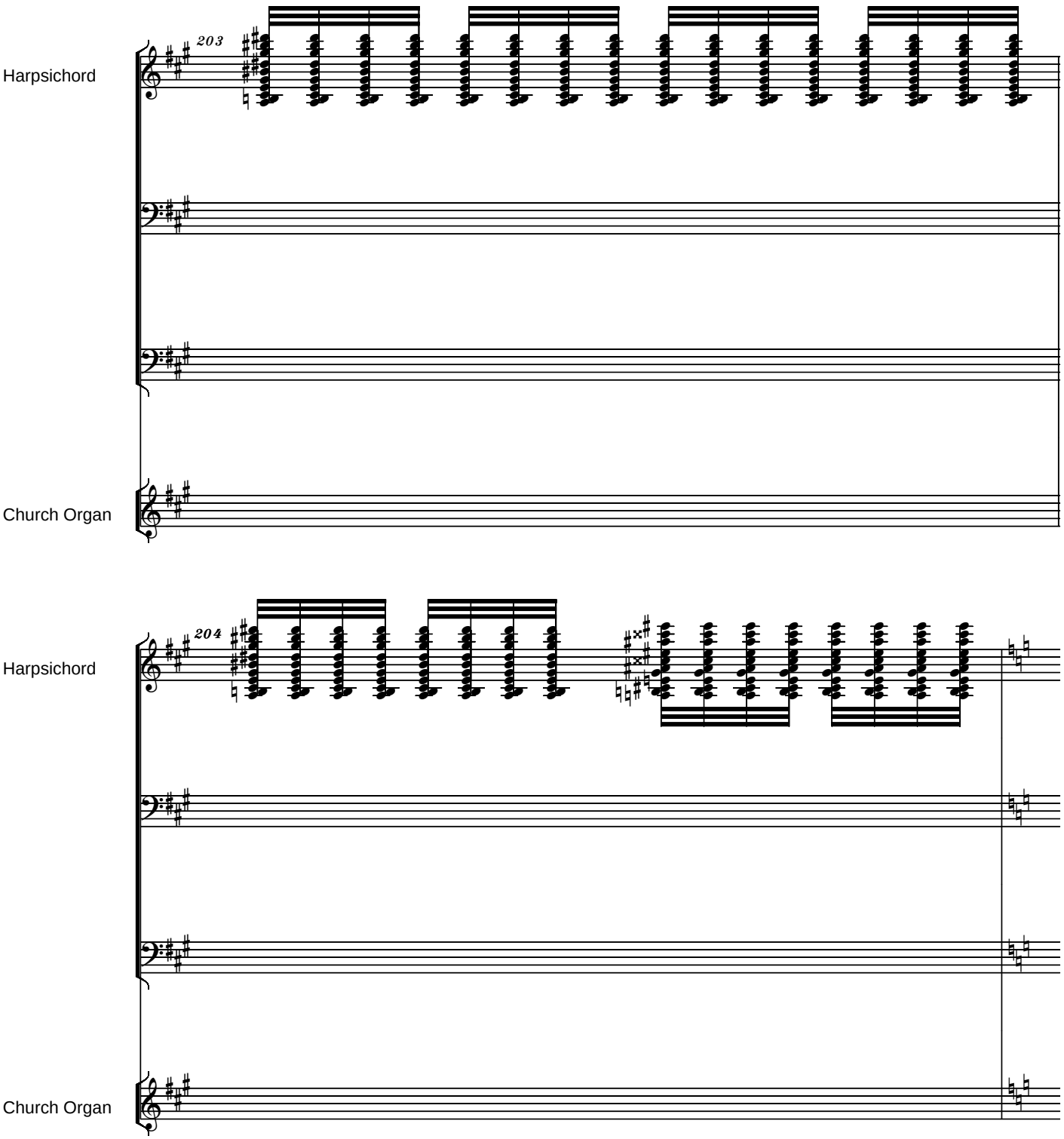

193
Harpsichord
f
Church Organ
194
Harpsichord
ff
Church Organ

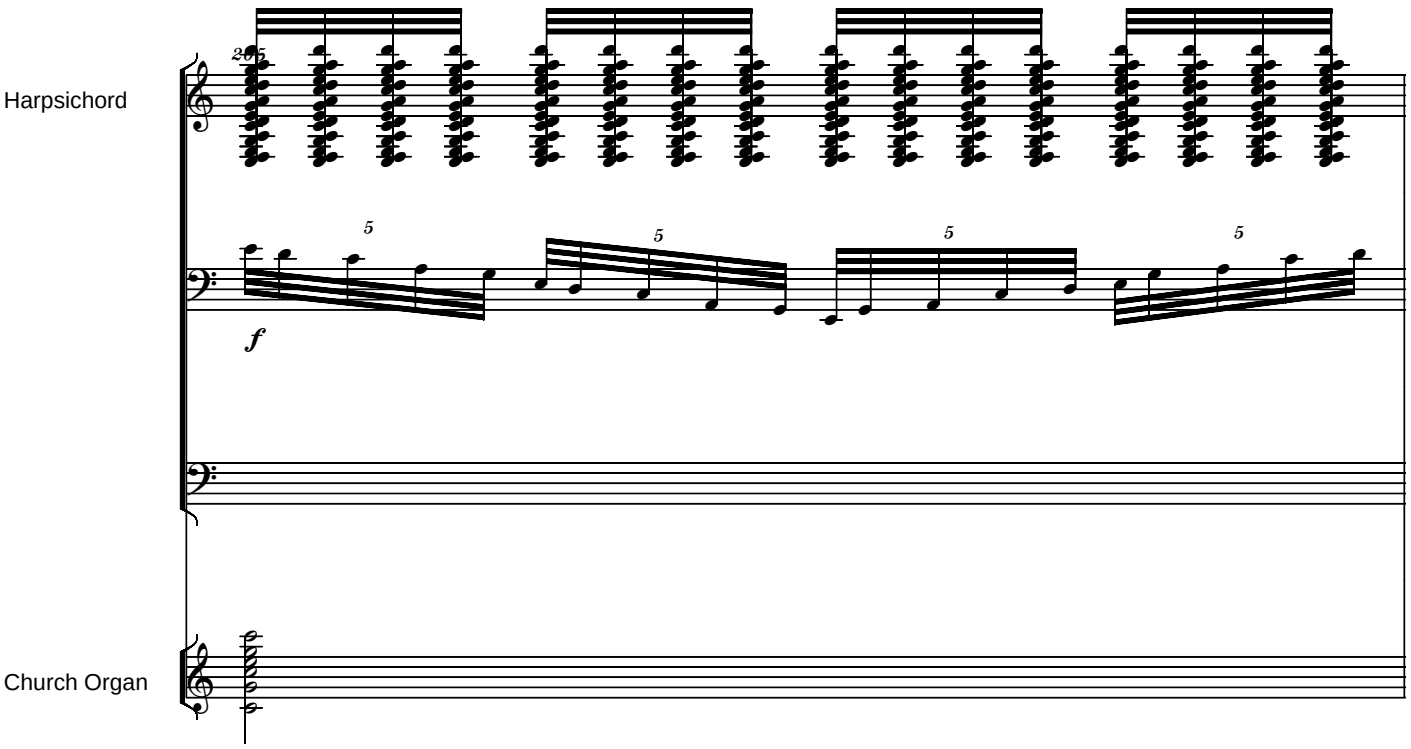

Harpsichord
Church Organ
Harpsichord
Church Organ

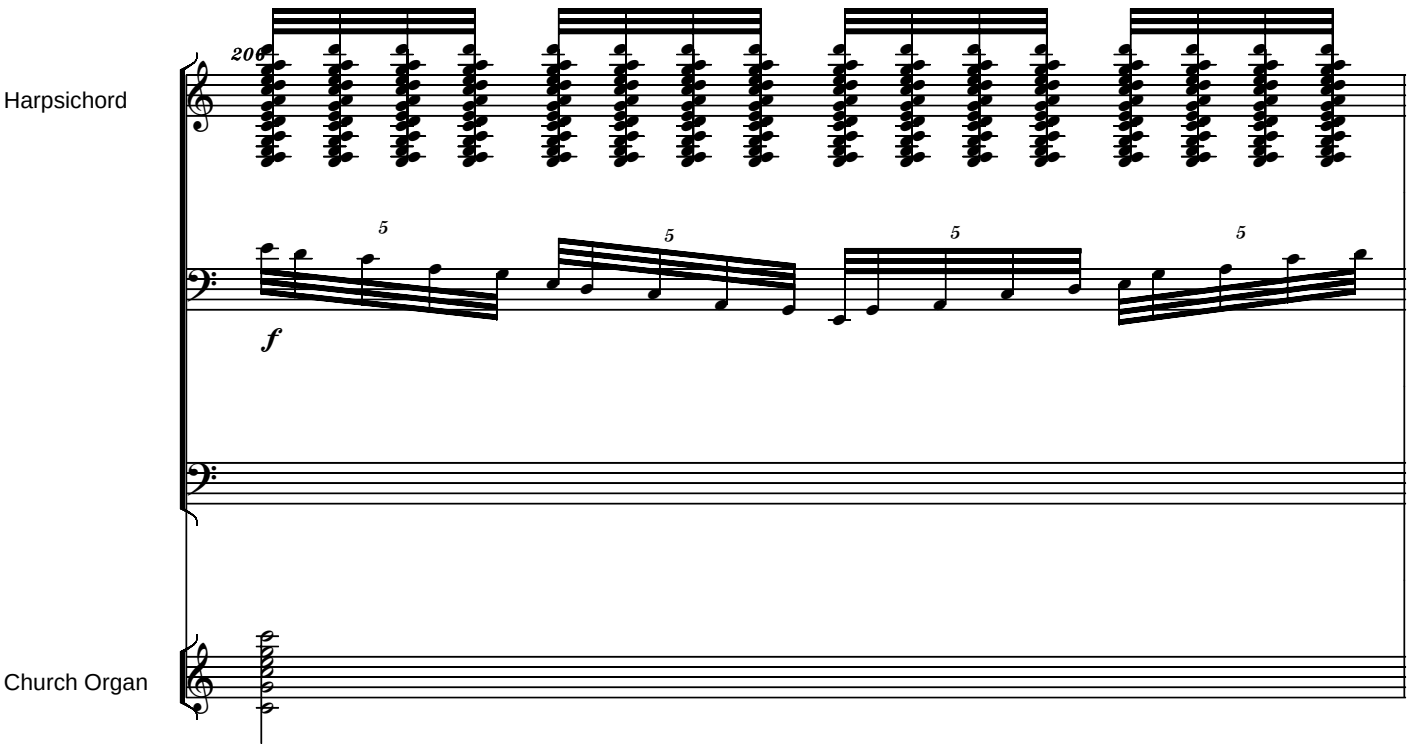

197
Harpsichord
Church Organ
198
Harpsichord
Church Organ

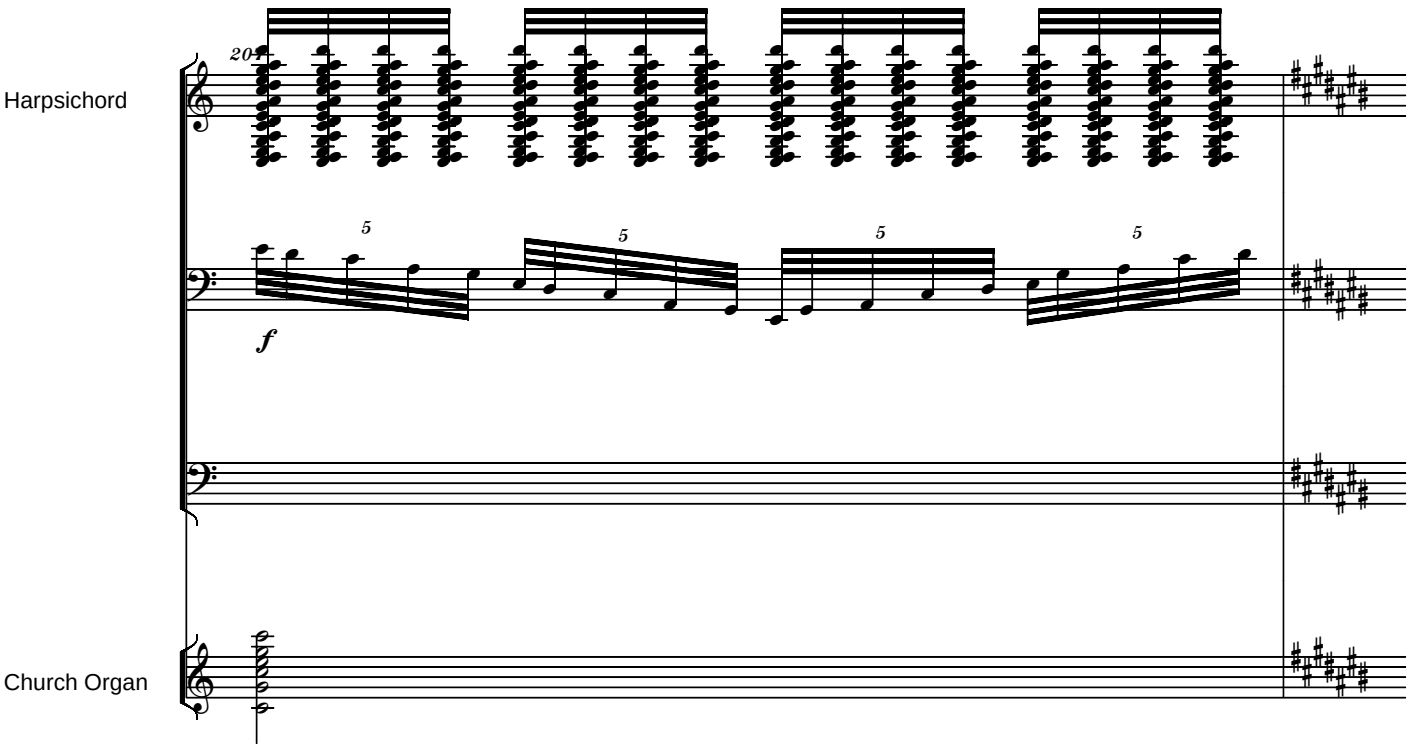

199
Harpsichord
Church Organ
200
Harpsichord
Church Organ

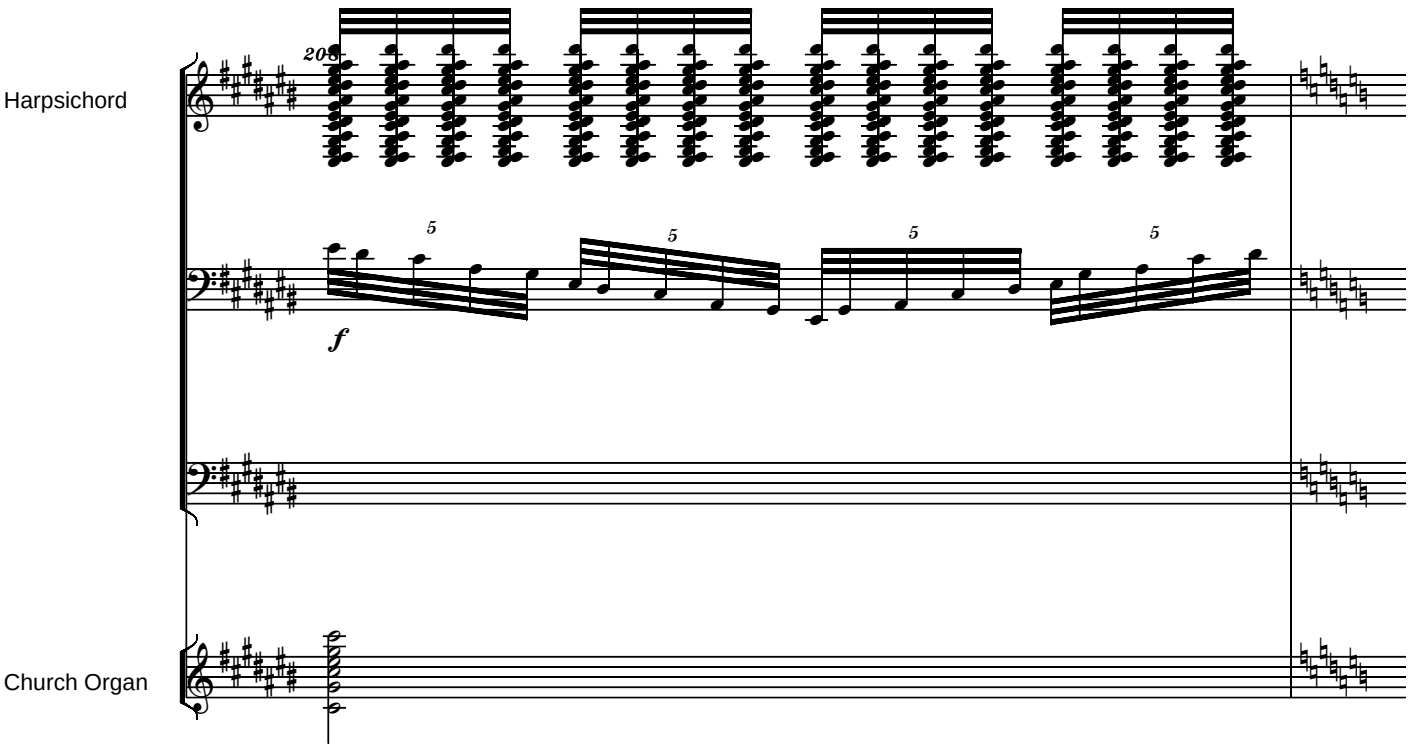

201
Harpsichord
Church Organ
202
Harpsichord
Church Organ

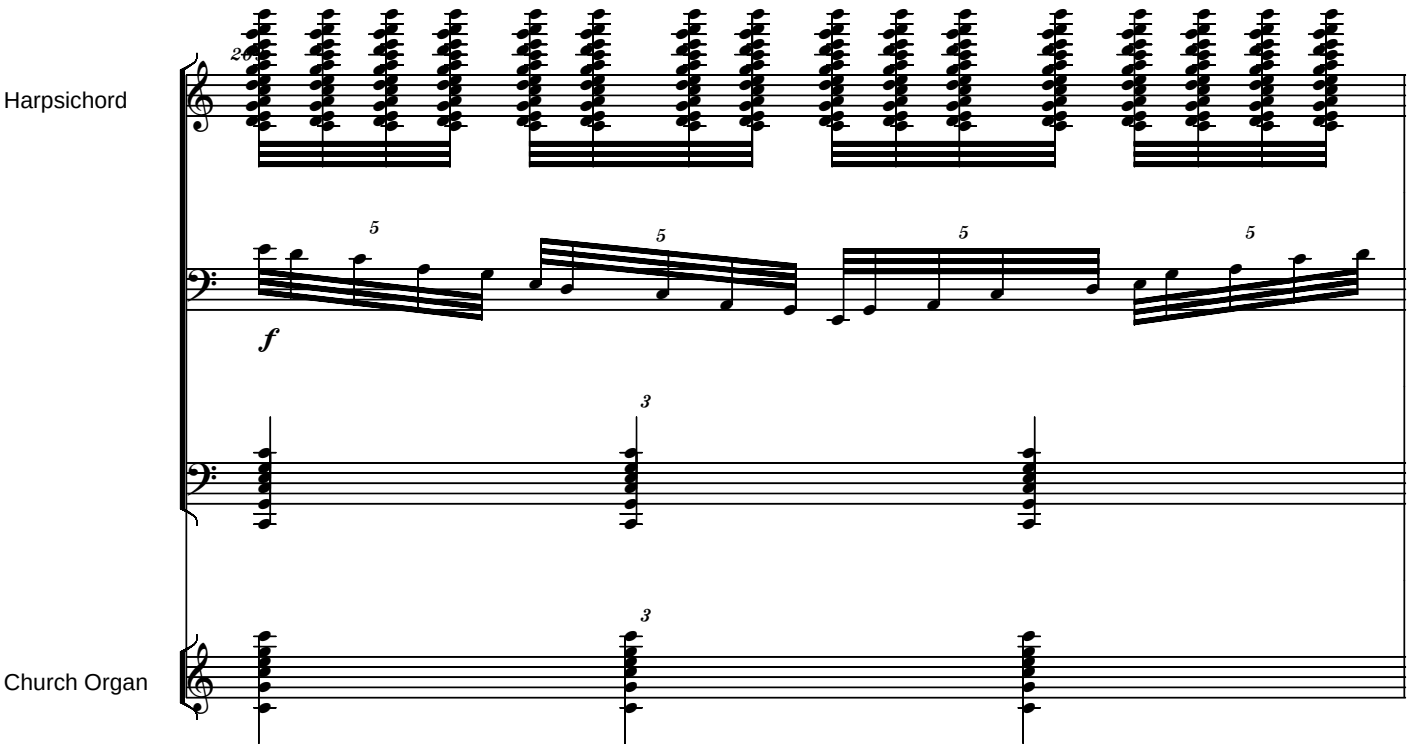

203
Harpsichord
Church Organ
204
Harpsichord
Church Organ
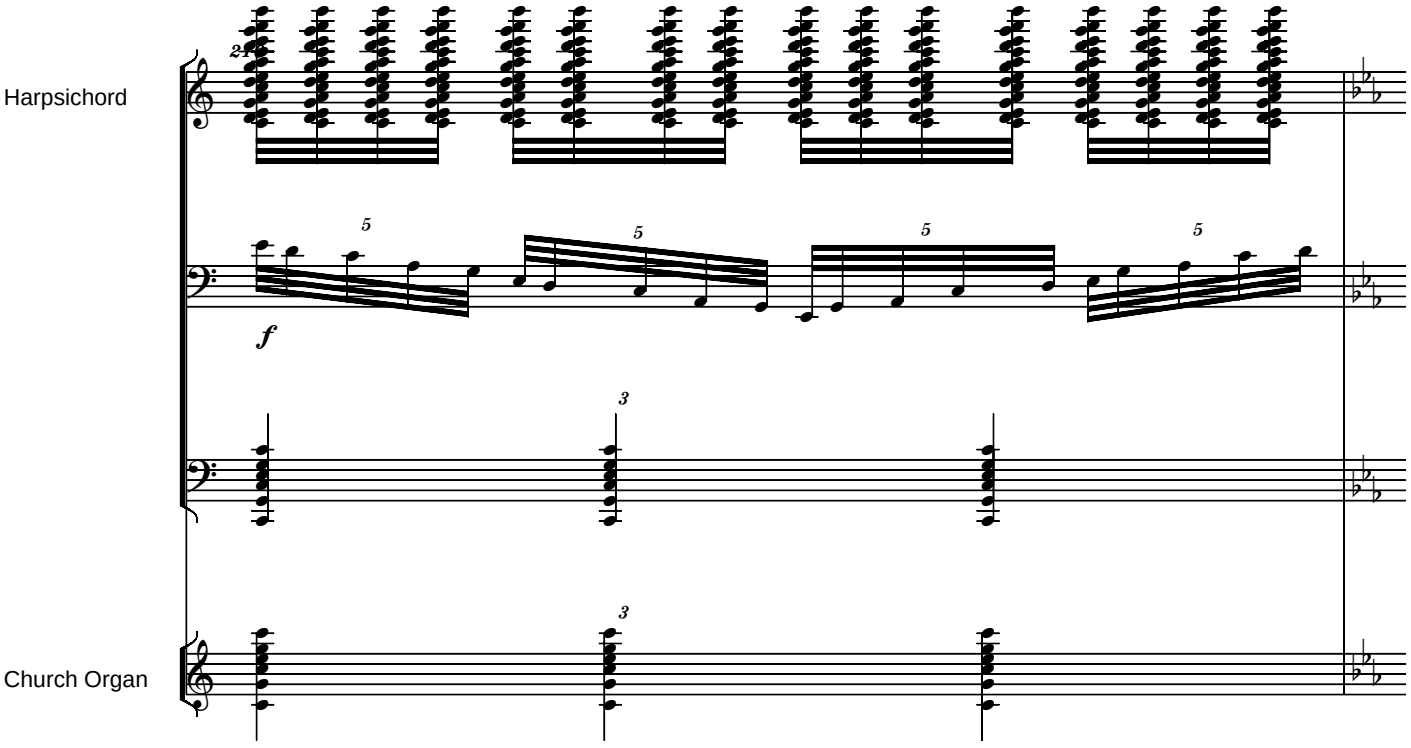

Harpsichord
205
5
5
5
5
f
Church Organ
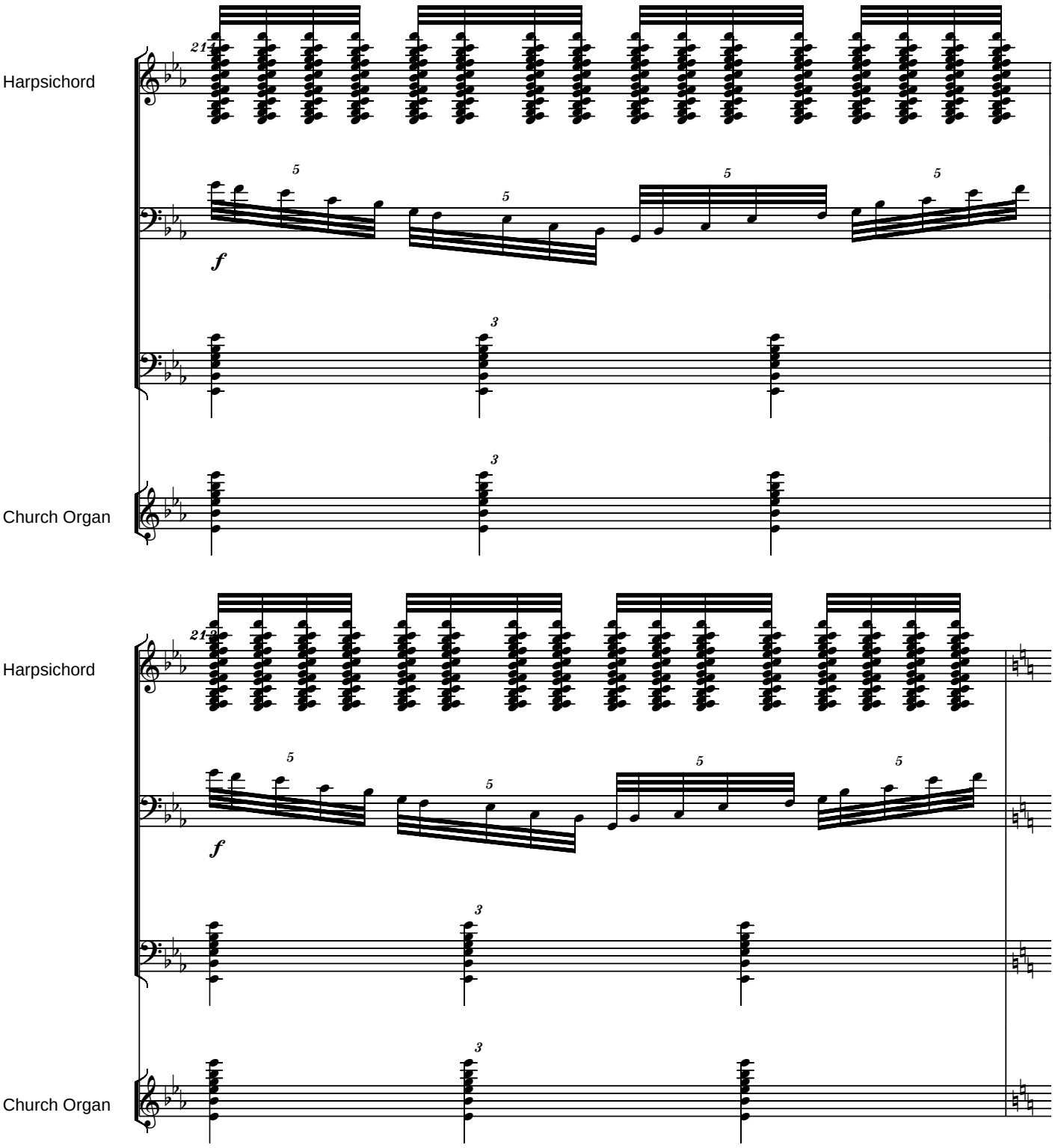

Harpsichord
206
5
5
5
5
f
Church Organ
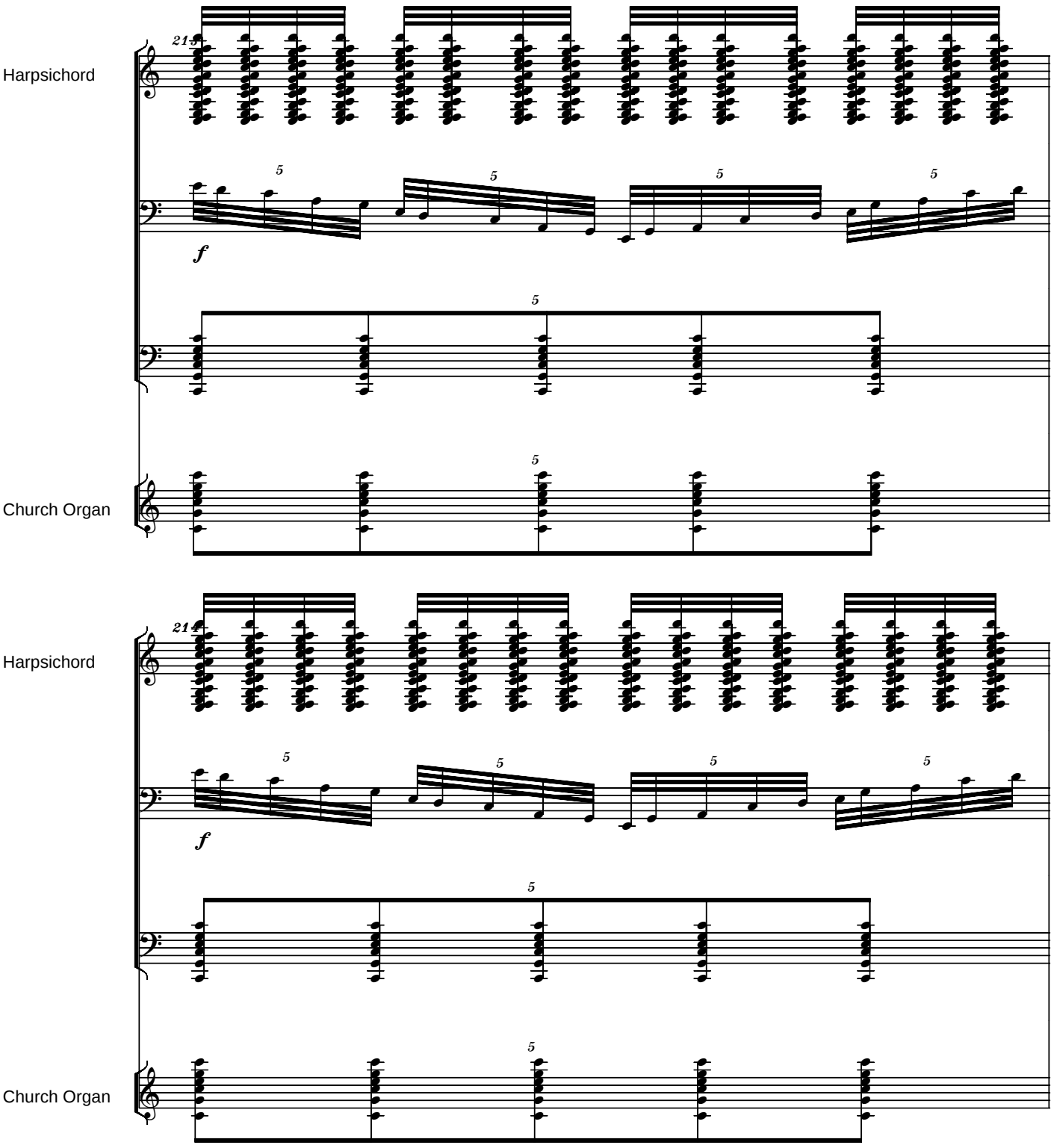

Harpsichord
Church Organ

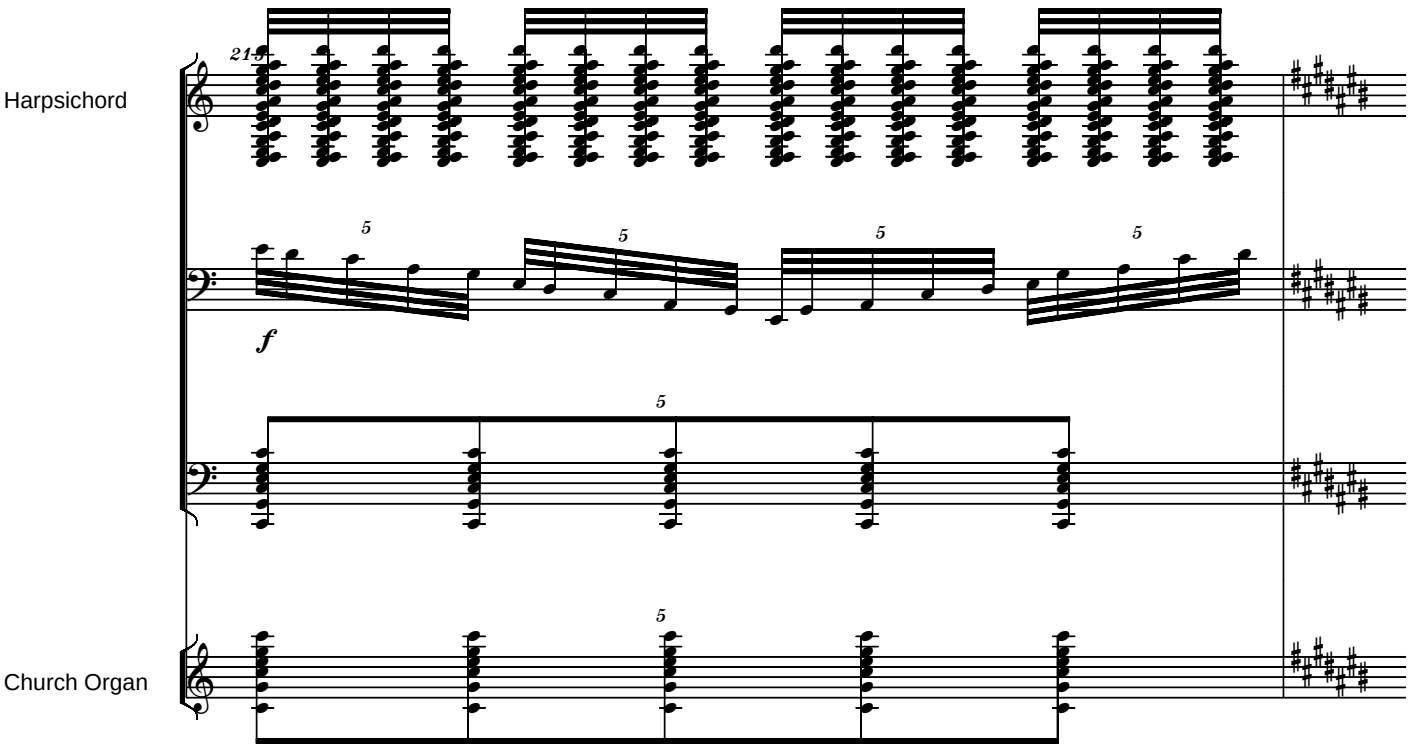

Harpsichord
Church Organ

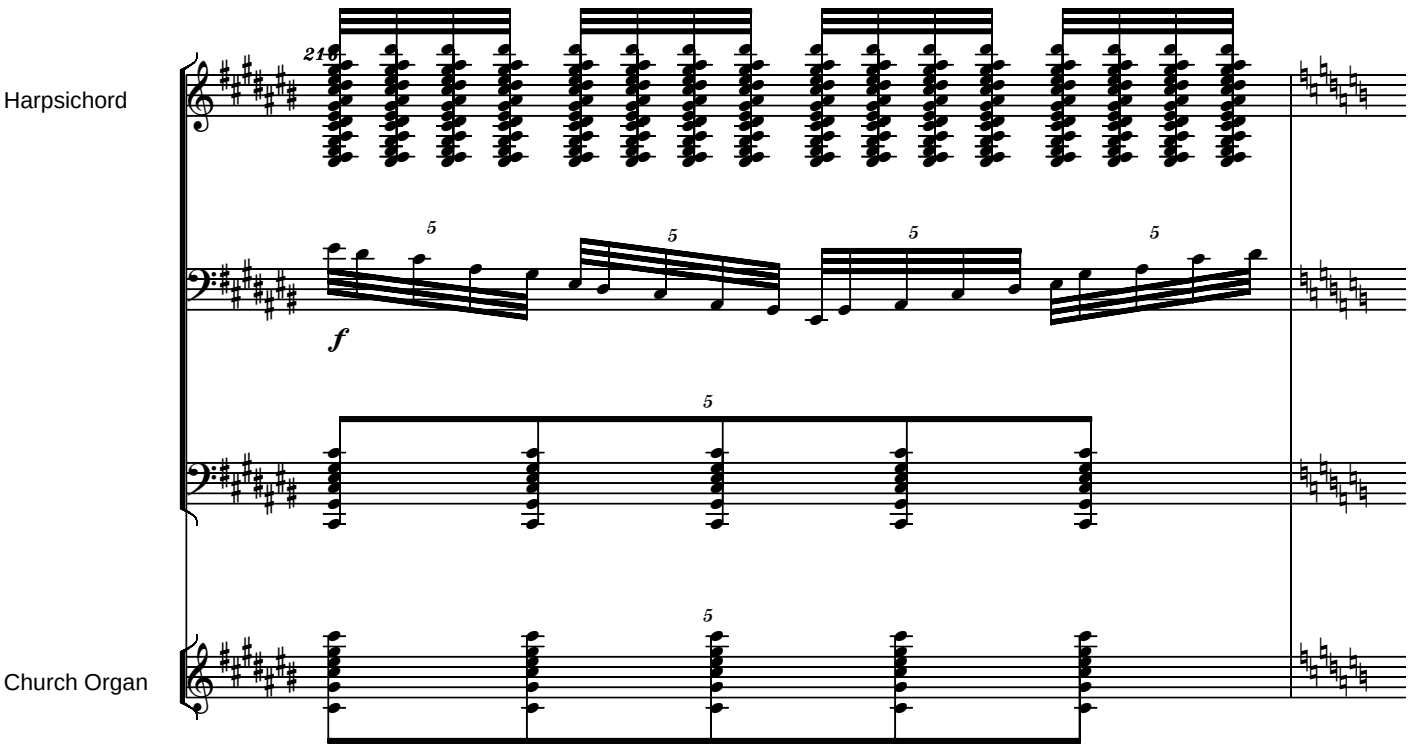

Harpsichord
Church Organ

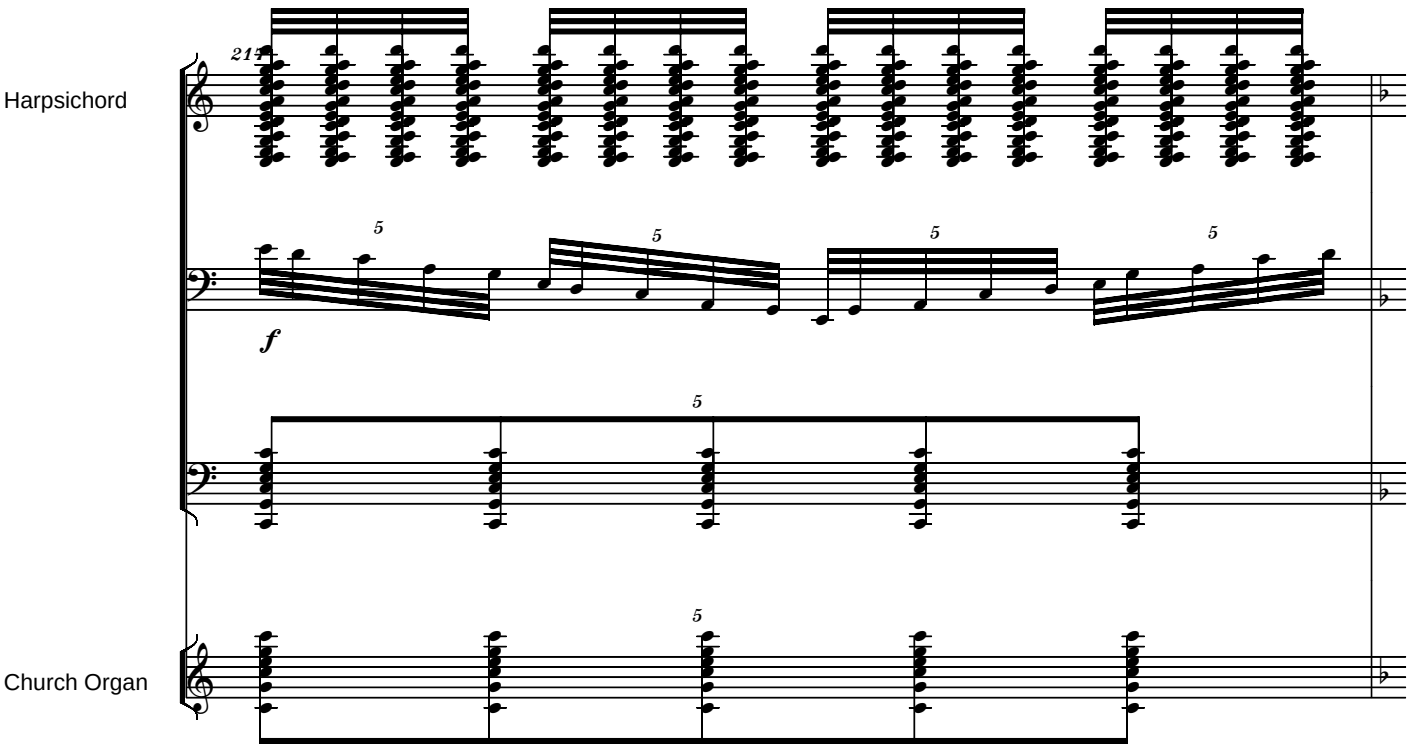

Harpsichord
Church Organ

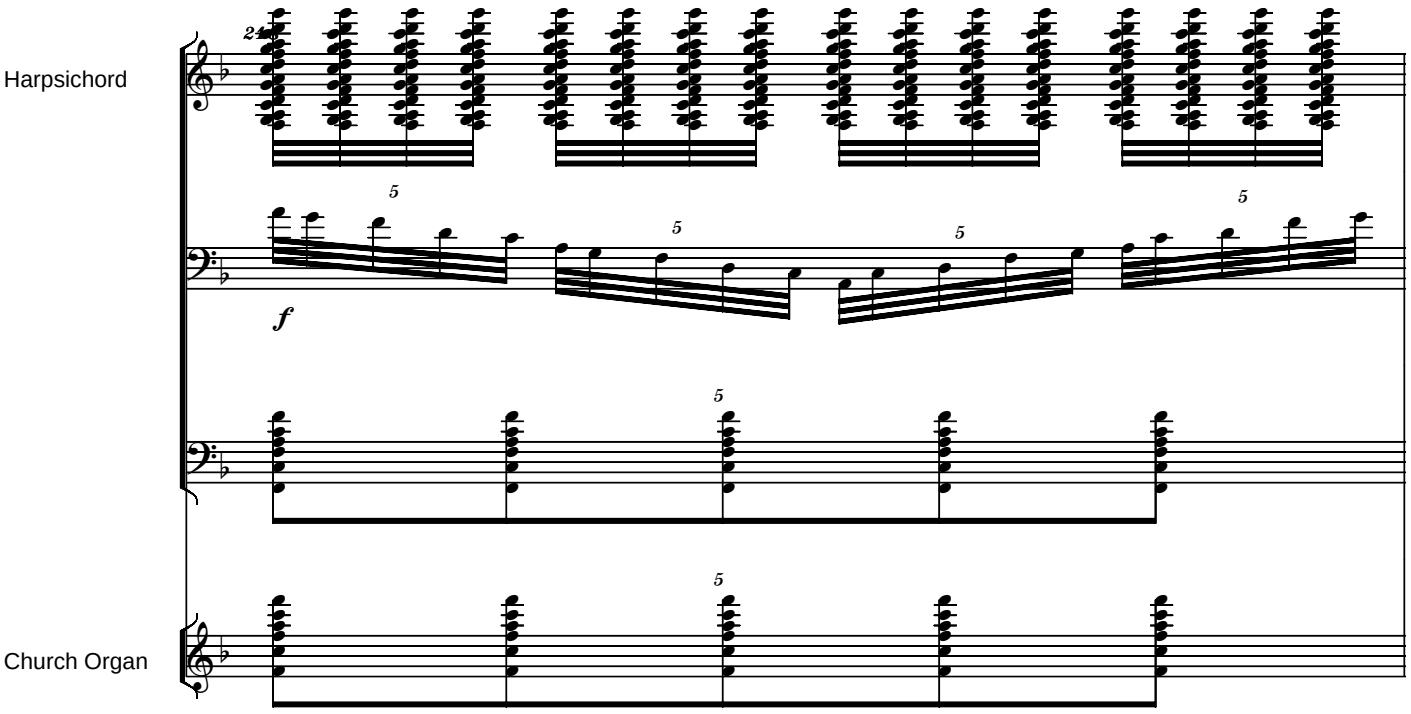

Harpsichord
Church Organ
Harpsichord
Church Organ

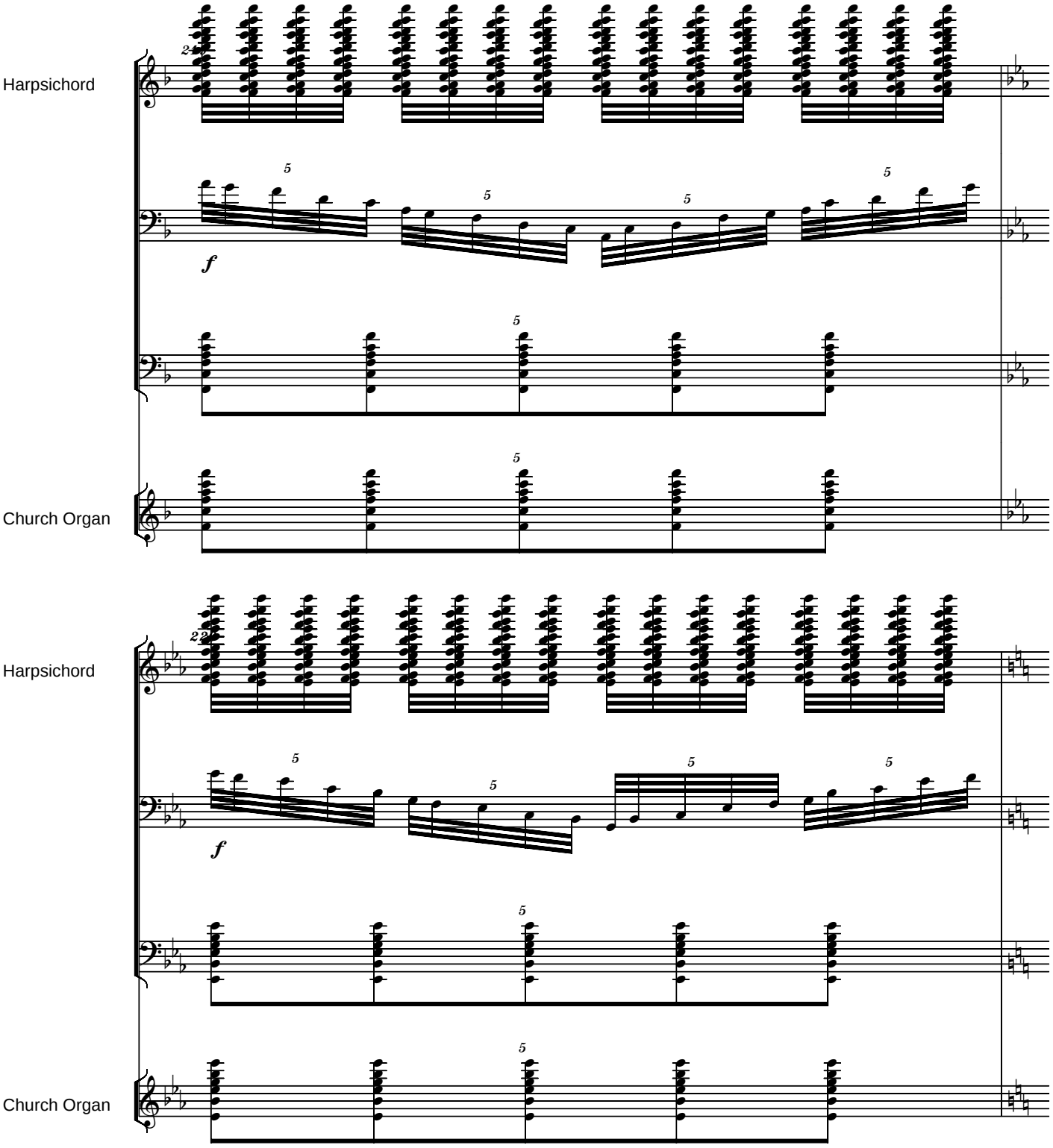

Harpsichord
Church Organ
Harpsichord
Church Organ
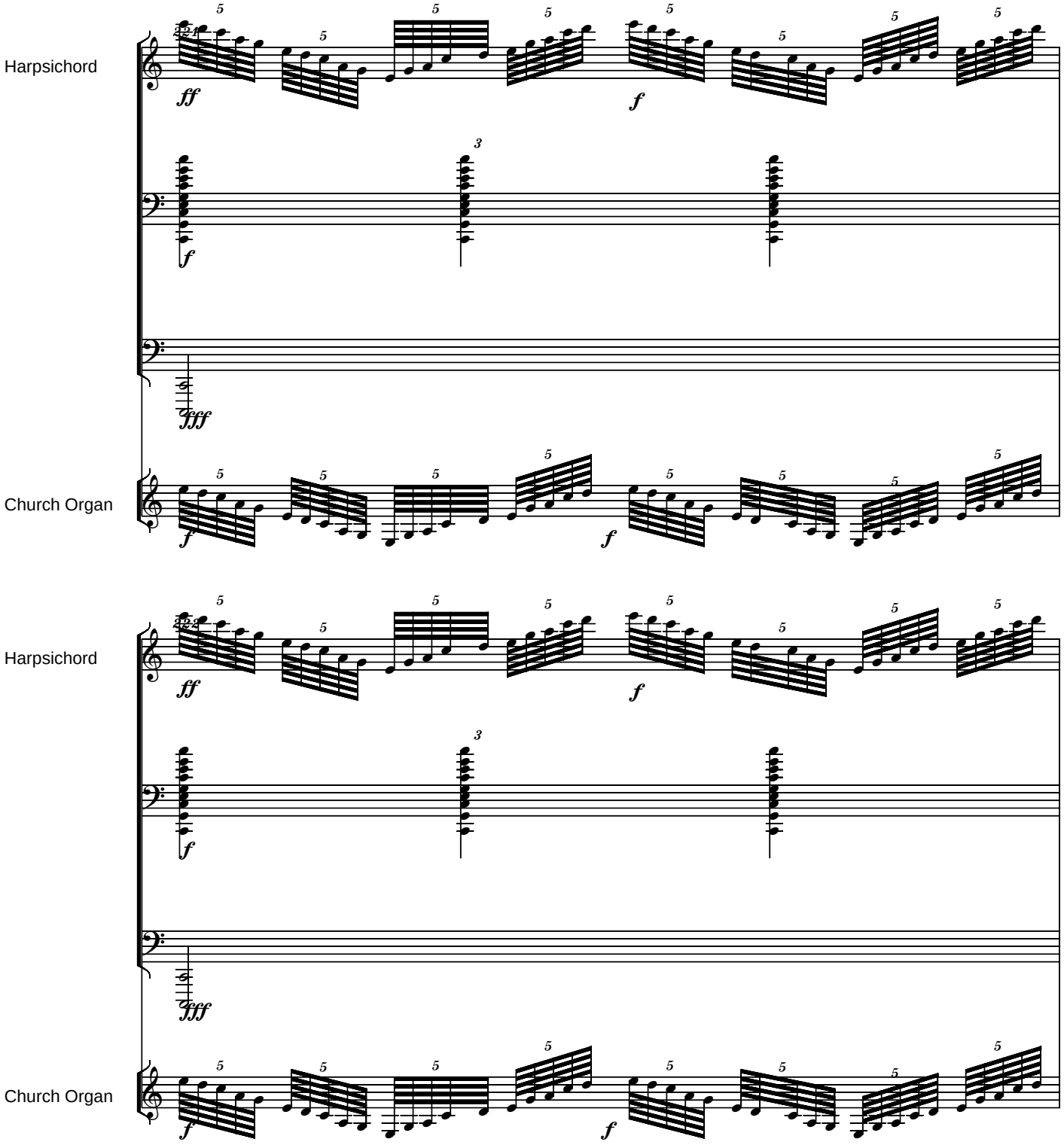

Harpsichord
Church Organ

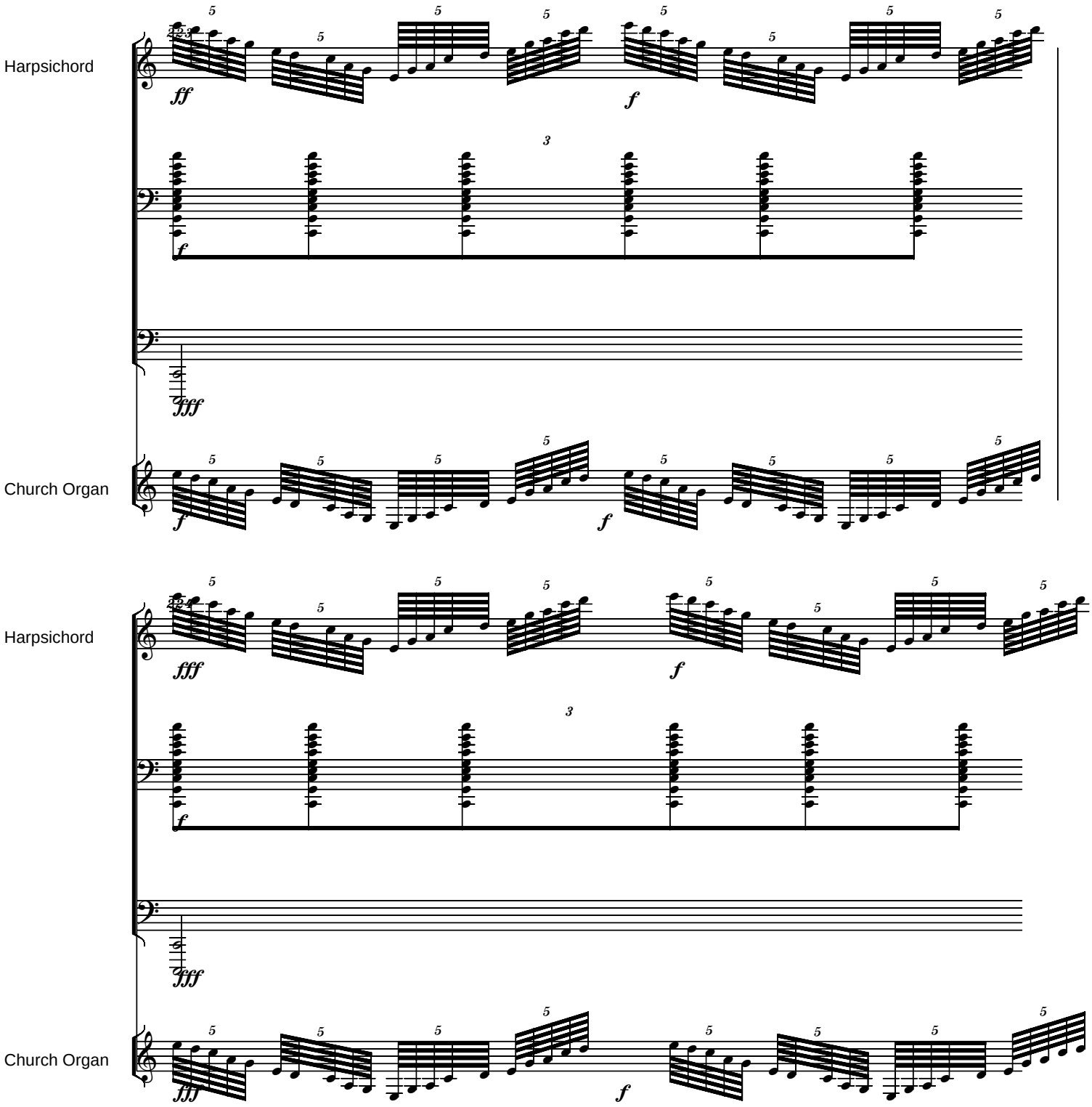

Harpsichord
Church Organ

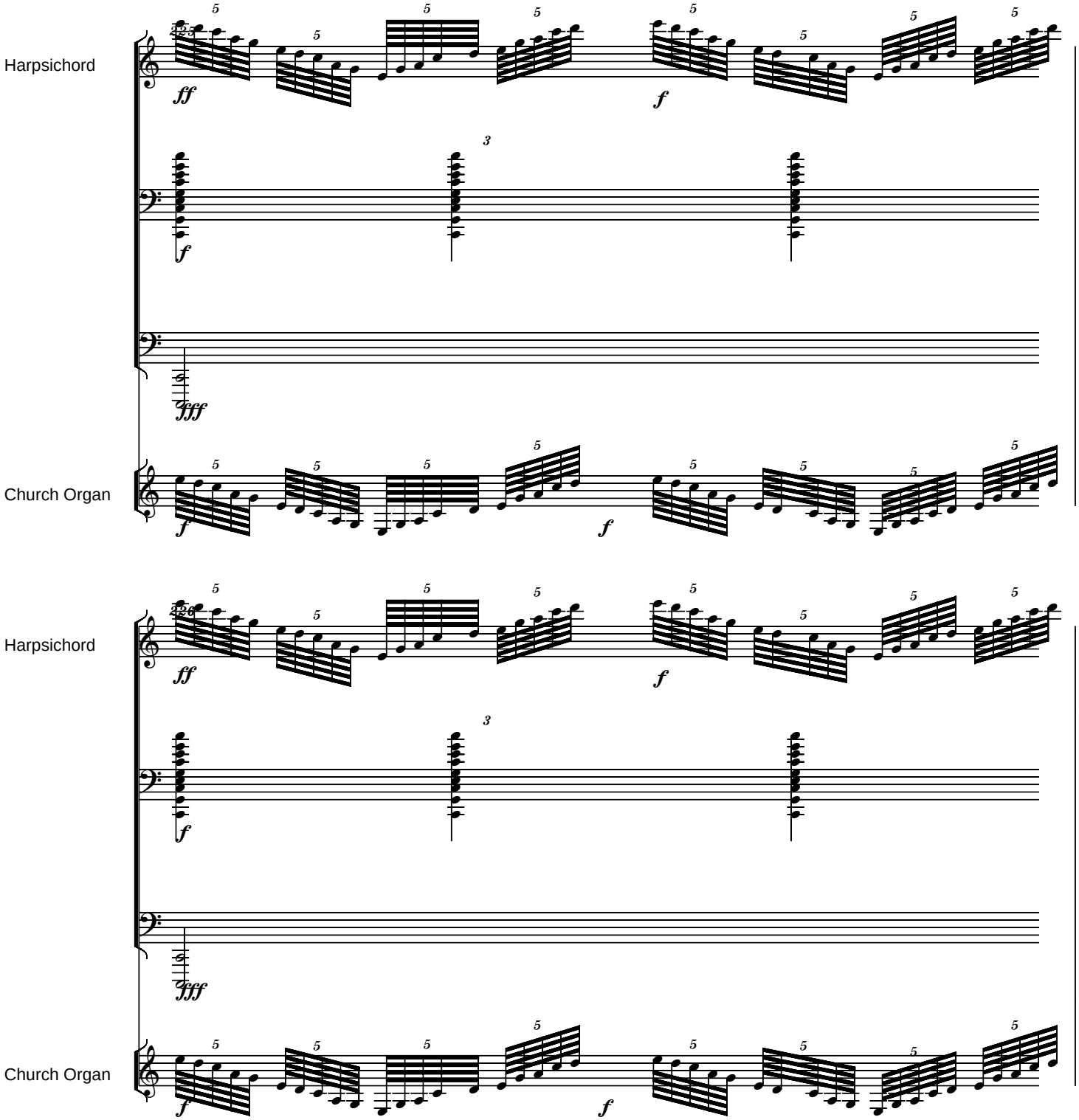

Harpsichord
Church Organ

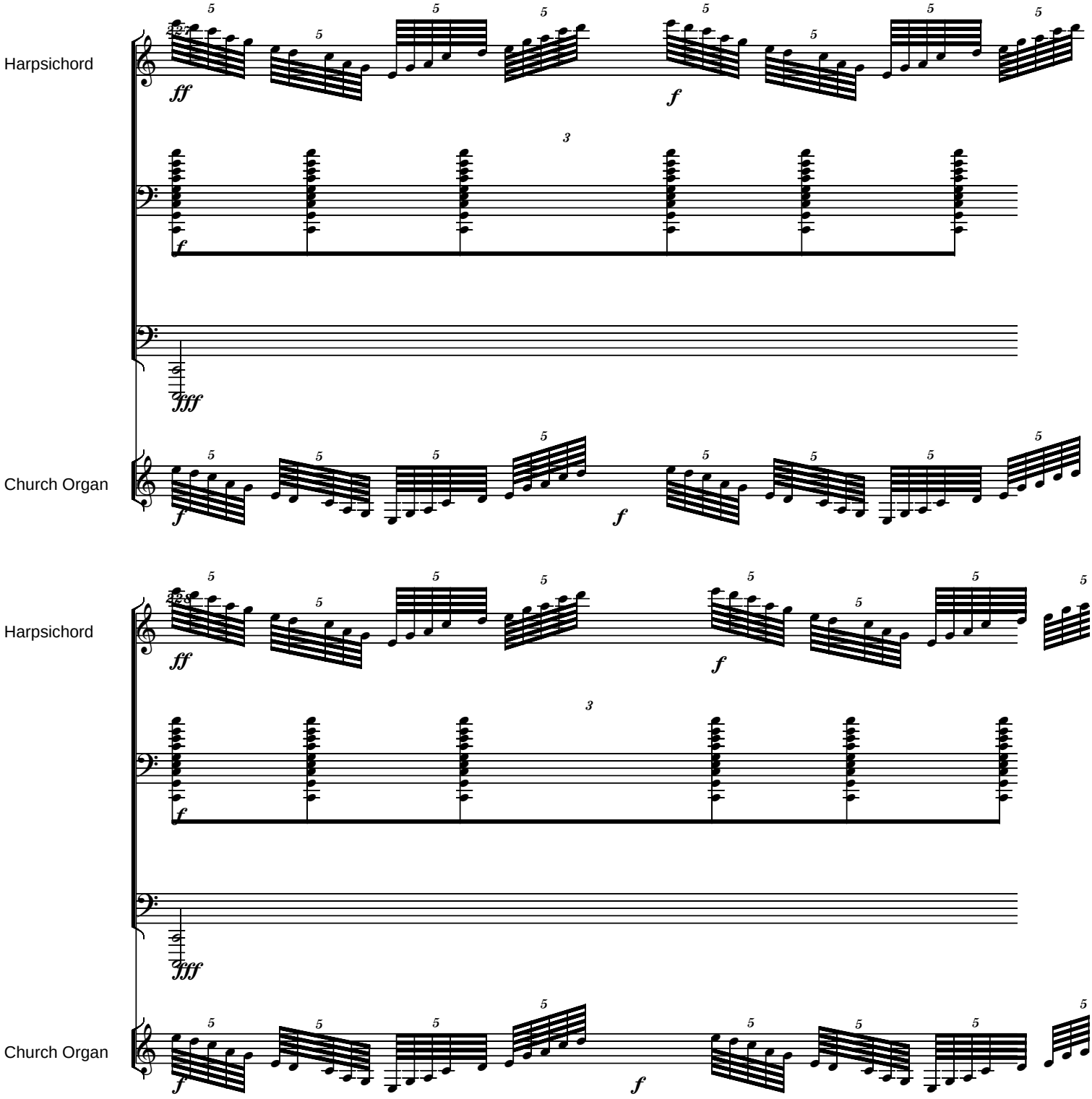

Harpsichord
Church Organ

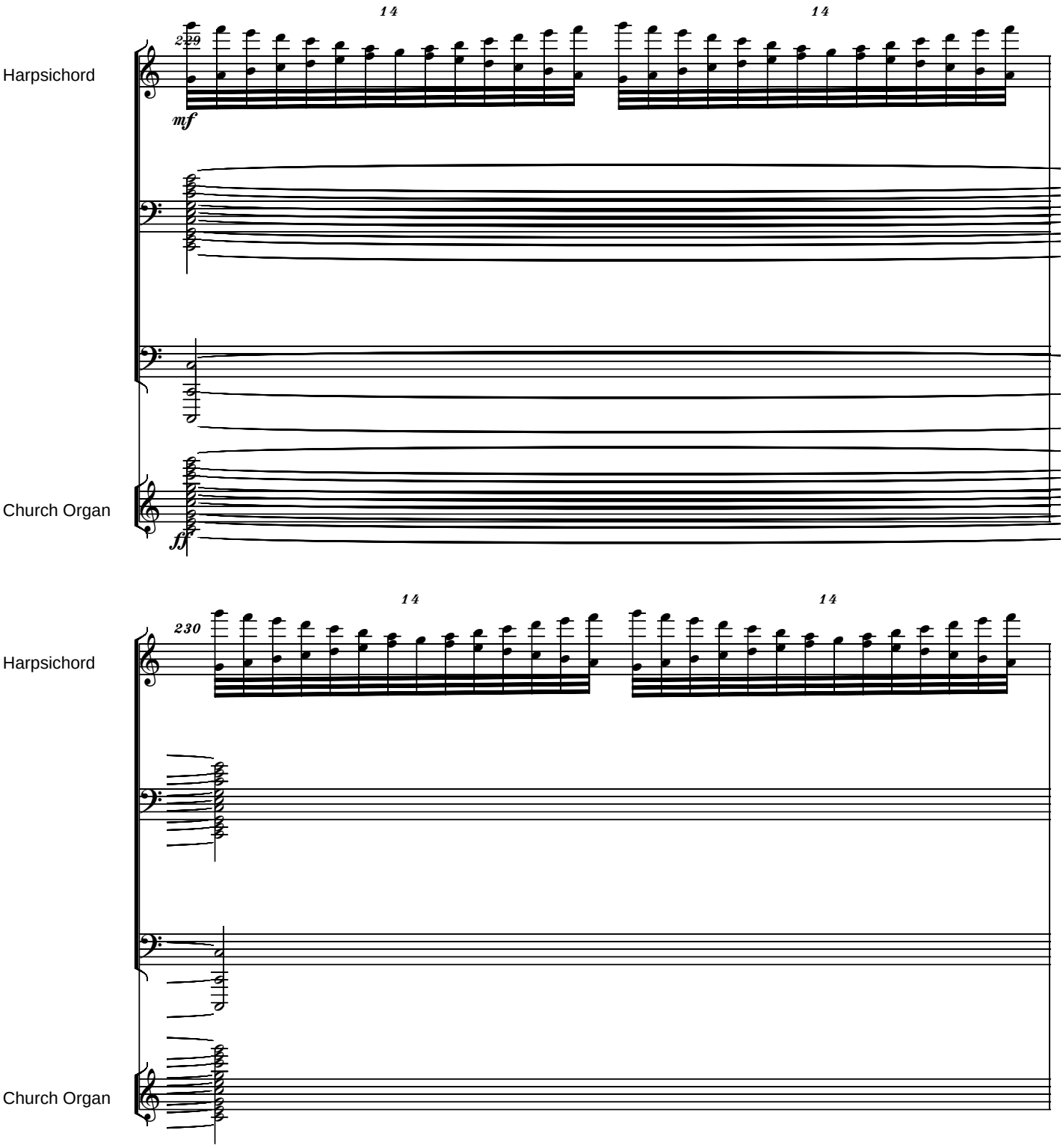

Harpsichord
Church Organ
Harpsichord
Church Organ
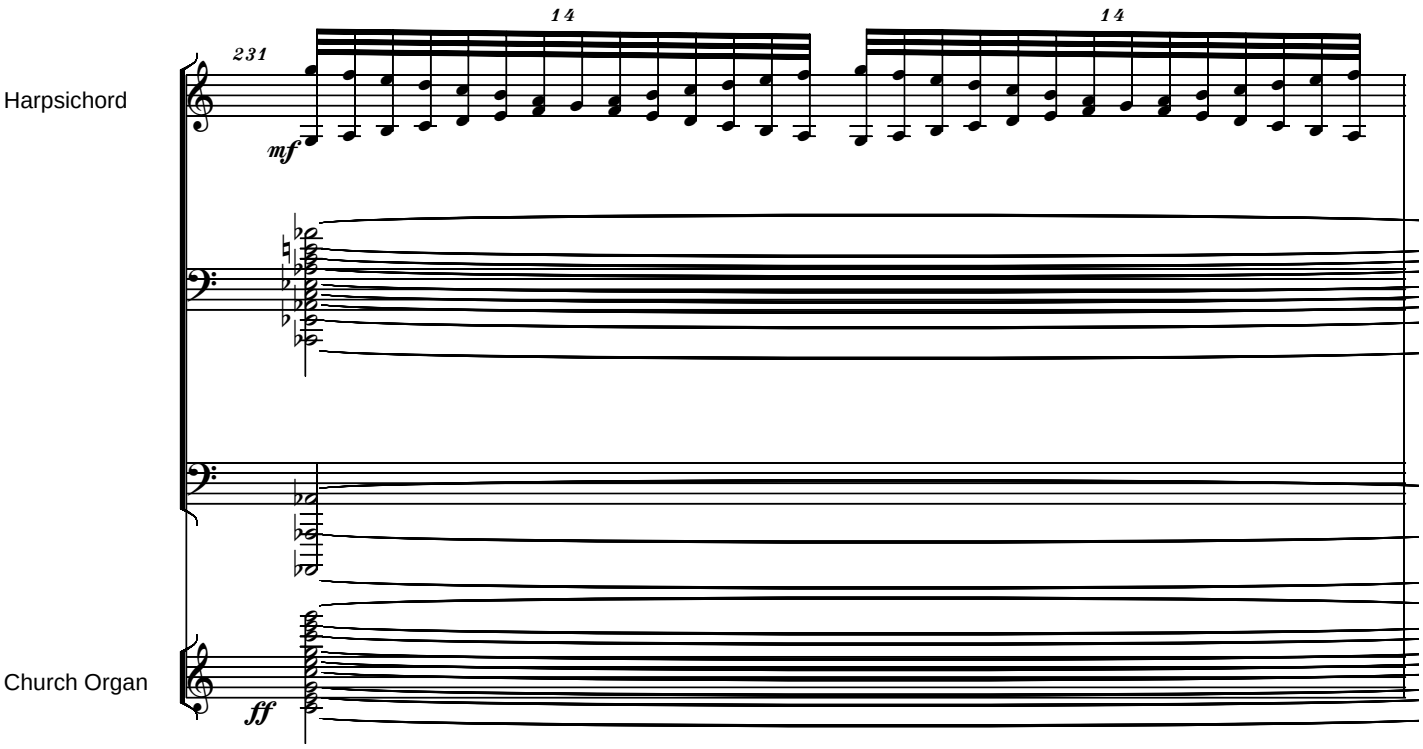

Harpsichord
Church Organ
Harpsichord
Church Organ
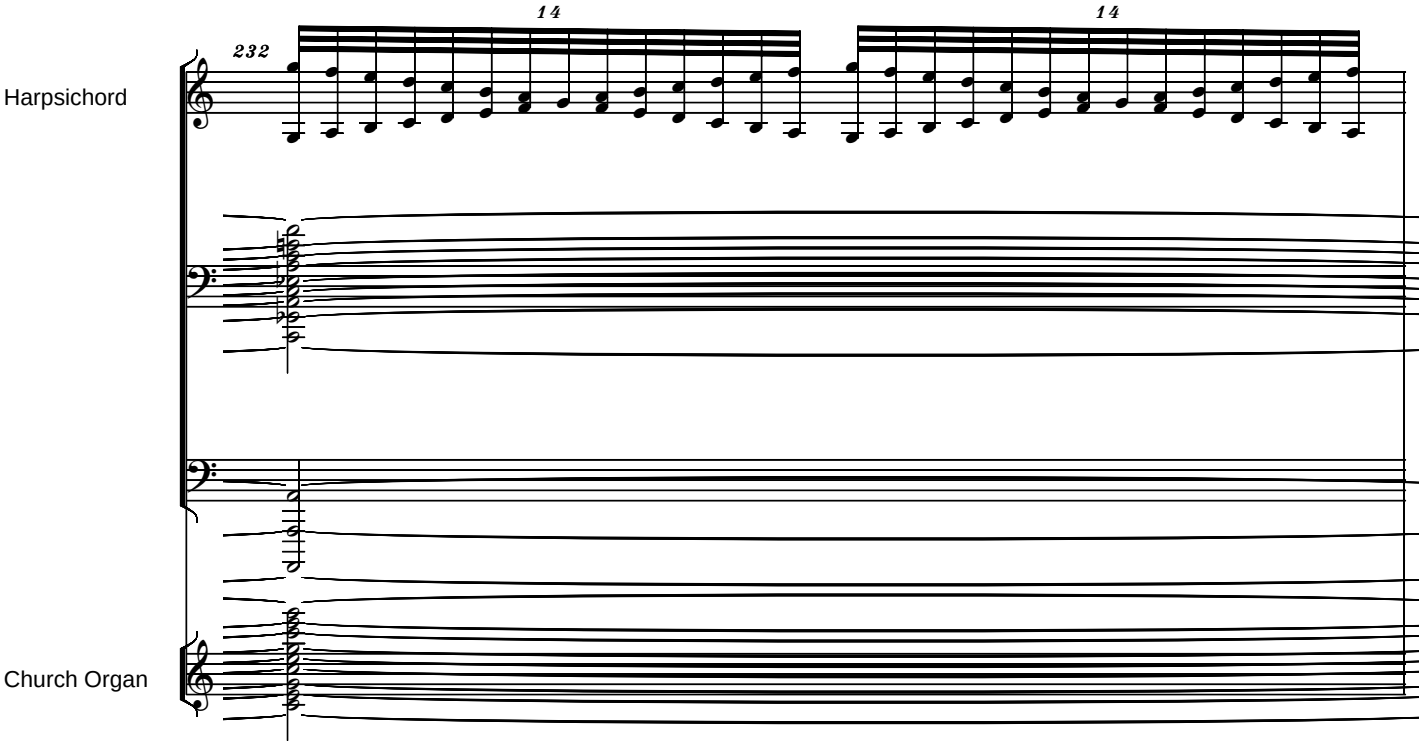

Harpsichord
Church Organ
Harpsichord
Church Organ

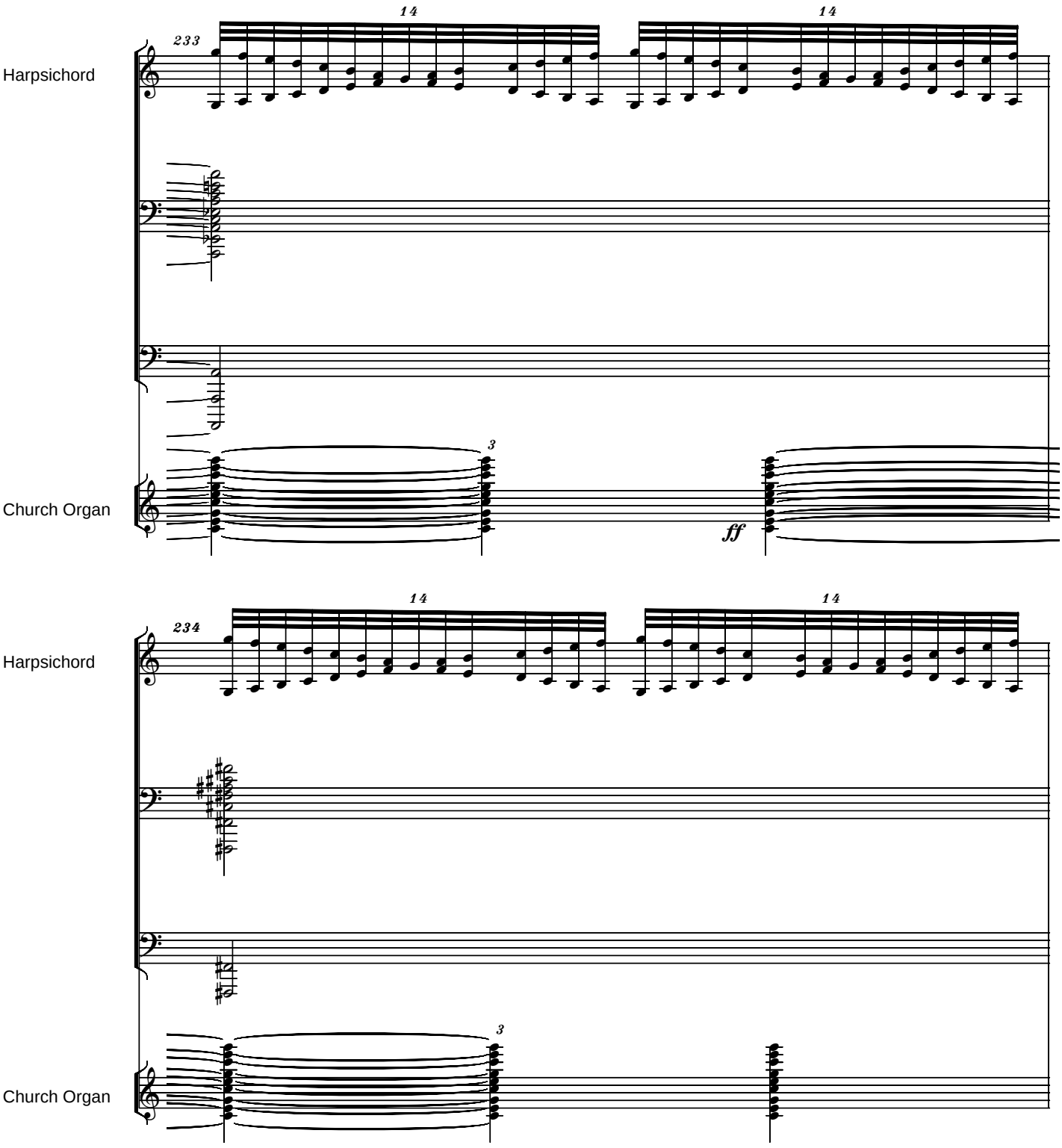

Harpsichord
Church Organ
Harpsichord
Church Organ

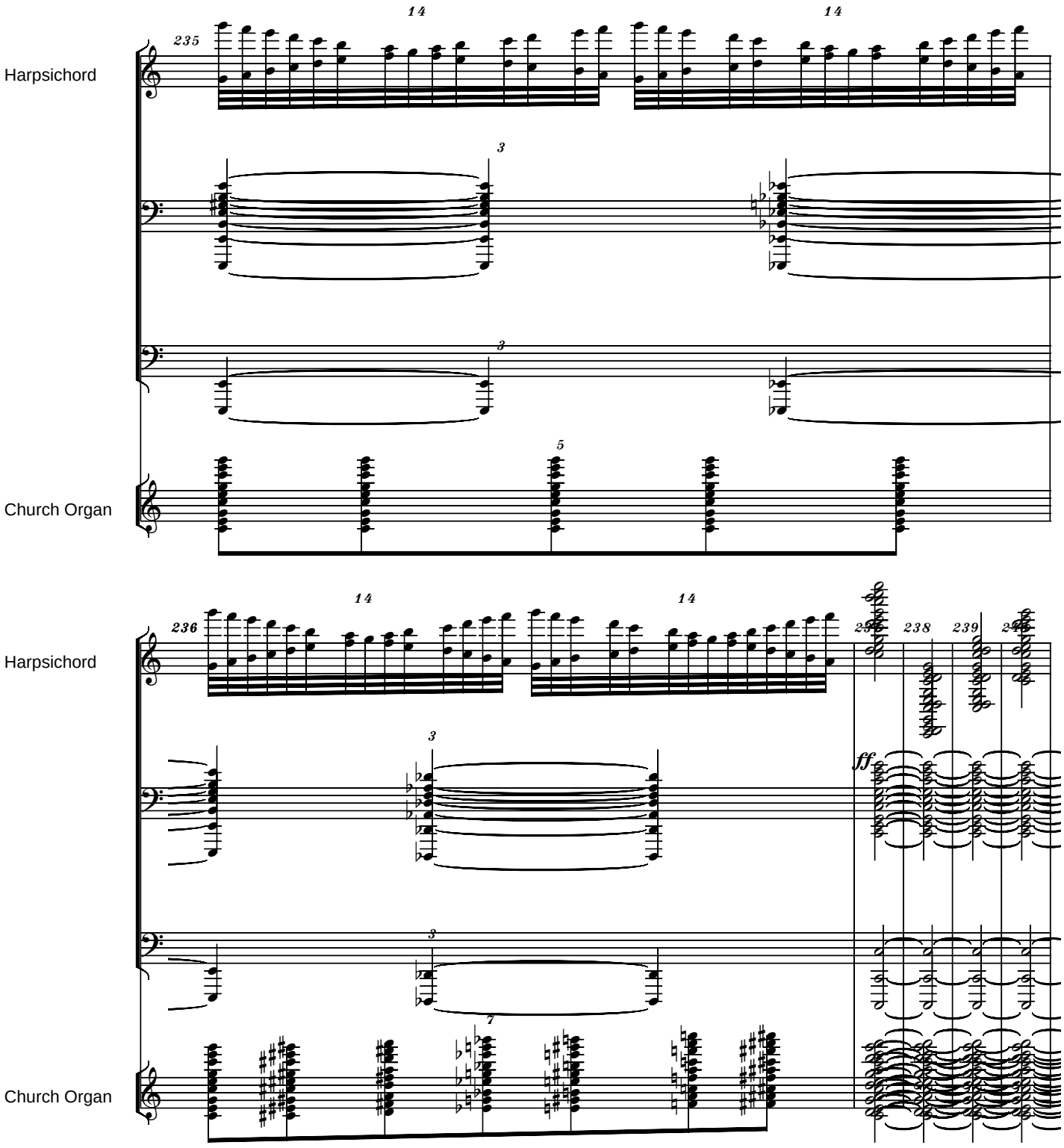

Harpsichord
Church Organ
Harpsichord
Church Organ
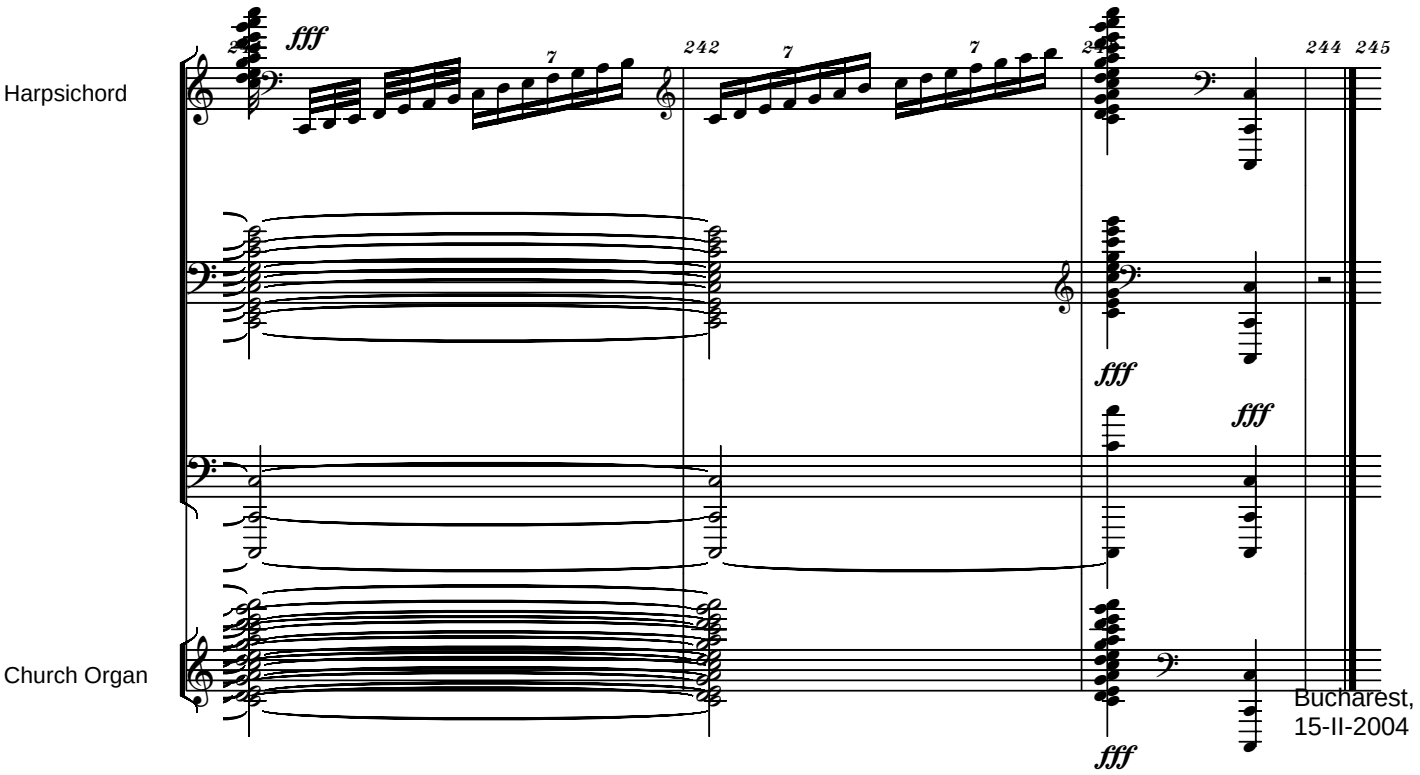

14
14
229
mf
Harpsichord
Church Organ
ff
14
14
230
Harpsichord
Church Organ


231
14
14
Harpsichord
mf
Church Organ
ff


232
14
14
Harpsichord
Church Organ


233
14
14
Harpsichord
3
ff
Church Organ
234
14
14
Harpsichord
3
Church Organ


Harpsichord
Church Organ
Harpsichord
Church Organ
235
236
238
239
ff


Harpsichord
Church Organ
fff
242
244
245
Bucharest,
15-II-2004
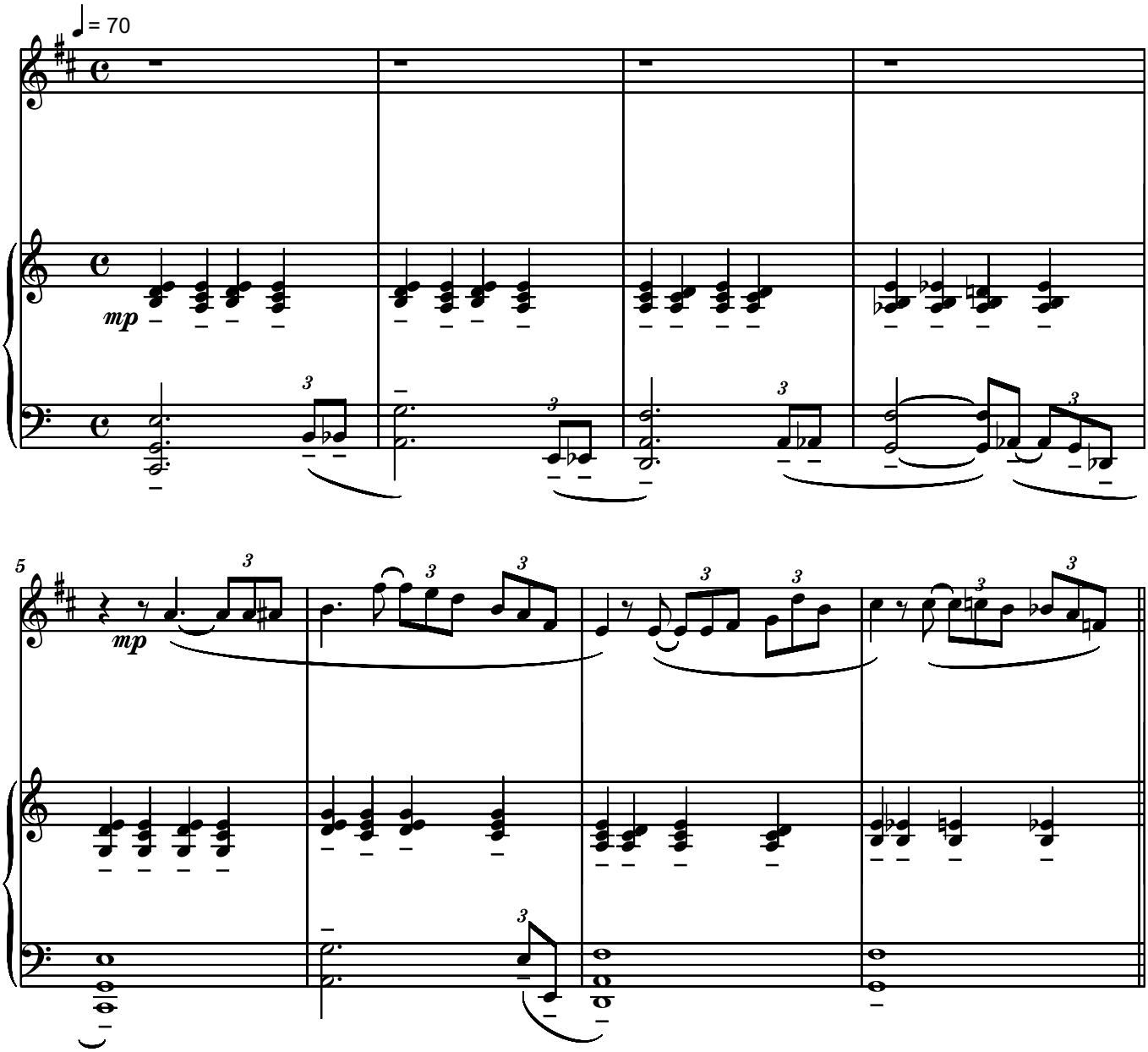
AIR

for Clarinet (or Taragot) in B-flat and Piano
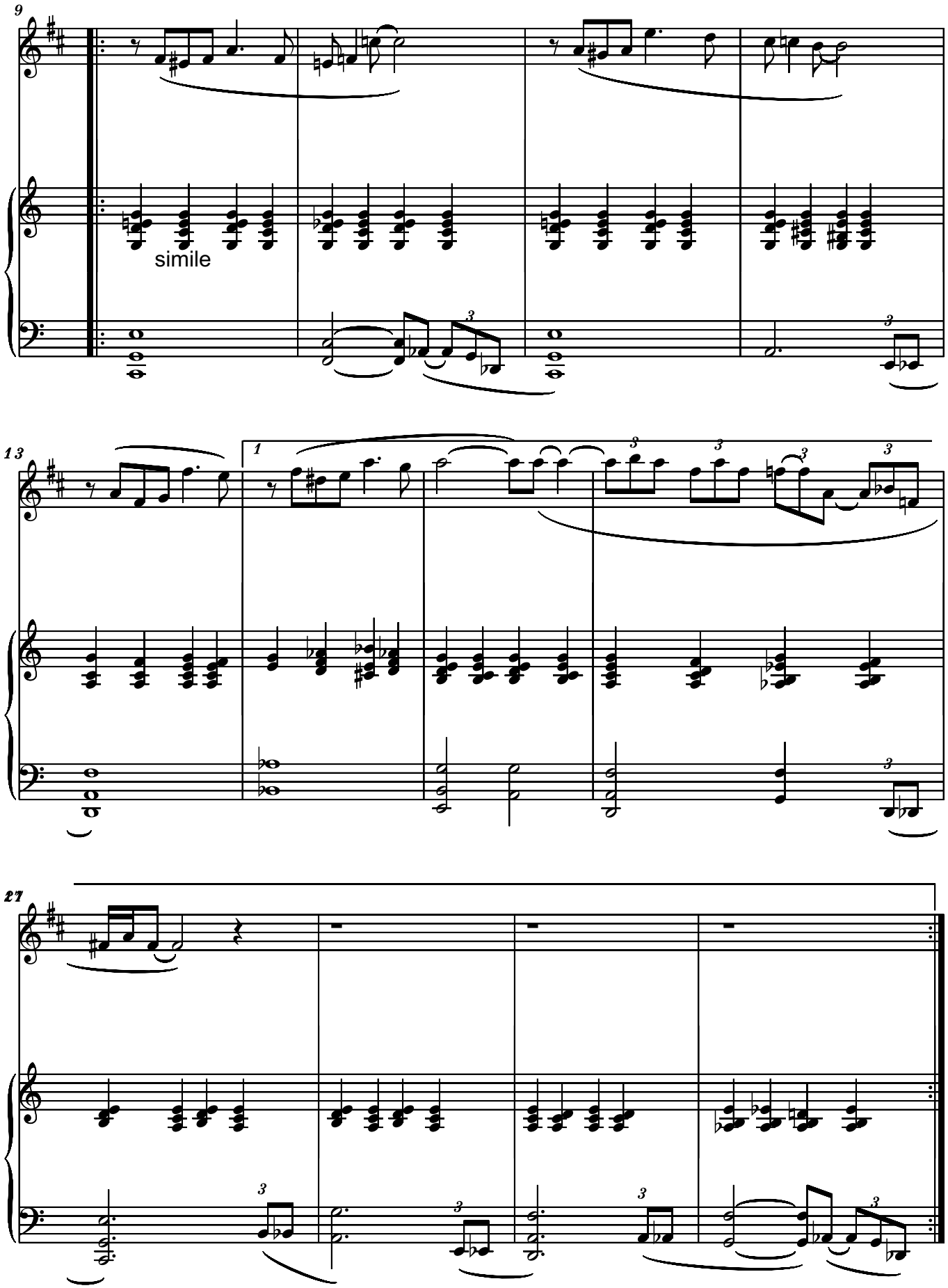
- dedicated to Gerrit Boeschoten -
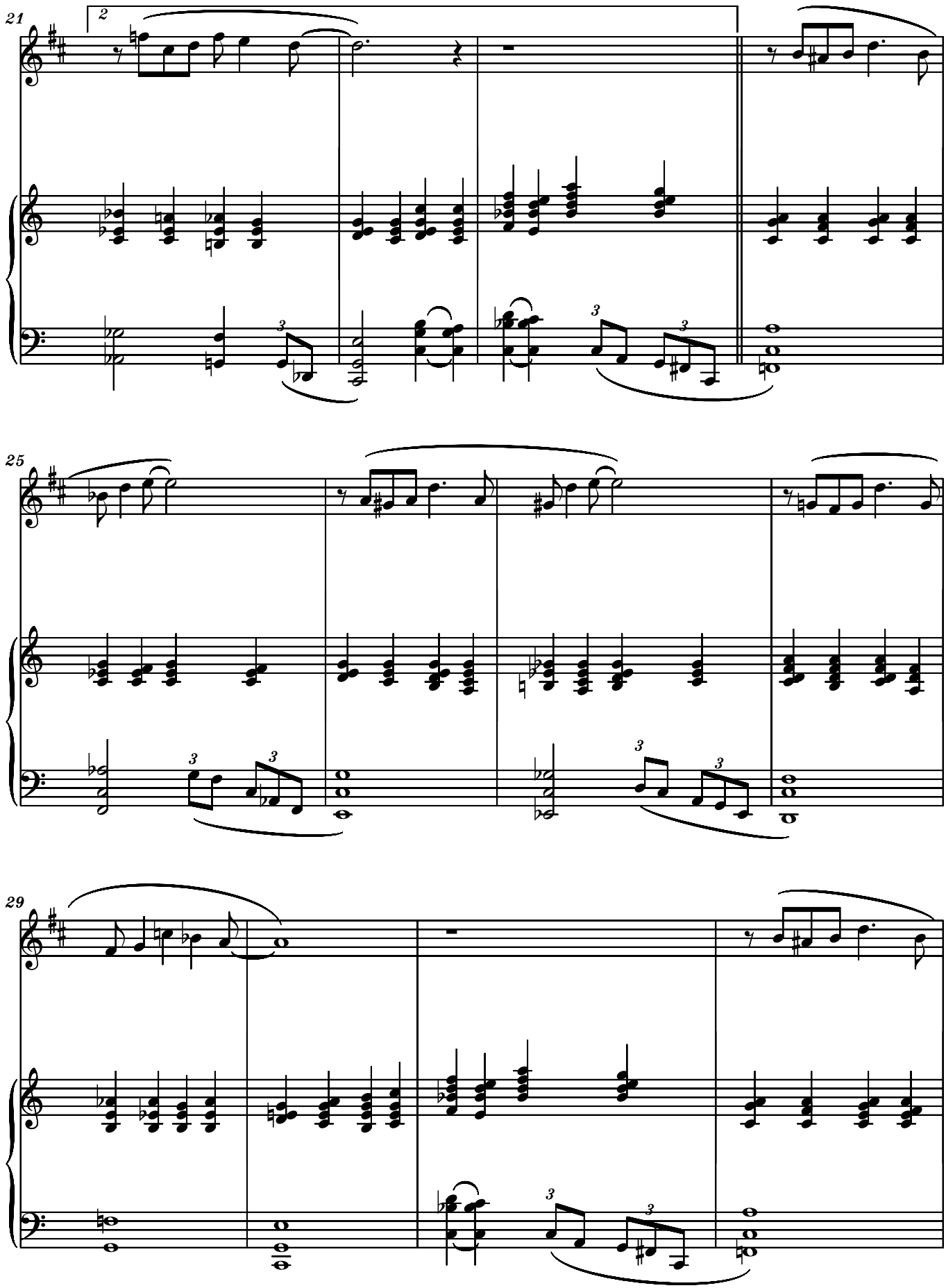
Cantabile
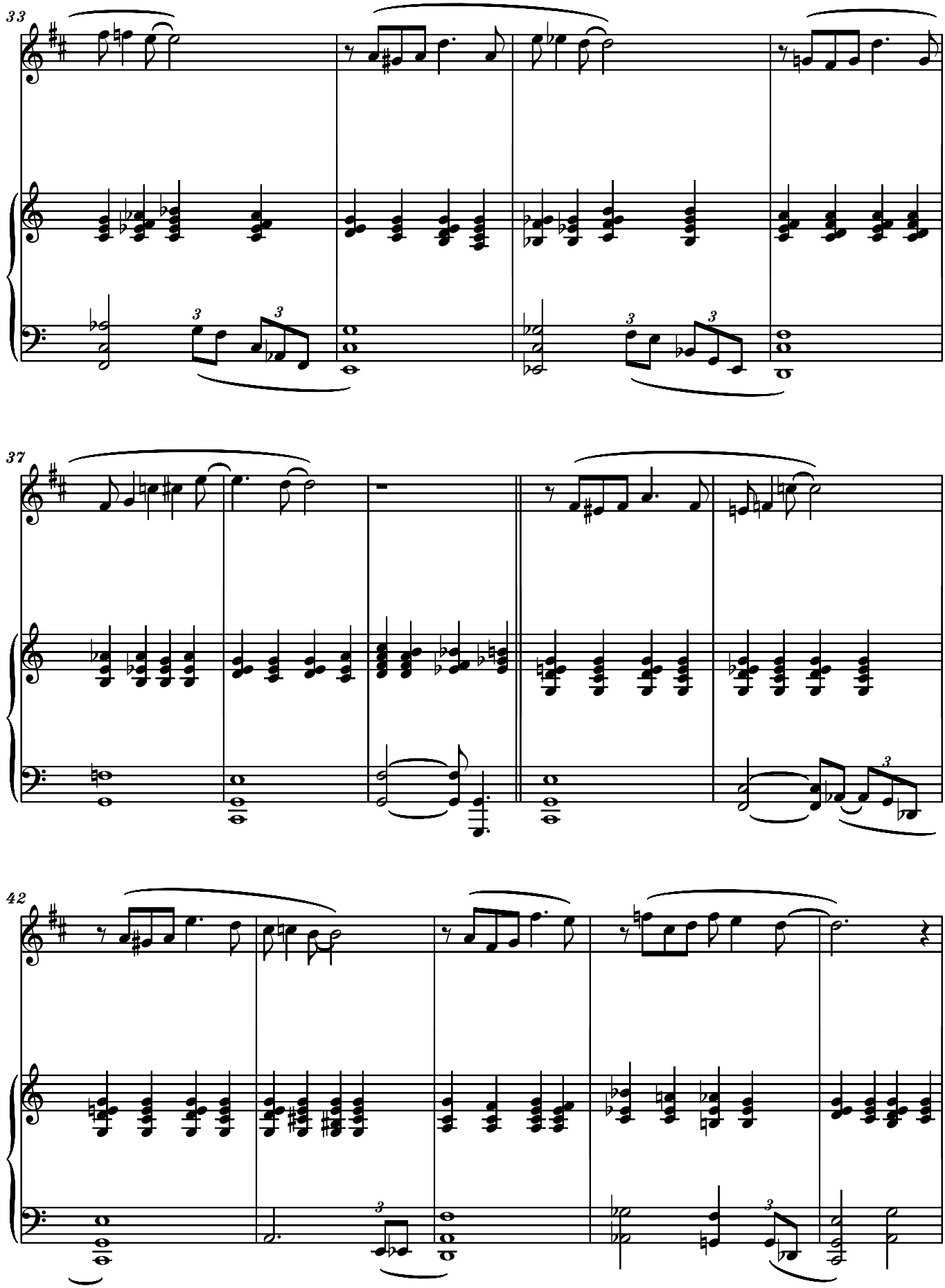
Serban Nichifor
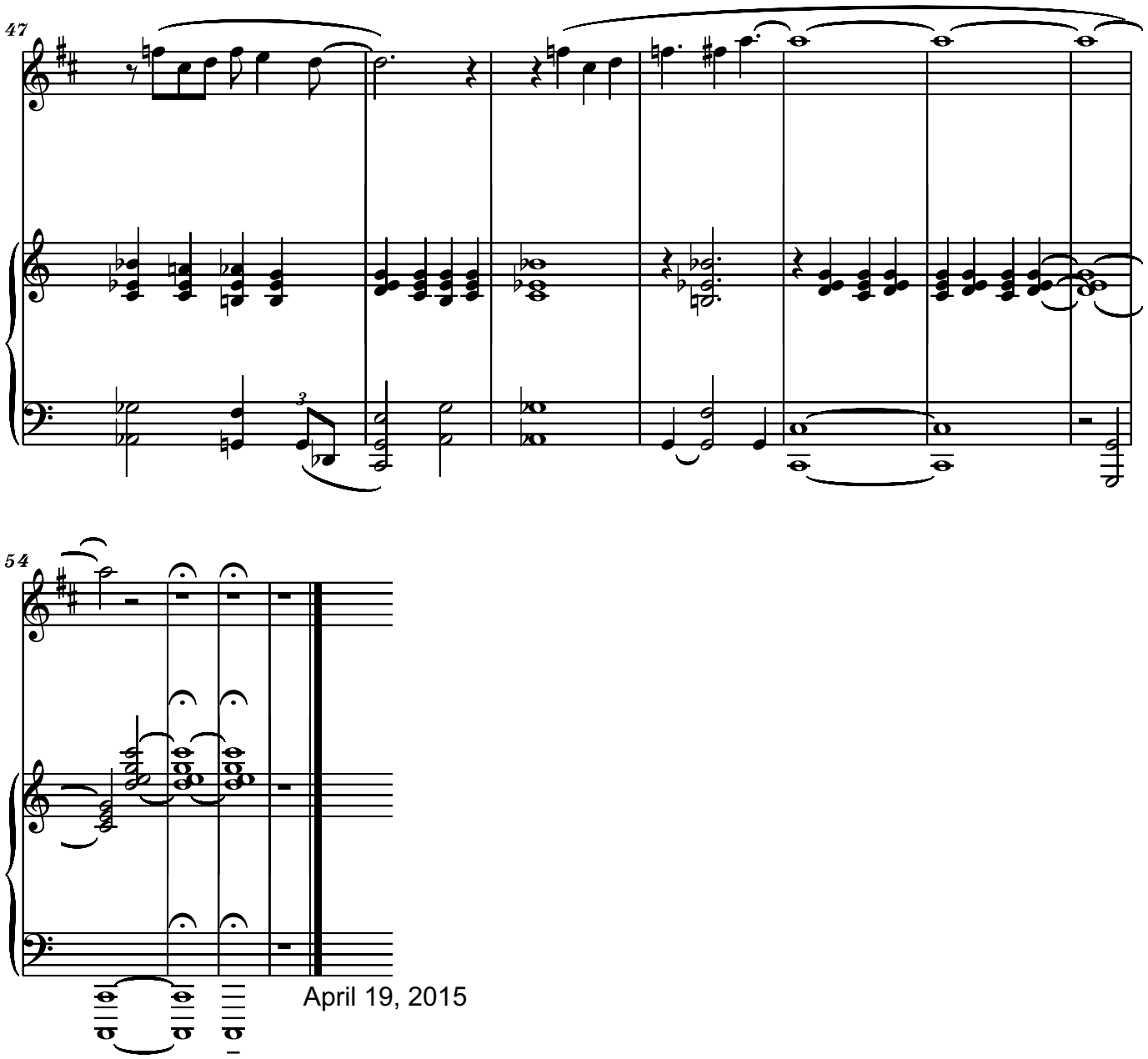


Copyright © 2015 by Serban Nichifor (SABAM)


9
simile
13
1
27


21
2
25
29


33
37
42



April 19, 2015

AIR
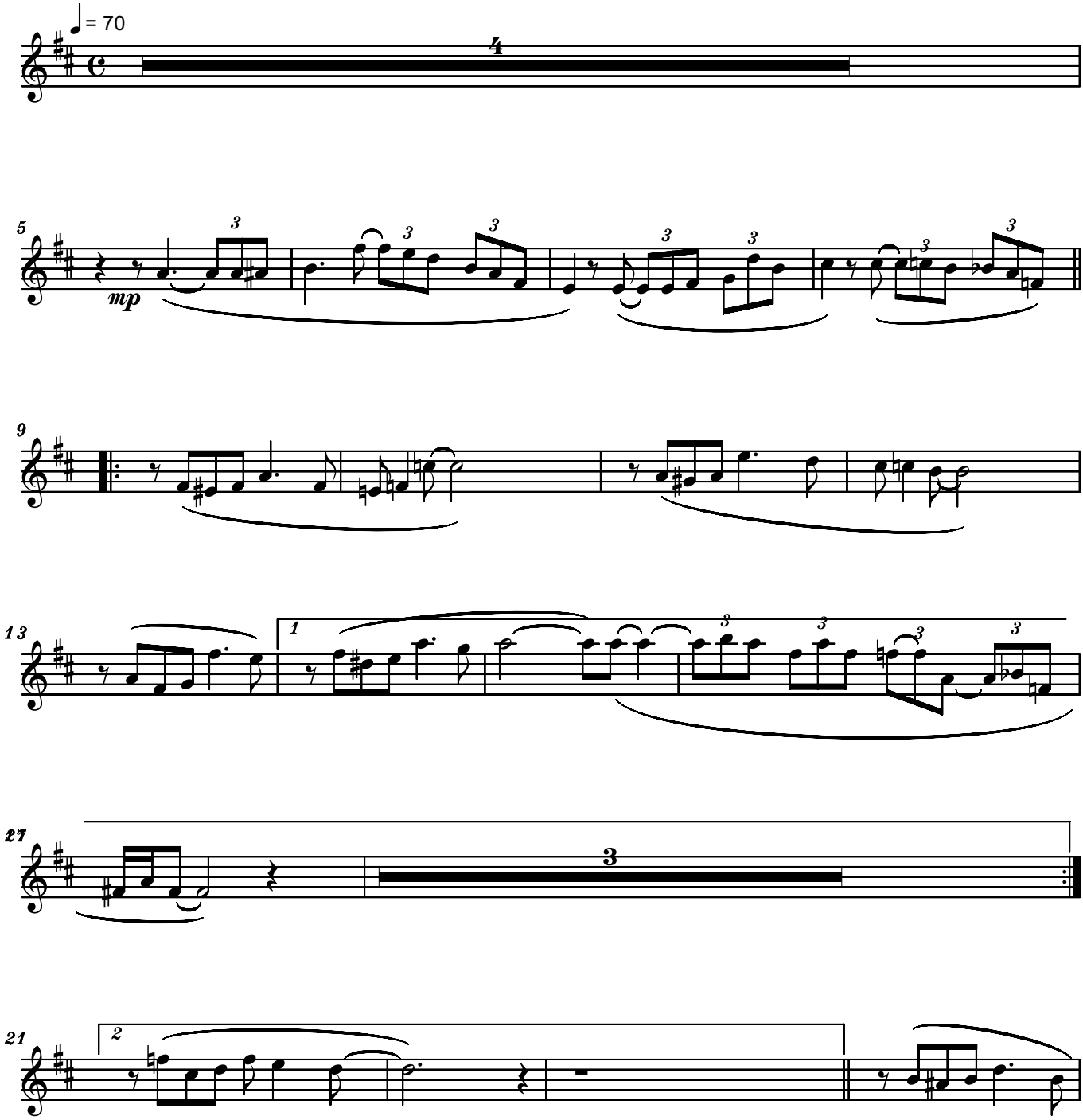
for Clarinet (or Taragot) in B-flat and Piano

- dedicated to Gerrit Boeschoten -
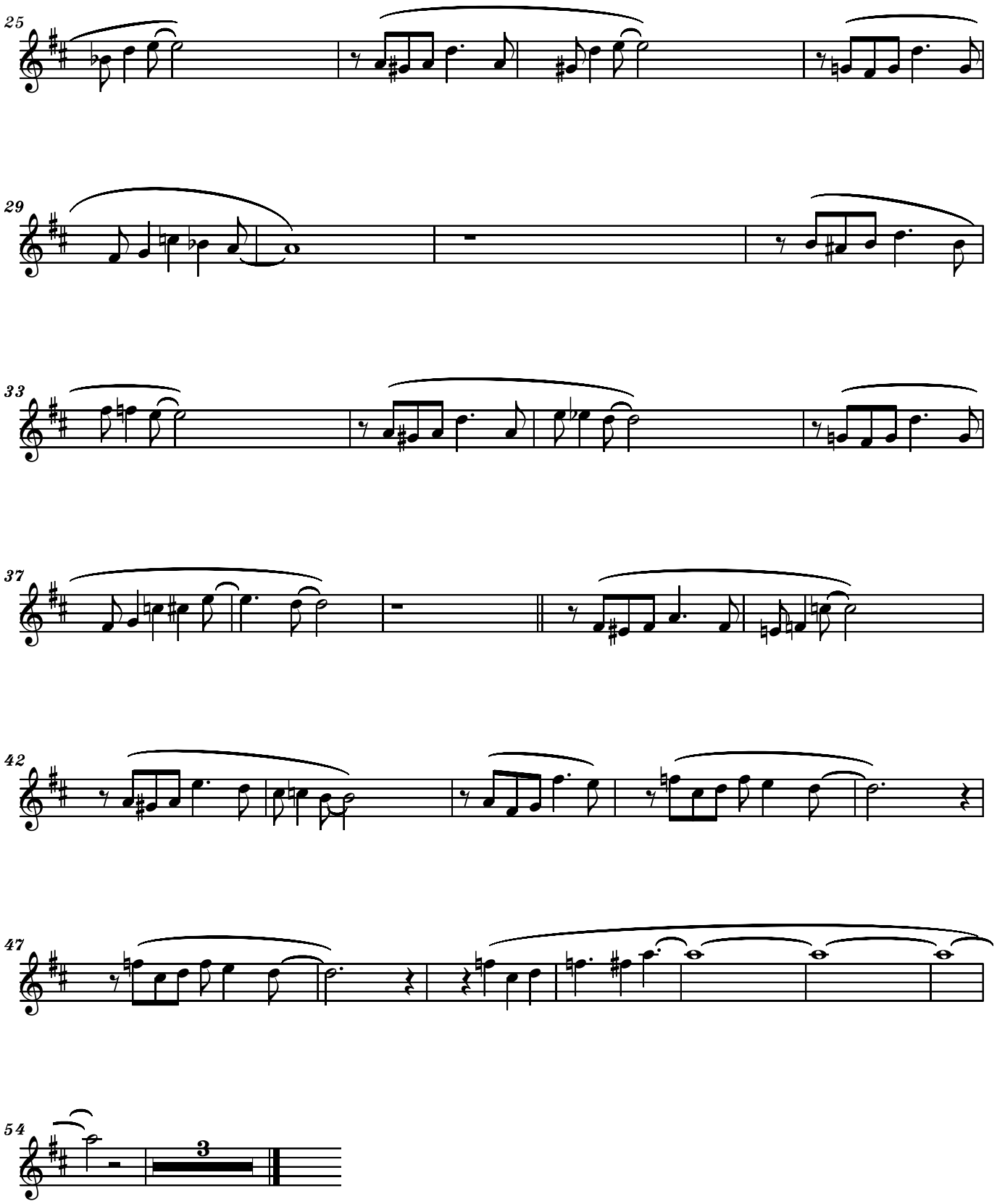
Clarinet in B-flat Part

Cantabile

Serban Nichifor



Copyright © 2015 by Serban Nichifor (SABAM)


25
29
33
37
42
47
54
3

SERBAN NICHIFOR

AURARIA DE TURDA
TRIBUTE TO SIMION BALINT
for Organ (ossia Flute & Organ)
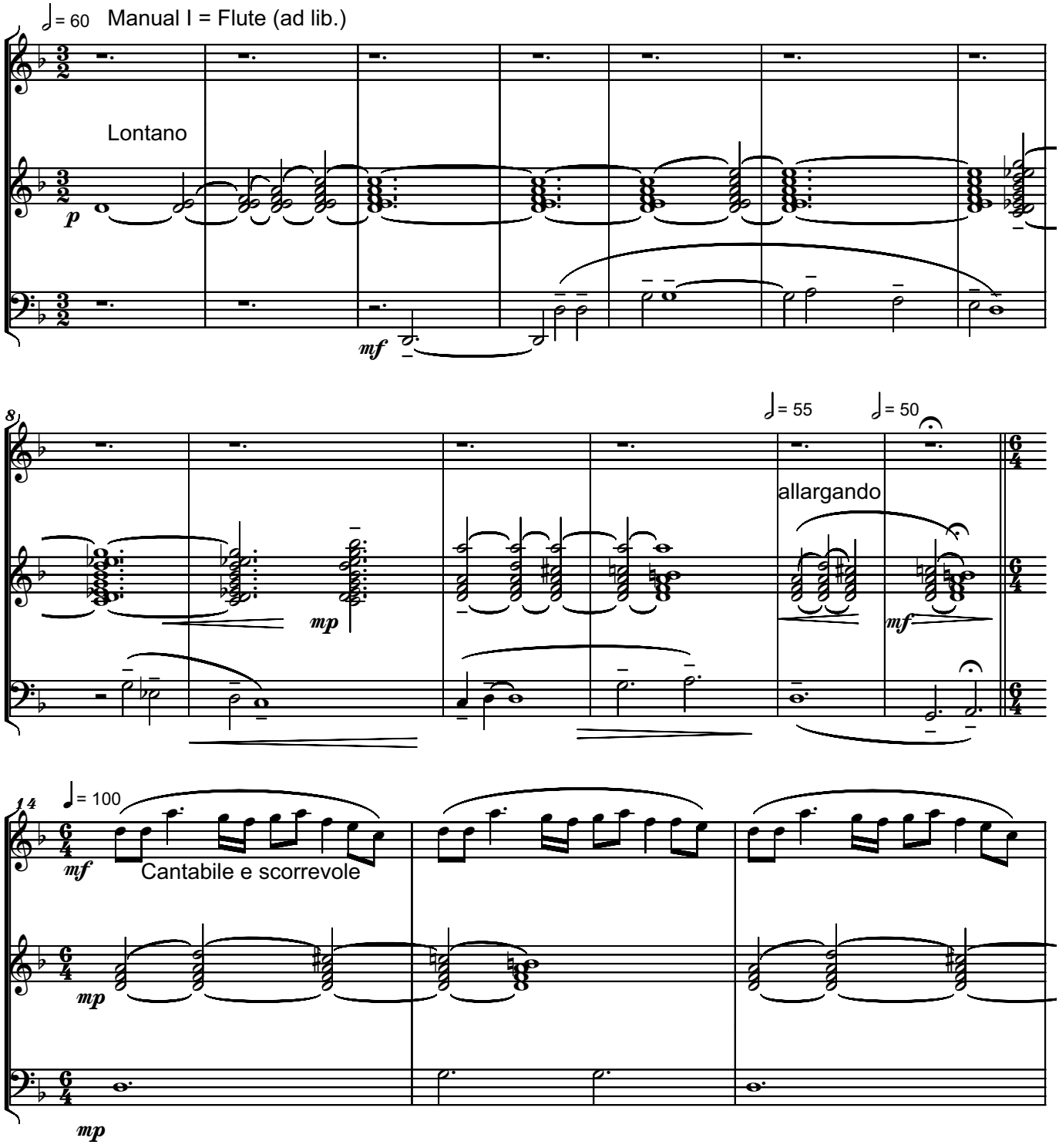


My great-grandfather Simion Balint (1810-1880)
https://ro.wikipedia.org/wiki/Simion_Balint

Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)
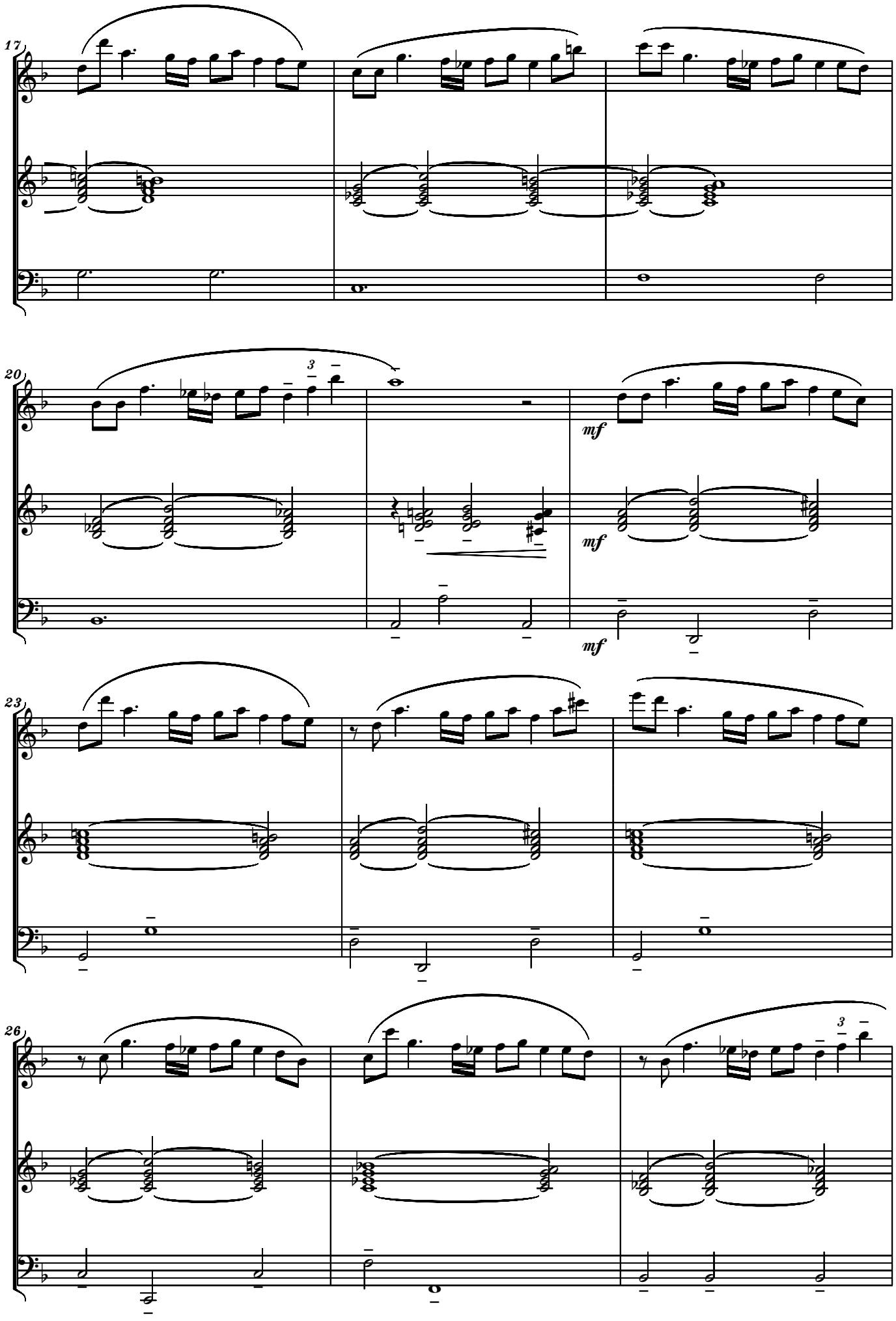
AURARIA DE TURDA
TRIBUTE TO SIMION BALINT
for Organ (ossia Flute & Organ)
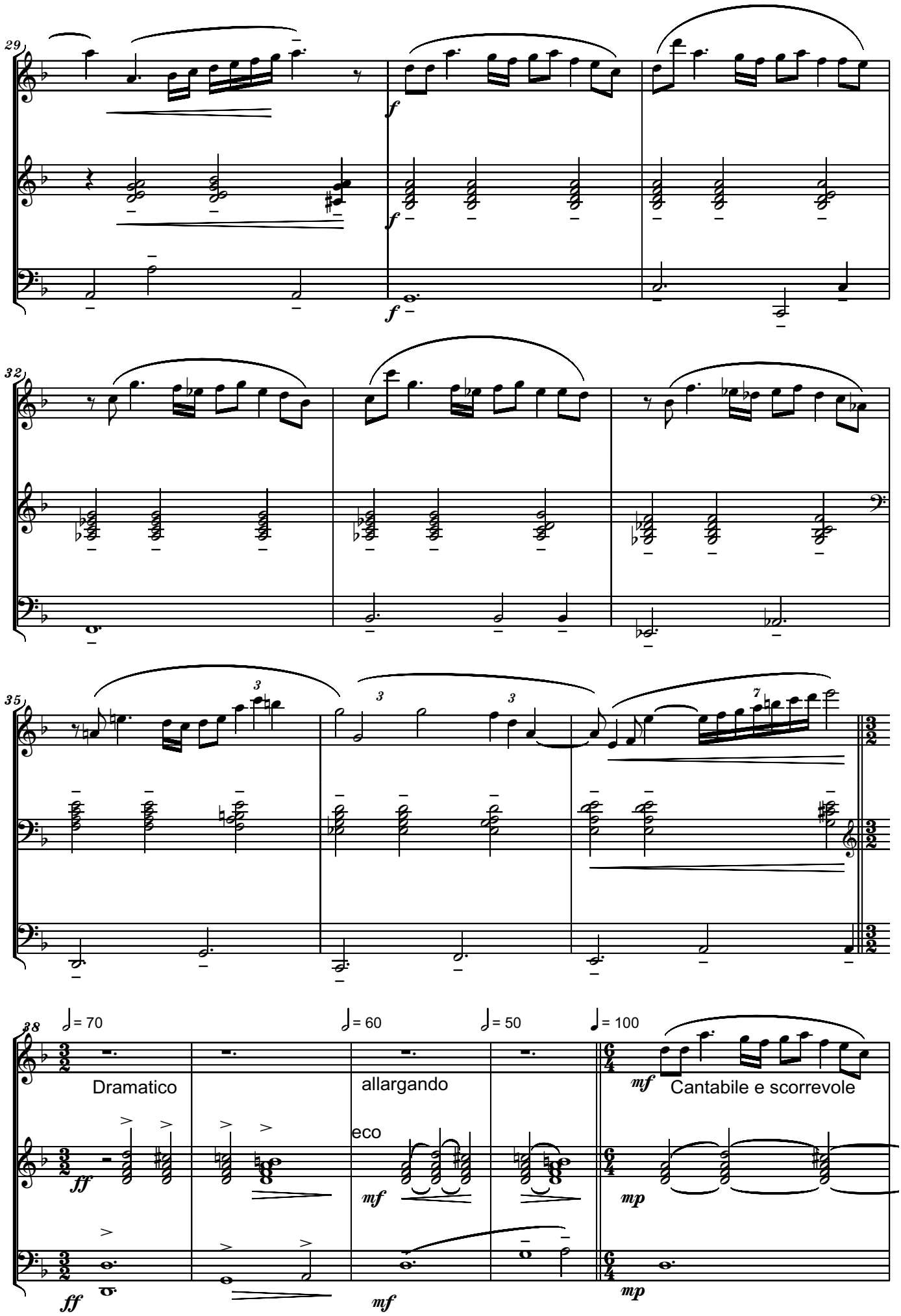
Estatico
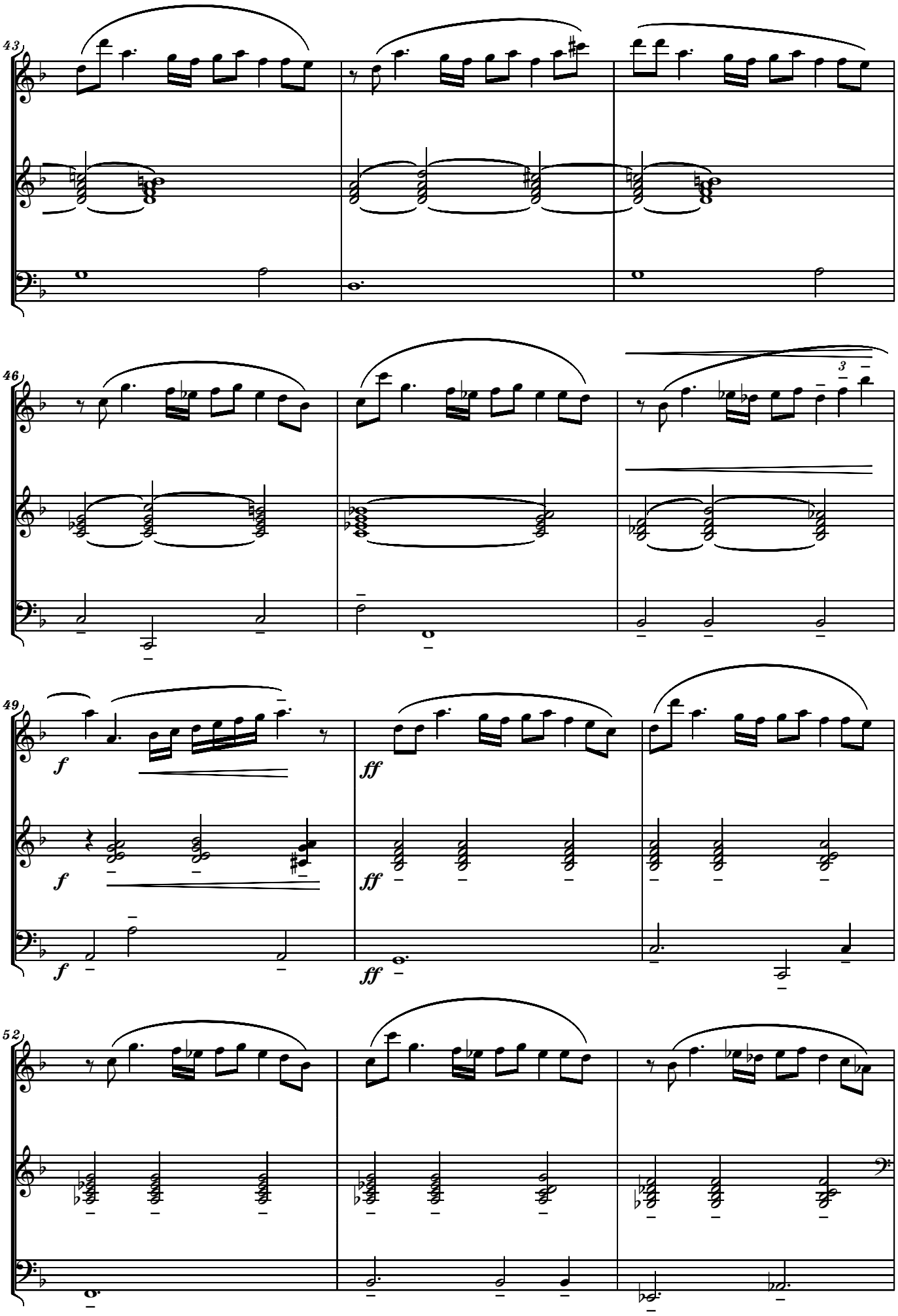
Serban Nichifor
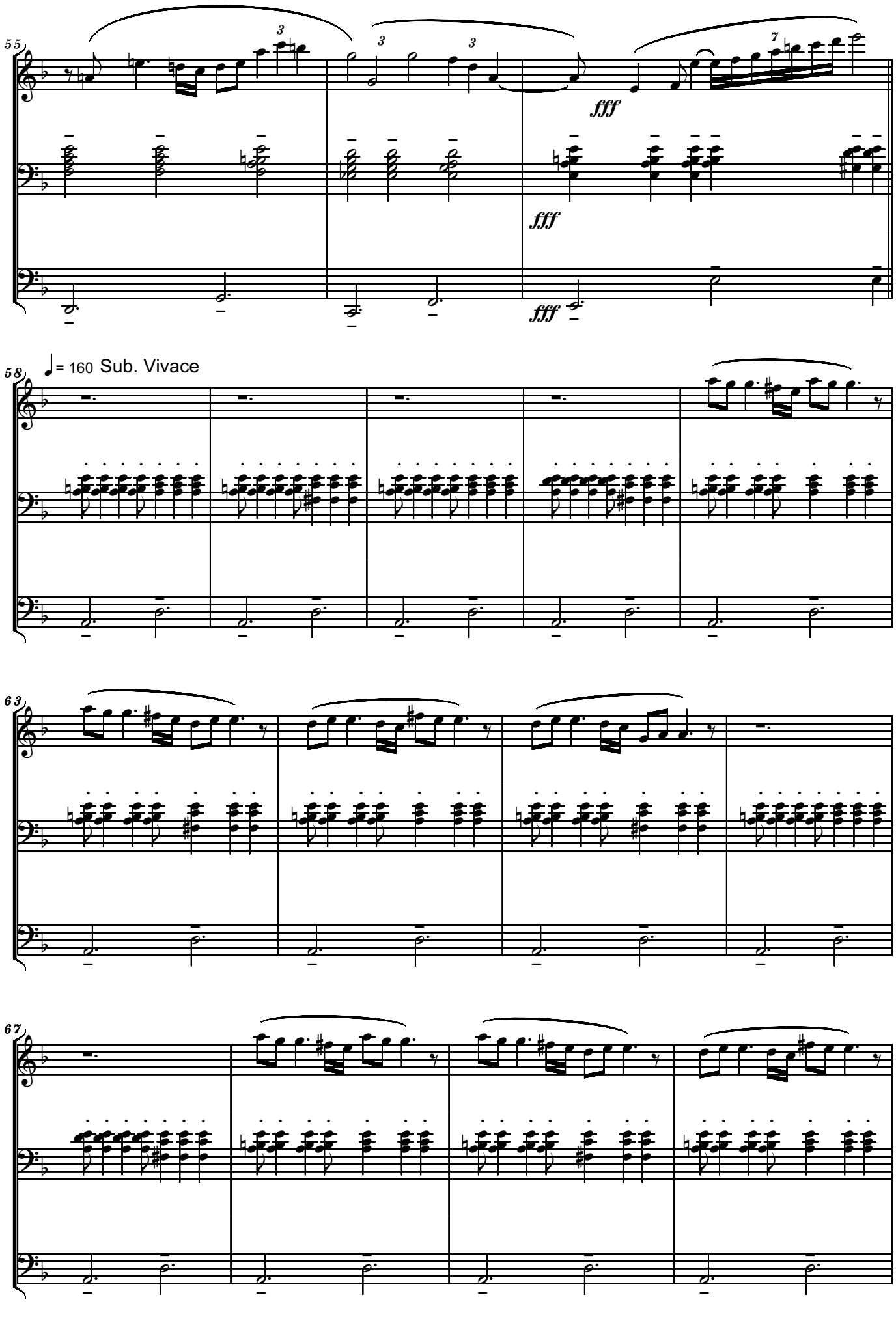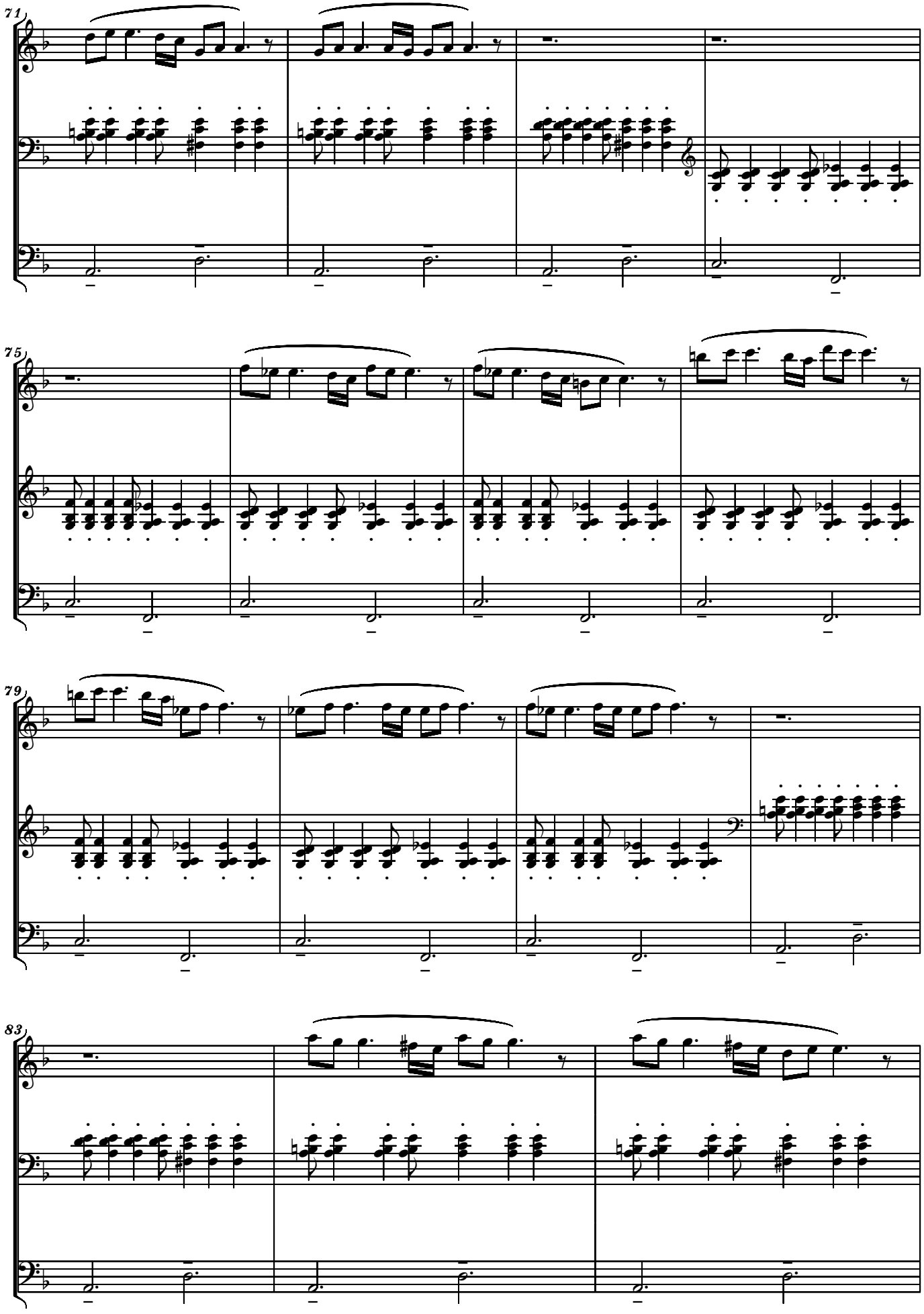


Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)
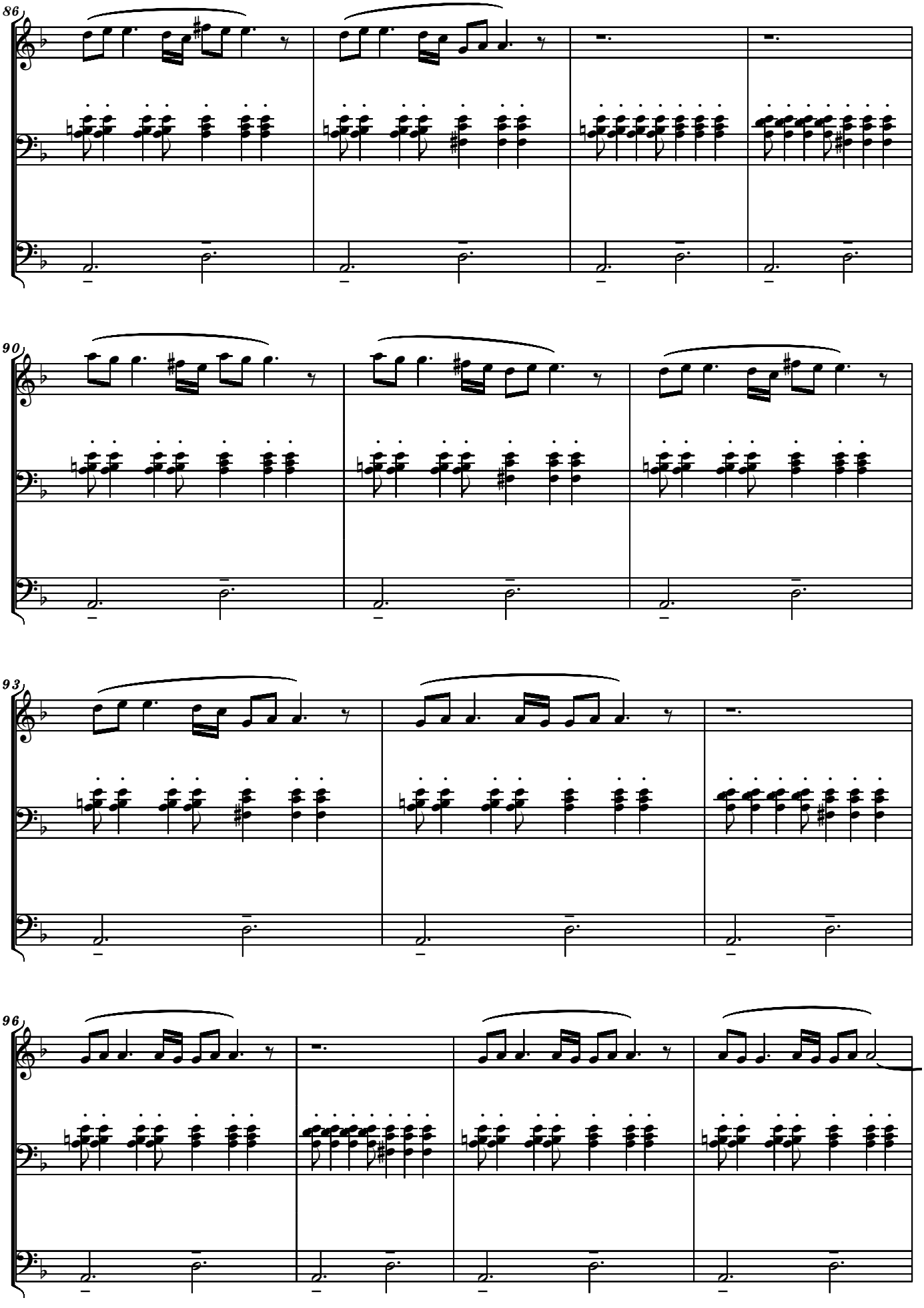

17
20
3
mf
mf
mf
23
26
3
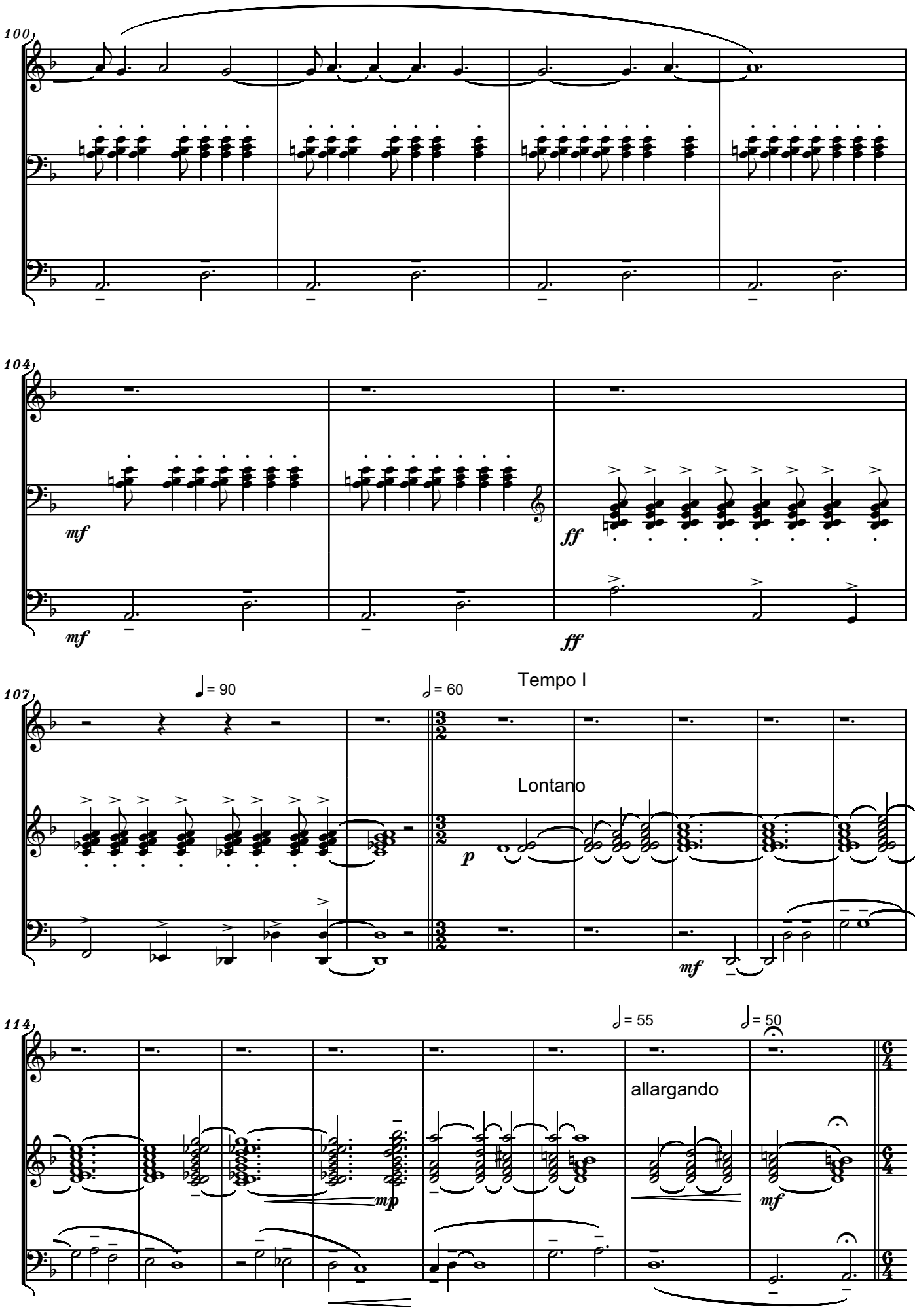

29
f
f
f
32
35
3
3
3
7
38
♩= 70
♩= 60
♩= 50
♩= 100
Dramatico
allargando
eco
Cantabile e scorrevole
ff
mf
mf
mf
mp
mp
ff
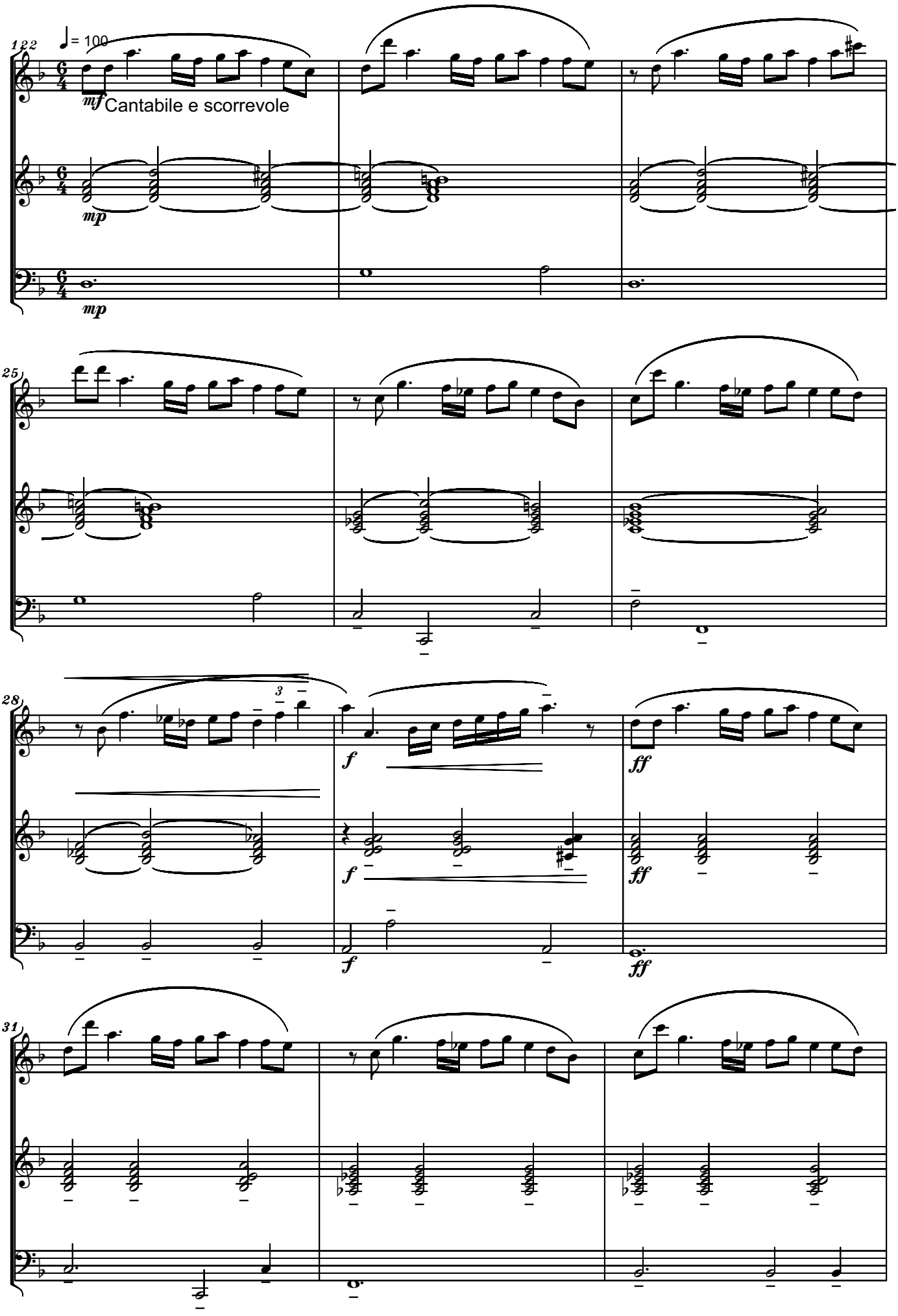

43
46
3
49
f
f
ff
ff
52
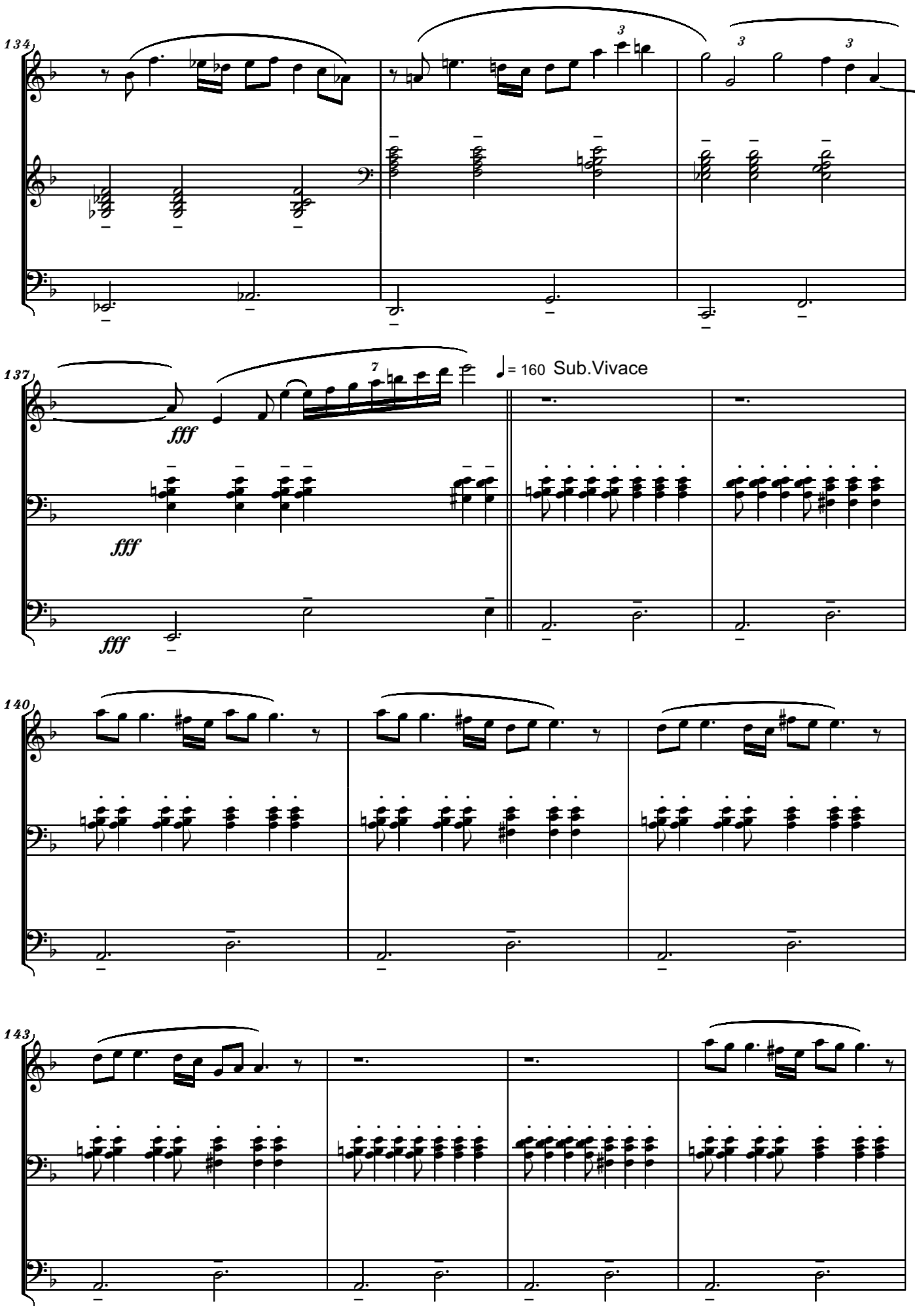

55
fff
fff
fff
58
♩= 160 Sub. Vivace
63
67
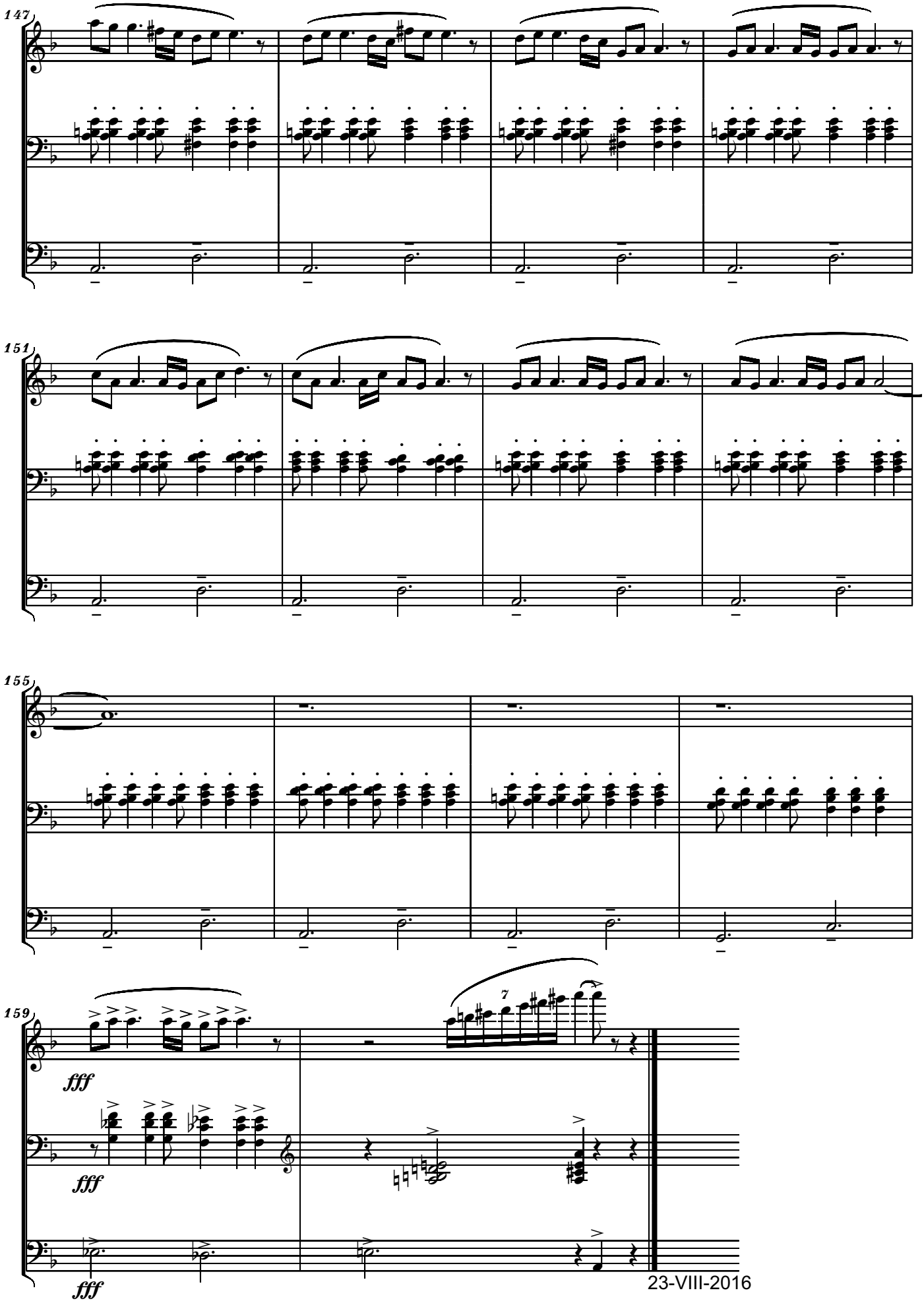

71
75
79
83


86
90
93
96


100
104
mf
mf
ff
ff
107
♩= 90
♩= 60
Tempo I
Lontano
p
mf
114
♩= 55
♩= 50
allargando
mp
mf


122
♩= 100
mf
Cantabile e scorrevole
mp
mp
125
128
3
f
f
f
ff
ff
ff
131
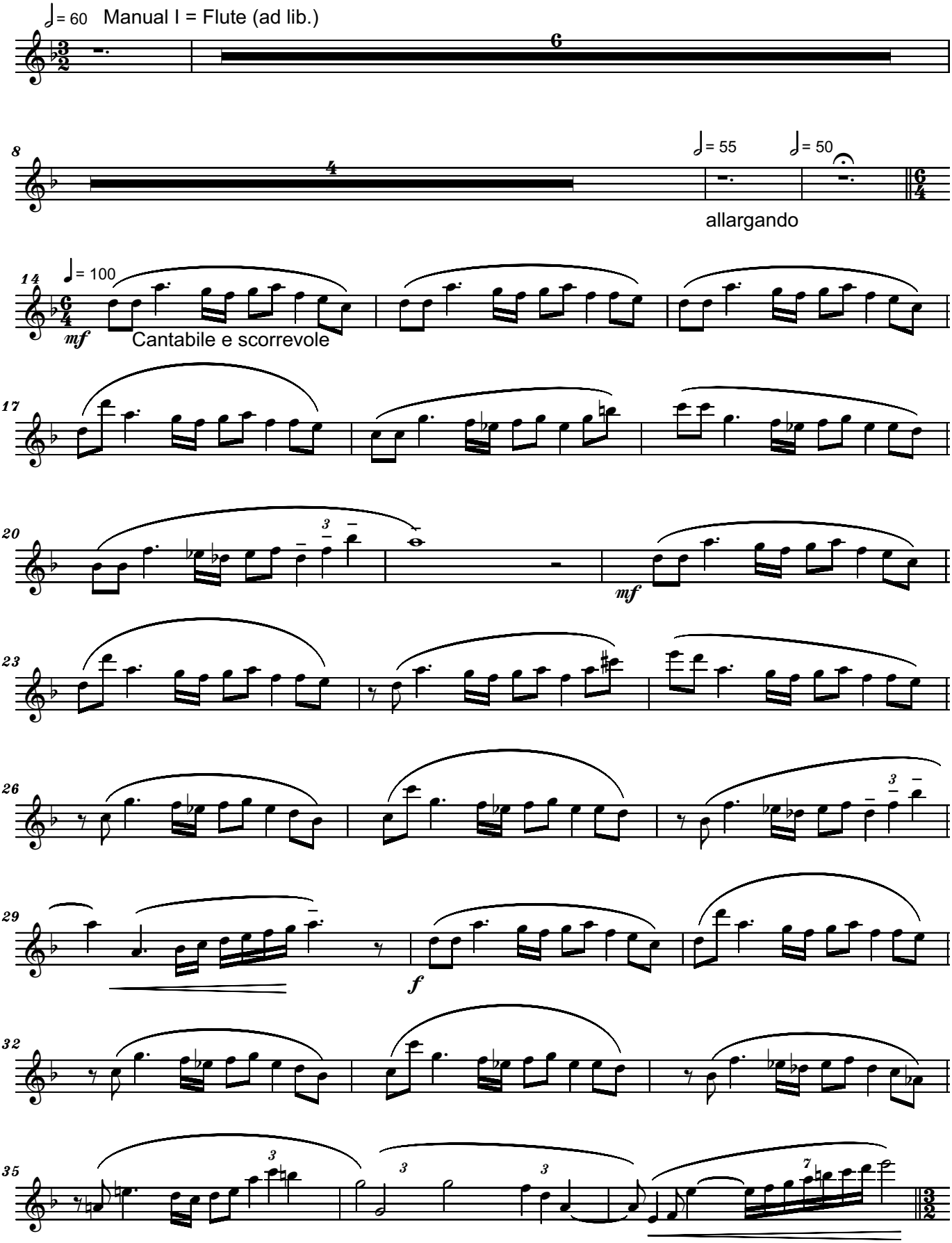

134
137
fff
fff
fff
= 160 Sub.Vivace
140
143


147
151
155
159
7
fff
fff
fff
23-VIII-2016
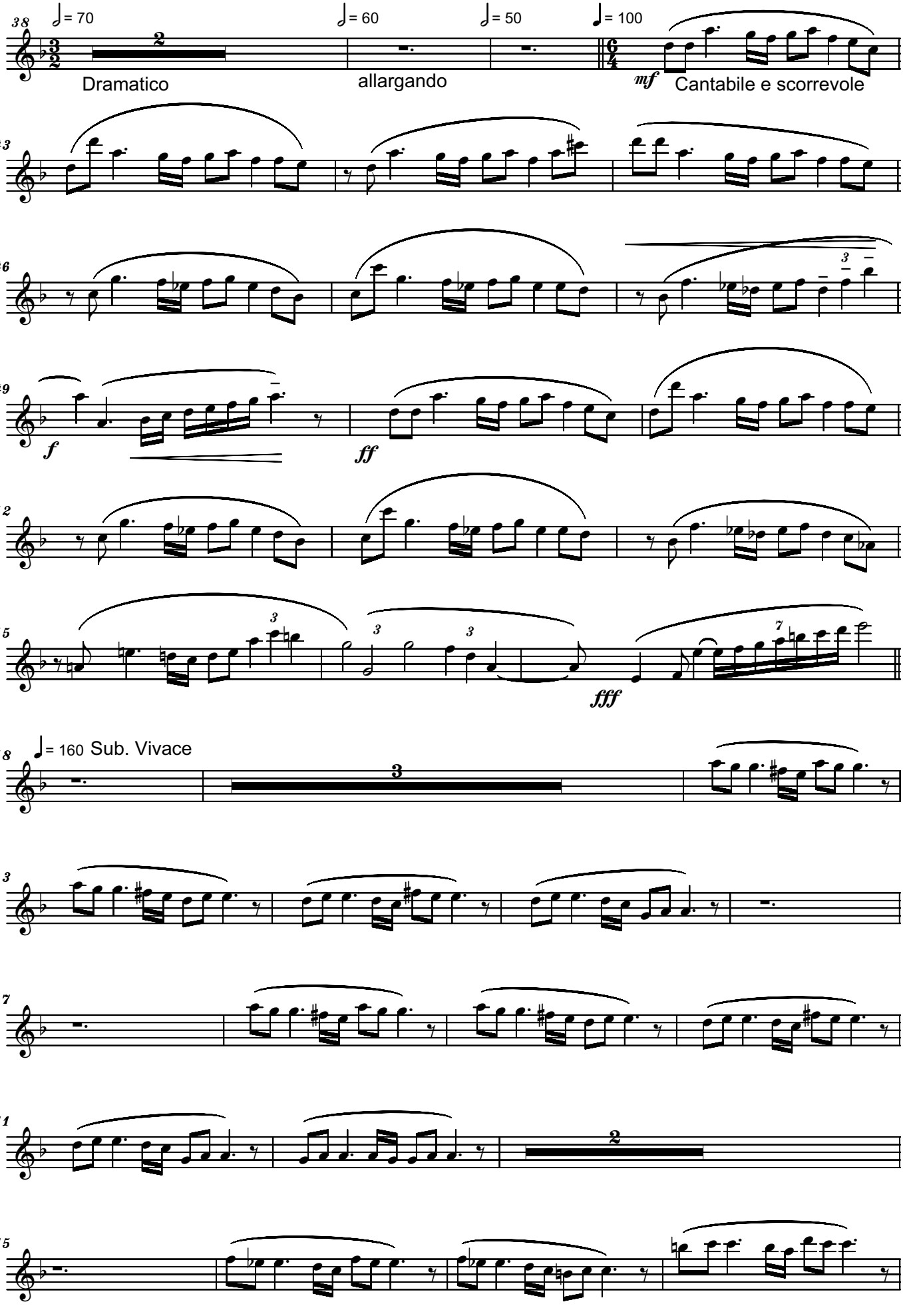
AURARIA DE TURDA
TRIBUTE TO SIMION BALINT
for Organ (ossia Flute & Organ)
FLUTE PART
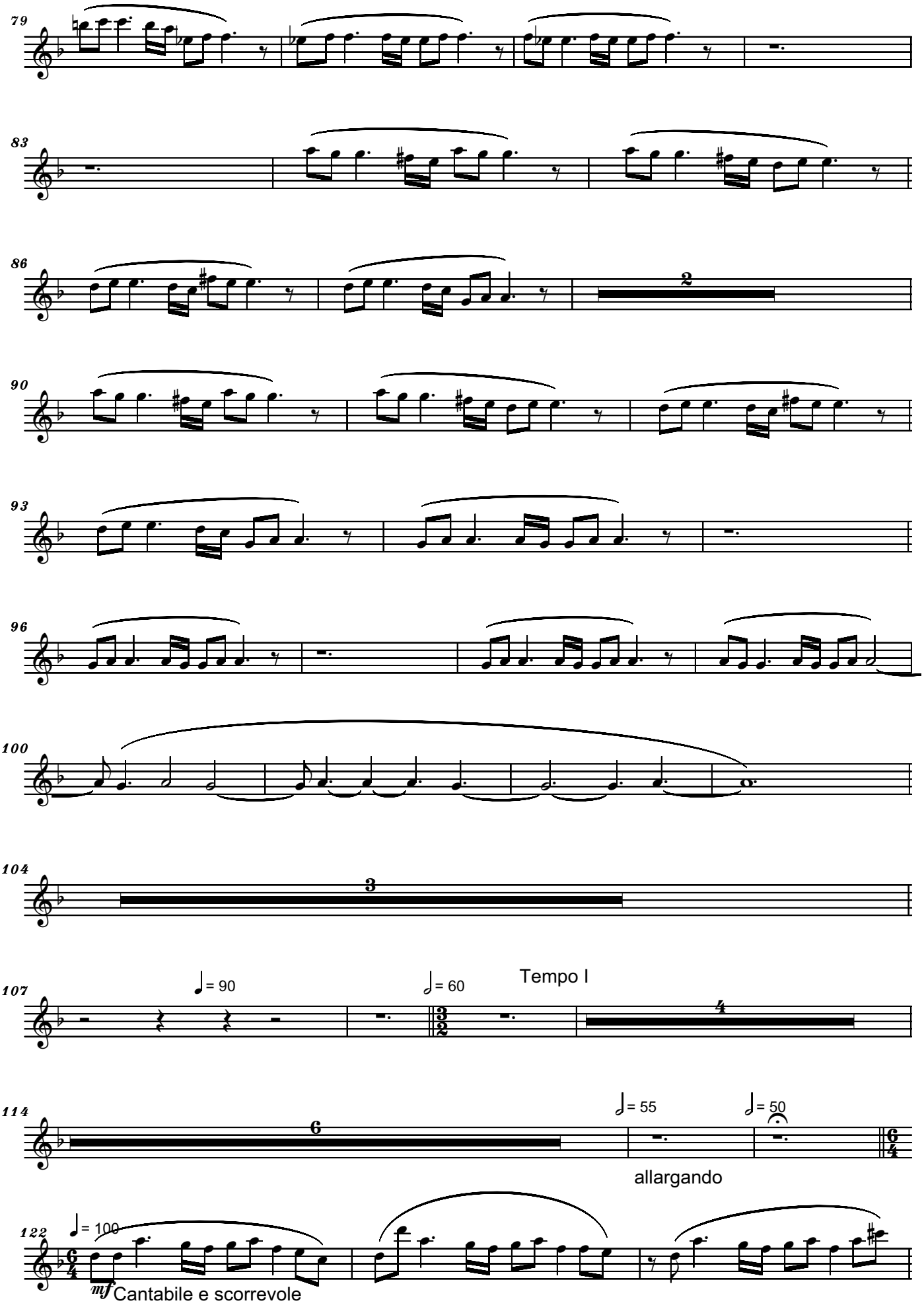
Estatico
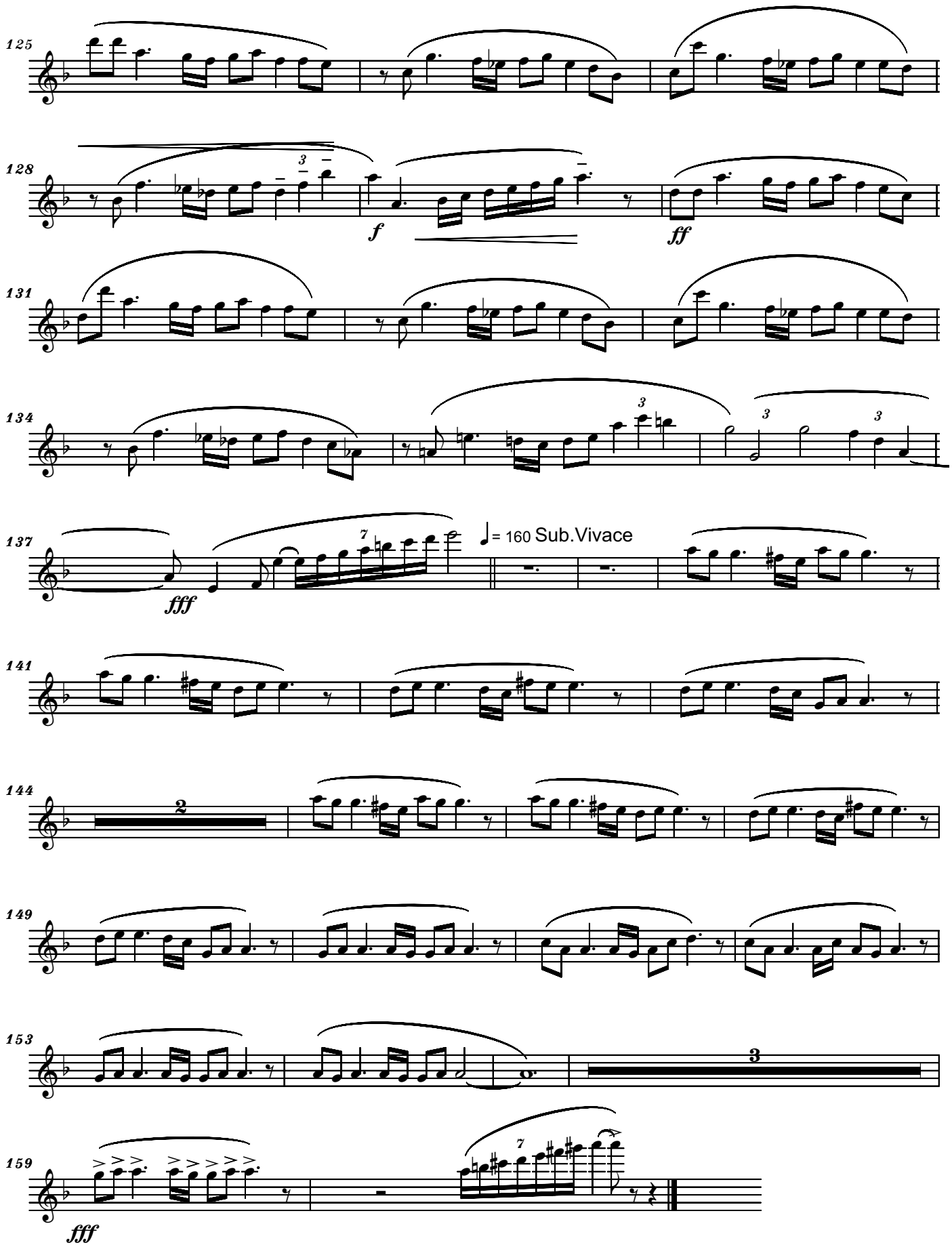
Serban Nichifor



Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)


38
♩= 70
♩= 60
♩= 50
♩= 100
Dramatico
allargando
mf
Cantabile e scorrevole
43
46
49
f
ff
52
55
fff
58
♩= 160 Sub. Vivace
63
67
71
75


79
83
86
2
90
93
96
100
104
3
107
♩= 90
♩= 60
Tempo I
4
114
6
♩= 55
♩= 50
allargando
122
♩= 100
mf
Cantabile e scorrevole
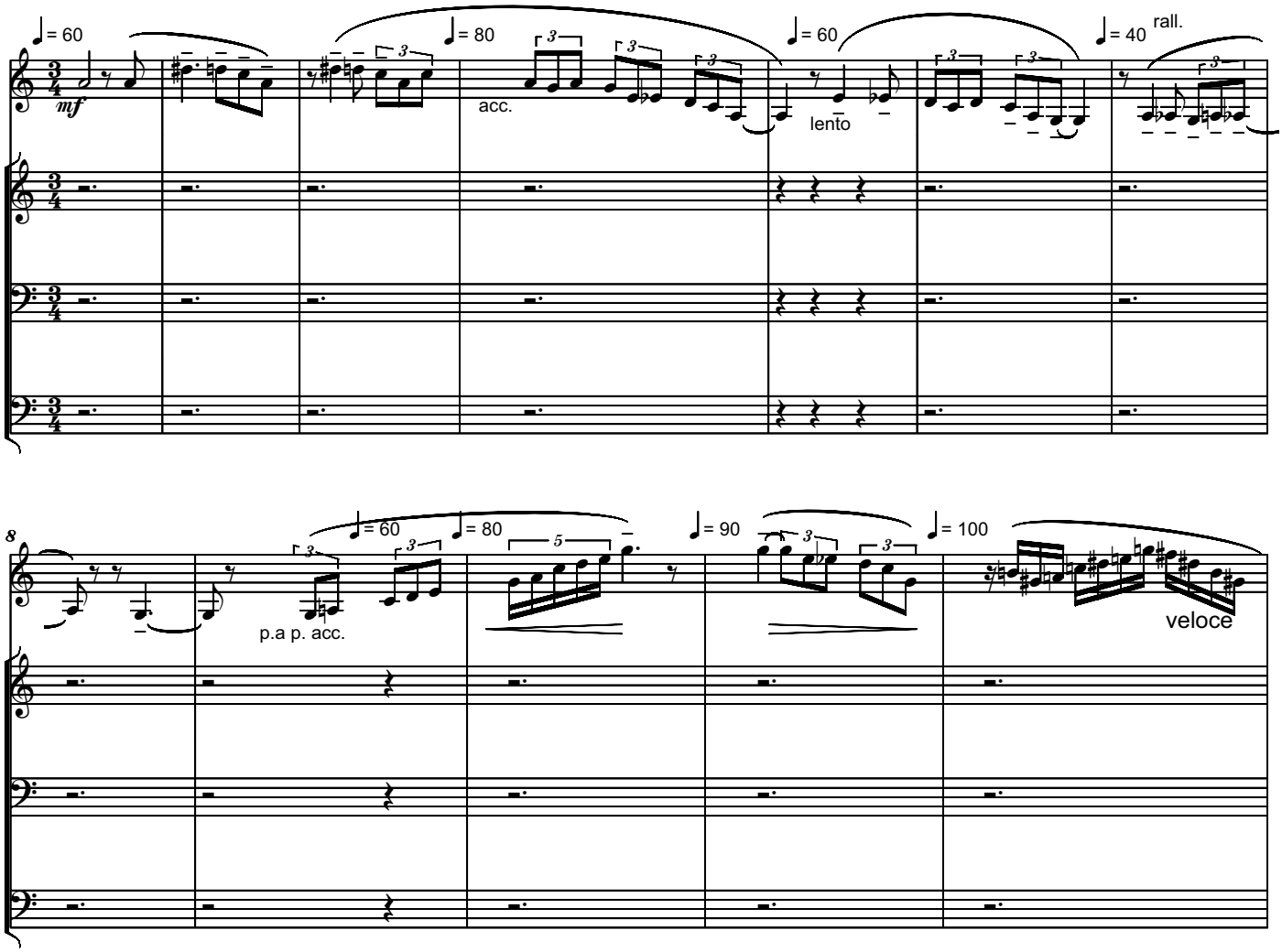

125
128
f
ff
131
134
137
fff
= 160 Sub.Vivace
141
144
149
153
159
fff

To Maestro Ivano Ascari with admiration
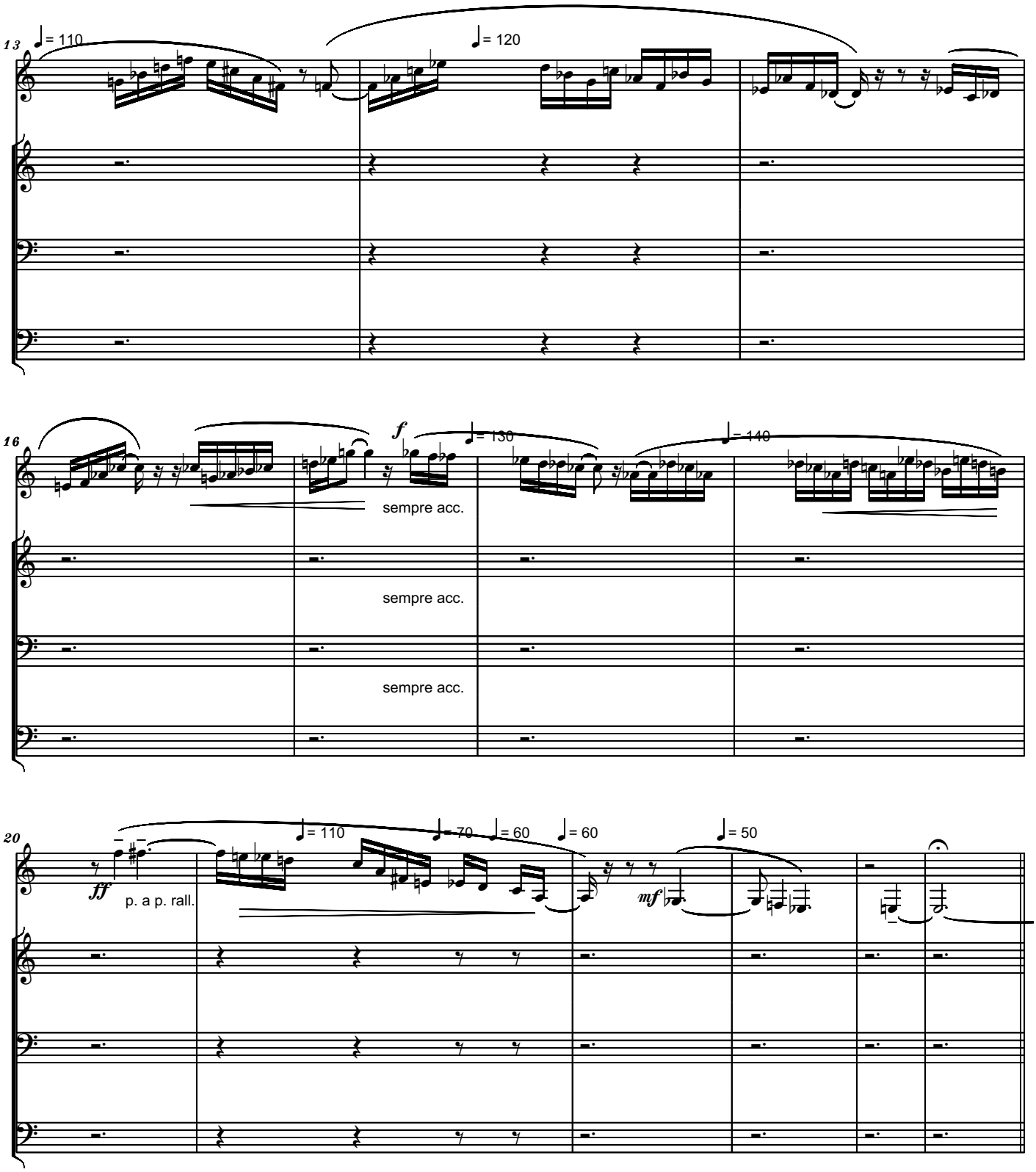
Blues In Memory of Jaco Pastorius
for Trumpet in C and Organ,
on the A-C#7(#5)-D7-F/G motif
from "Three Views Of A Secret"
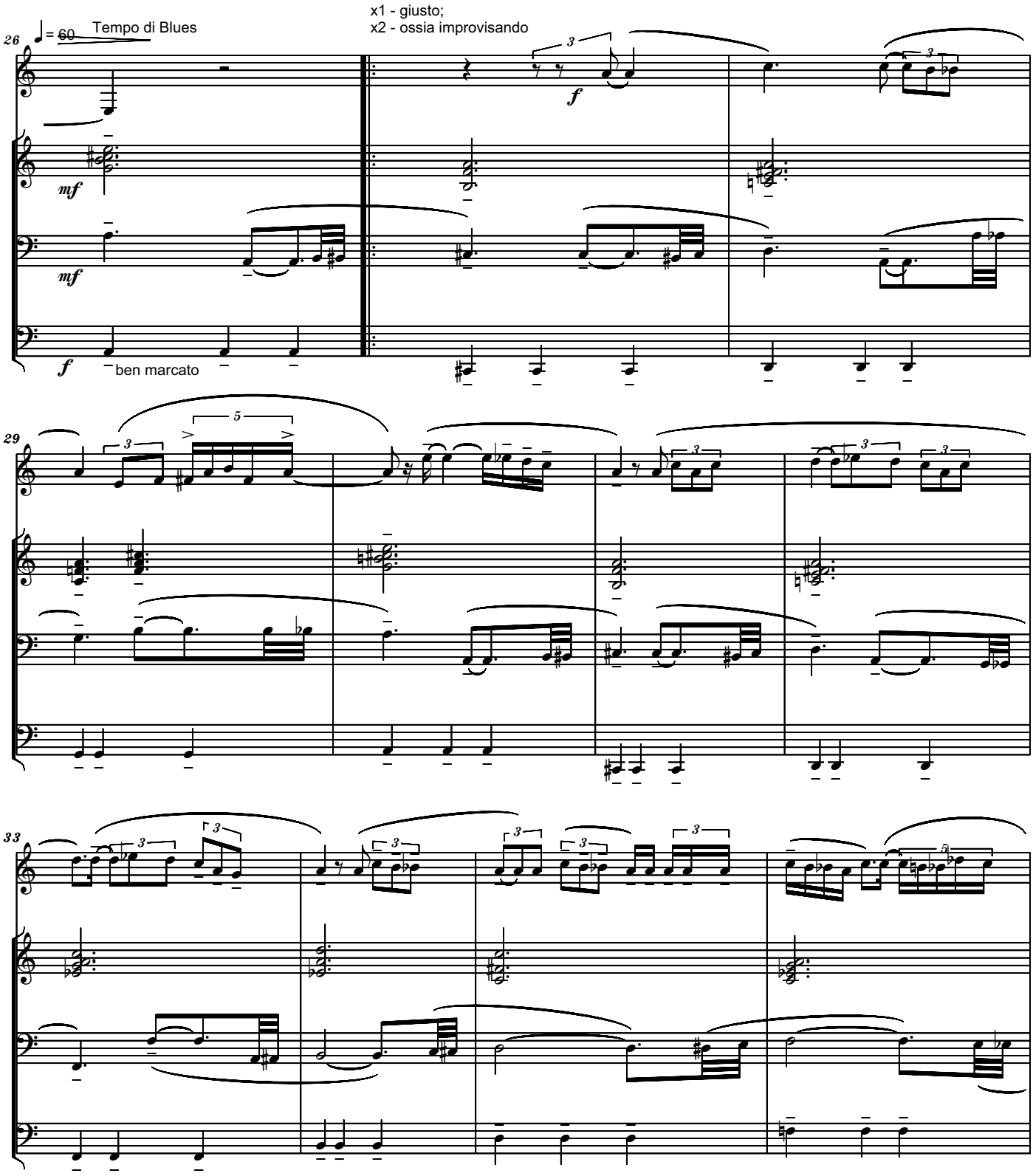
Serban Nichifor
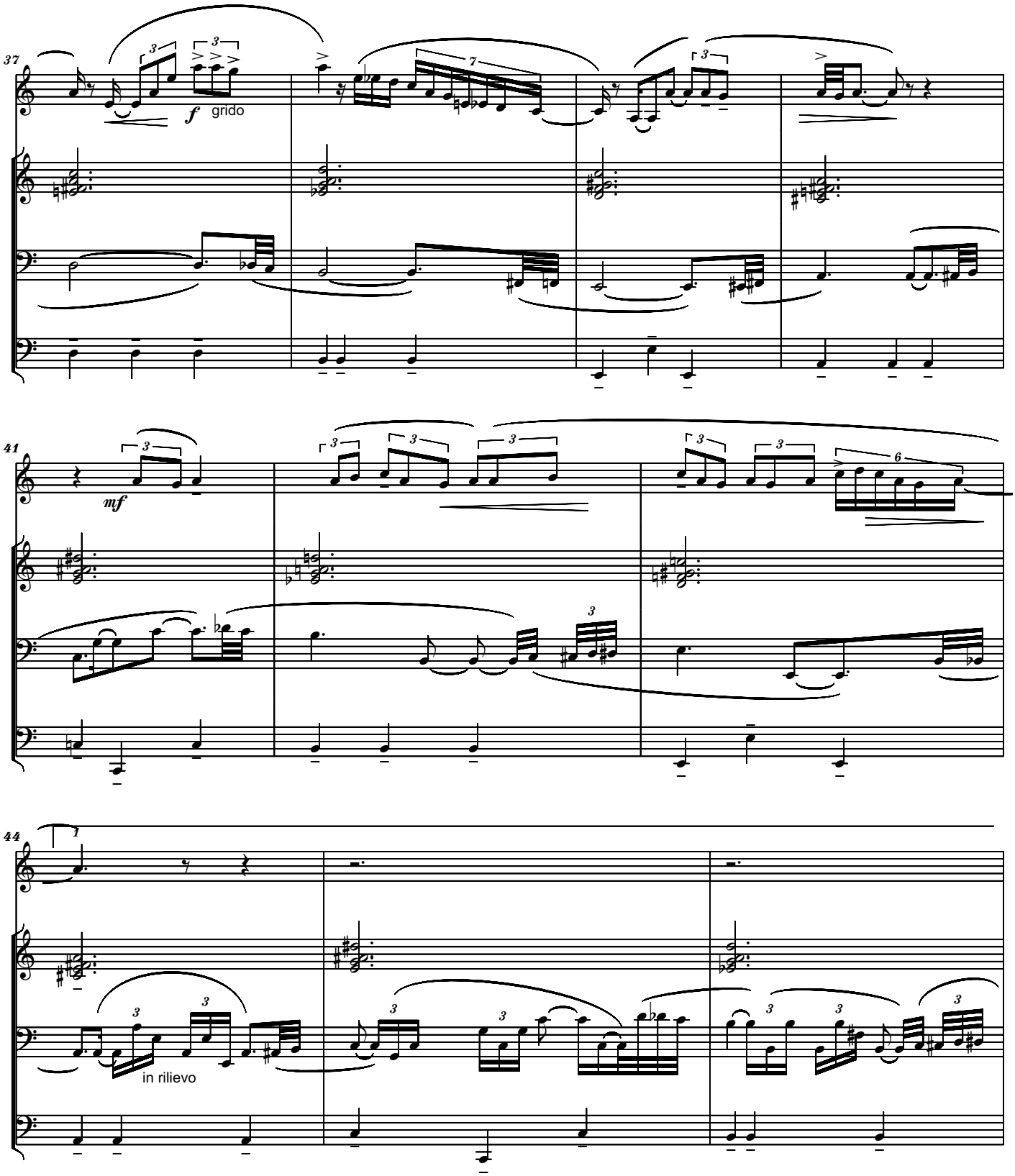
Quasi Cadenza, Molto Rubato
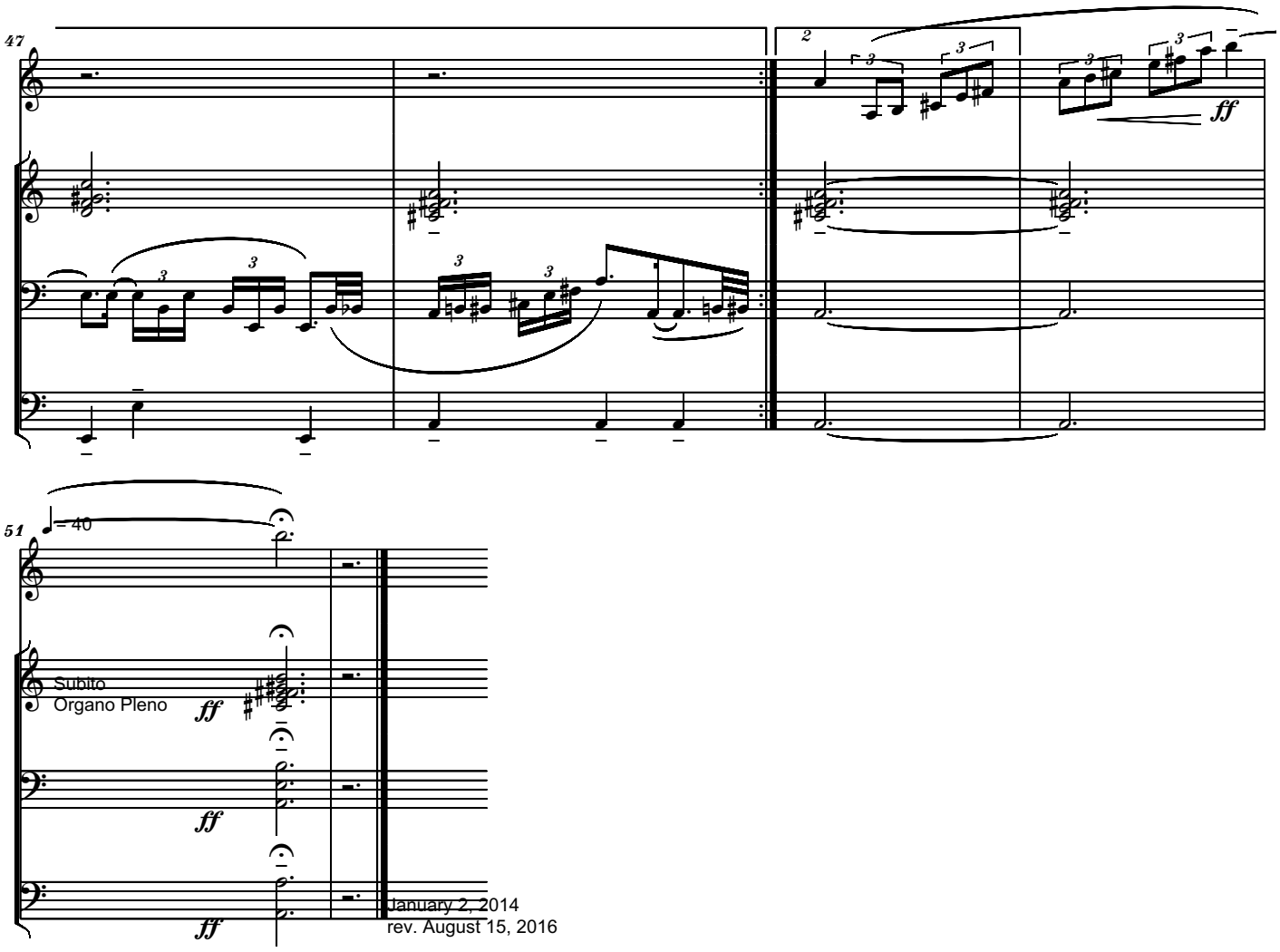


Copyright © 2014 by Serban Nichifor (SABAM)
IPI Name No.46376567


13
♩= 110
♩= 120
16
f
♩= 130
♩= 140
sempre acc.
sempre acc.
sempre acc.
20
♩= 110
♩= 70
♩= 60
♩= 60
♩= 50
ff
p. a p. rall.
mf


26
♩= 60
Tempo di Blues
x1 - giusto;
x2 - ossia improvisando
mf
mf
f
ben marcato
f
29
33


37
f
grido
41
mf
44
in rilievo

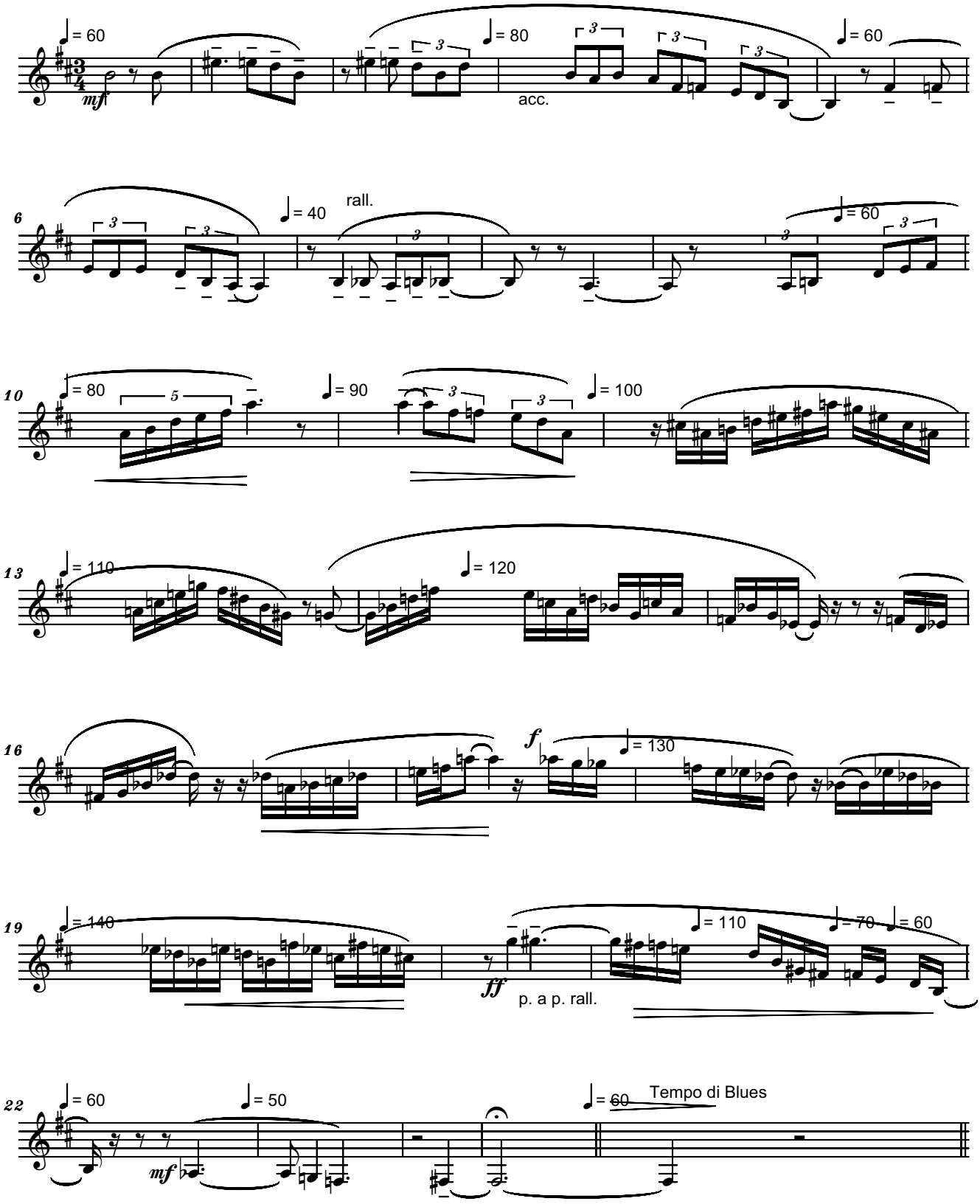


January 2, 2014
rev. August 15, 2016
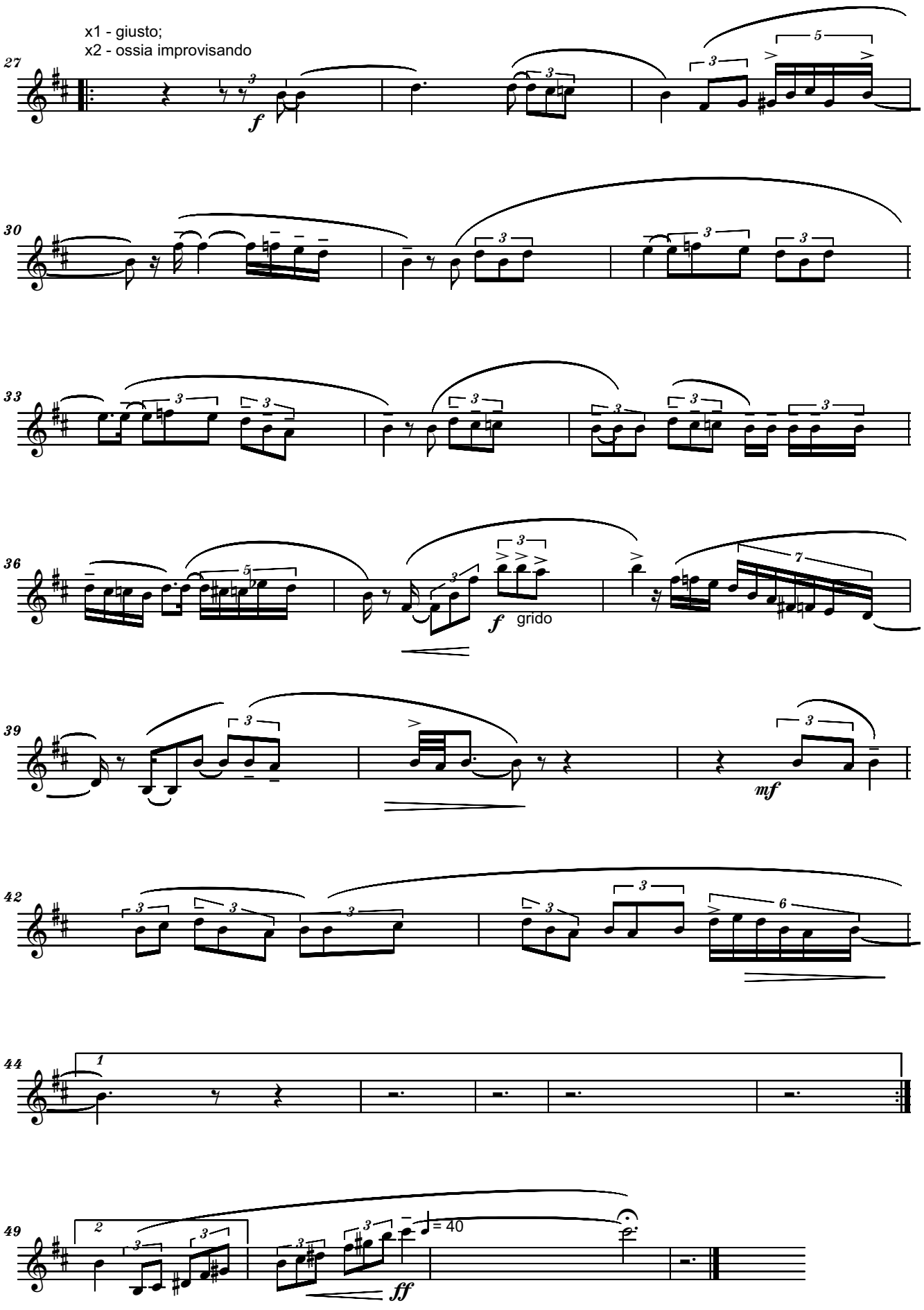
To Maestro Ivano Ascari with admiration
Blues In Memory of Jaco Pastorius
for Trumpet and Organ
TRUMPET IN B-FLAT

Serban Nichifor

Quasi Cadenza, Molto Rubato



Copyright © 2014 by Serban Nichifor (SABAM)
IPI Name No.46376567
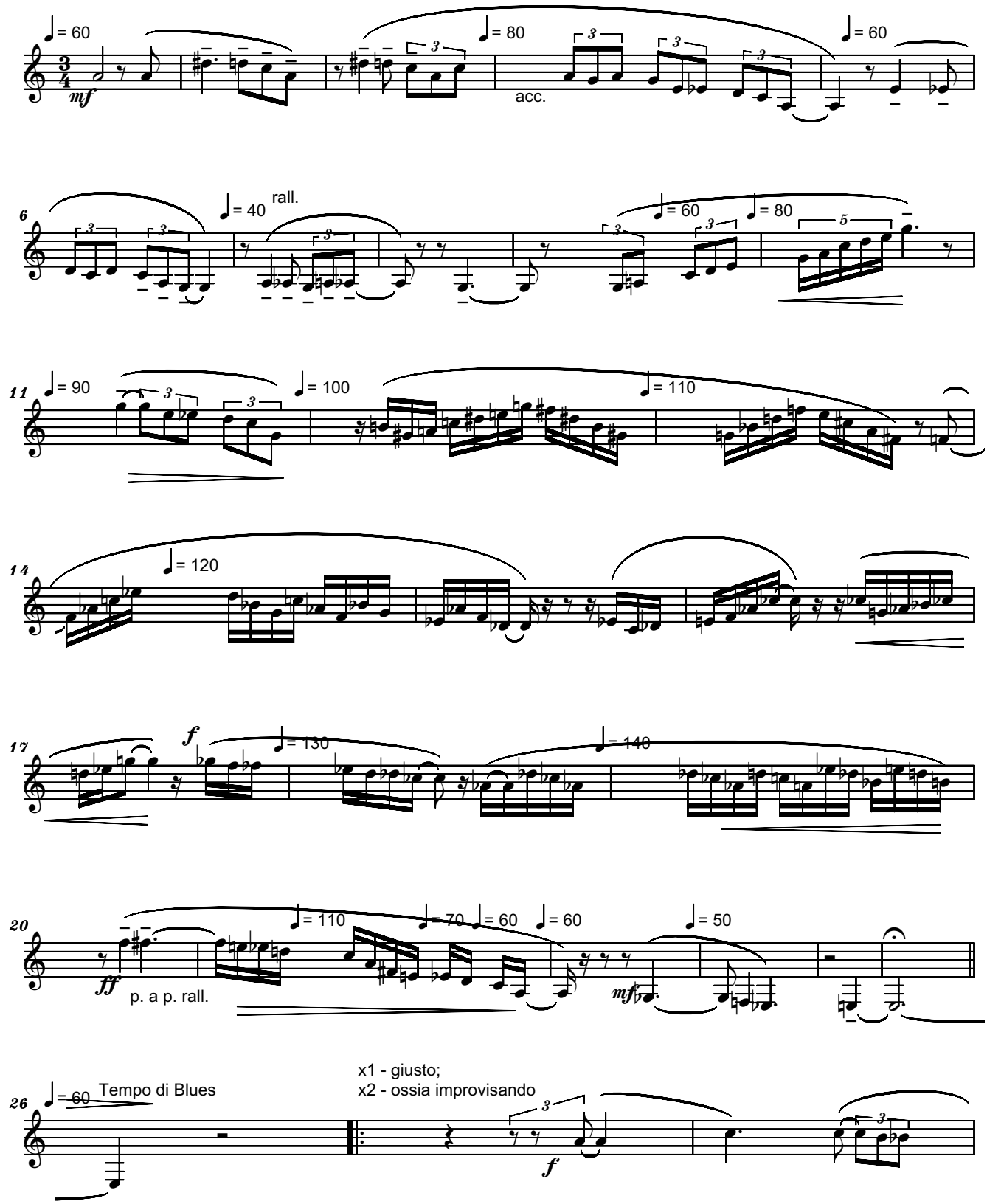

x1 - giusto;
x2 - ossia improvisando
27
f
30
33
36
f
grido
39
mf
42
44
1
49
2
= 40
ff

File: trC
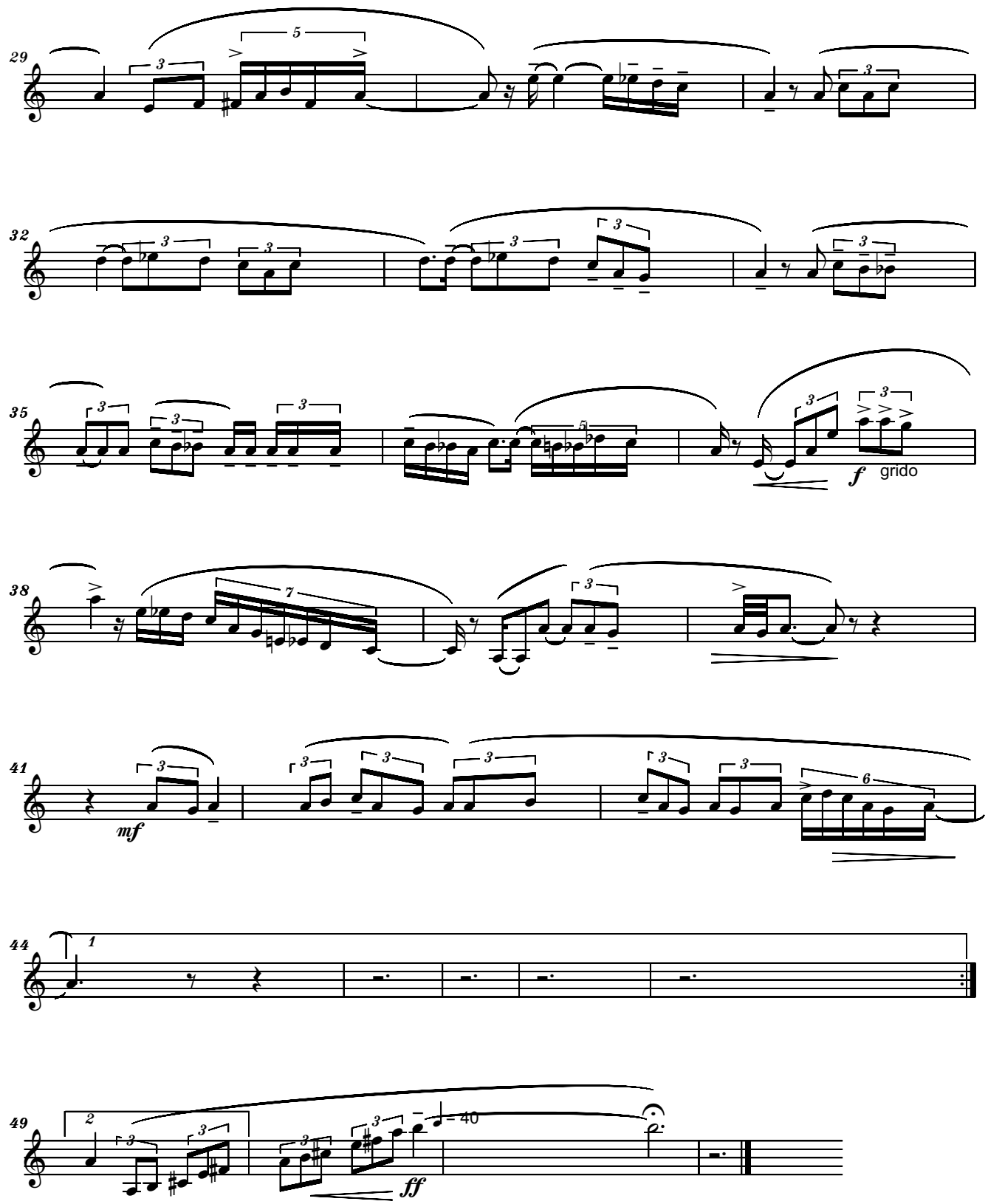
To Maestro Ivano Ascari with admiration
Blues In Memory of Jaco Pastorius
for Trumpet and Organ
TRUMPET IN C

Serban Nichifor

Quasi Cadenza, Molto Rubato

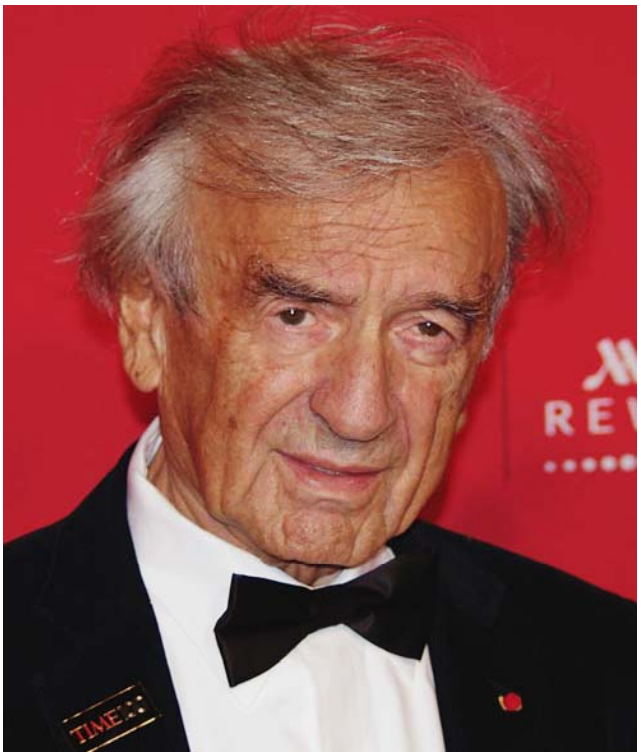


Copyright © 2014 by Serban Nichifor (SABAM)
IPI Name No.46376567


29
32
35
f
grido
38
41
mf
44
49
ff
40

Serban Nichifor

ELIE WIESEL In Memoriam, 3 july 2016



Motto:

"This is what we must do -- not to sleep well when people suffer anywhere in the world. Not to sleep well when someone's persecuted. Not to sleep well when people are hungry all over here or there. Not to sleep well when there are people sick and nobody is there to help them. Not to sleep well when anyone somewhere needs you. You don't sleep well. And for this... we are very grateful to you."

Elie Wiesel, *'Don't Sleep Well When People Suffer'*, 2012 William O. Douglas Award

Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)

ELIE WIESEL In Memoriam, 3 july 2016

Tempo = 75

Serban Nichifor
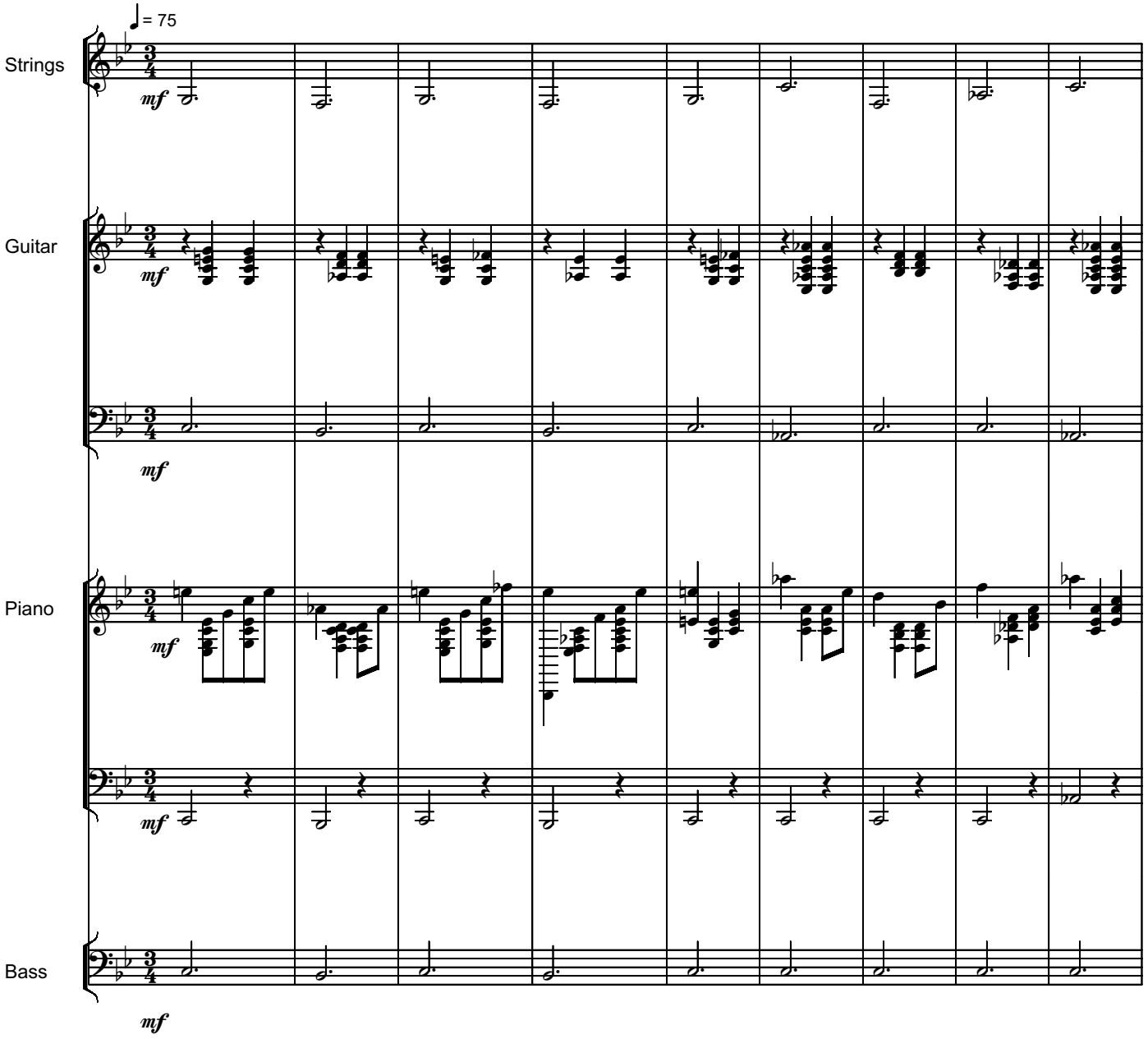
3/4 C (1a)	Bb9	C	Bb9sus
C	Ab/C	Bb/C (7a)	Db/C
Ab/C	Bb/C	C2	Bb7
F/C	Db/F	Bb/F	Bm/F
Bbm/F	Bbdim/Gb	Fsus	F7
Bb (21a)	Ab9	Bb	Ab9sus
Bb	Gb/Bb	Ab/Bb (27a)	B/A#
Gb/Bb	Ab/Bb	Bb2	Ab7
Eb/Bb	B/D#	Ab/Eb	Am/D#
Abm/Eb	Abdim/E	Ebsus	Bdim/G G7
C	C		

copyright (c) 2016 by Serban Nichifor (SABAM, UCMR-ADA)
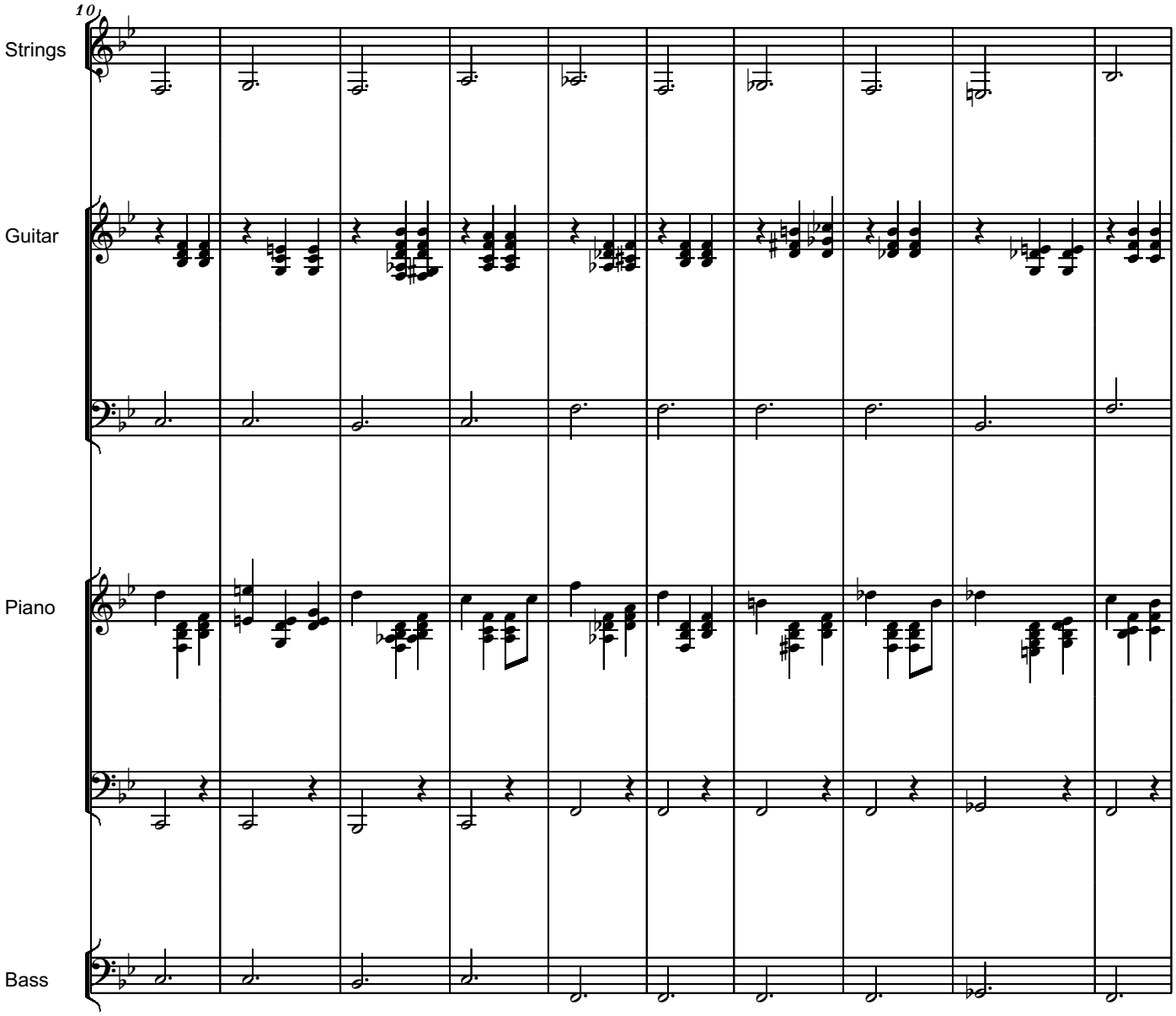
File: s

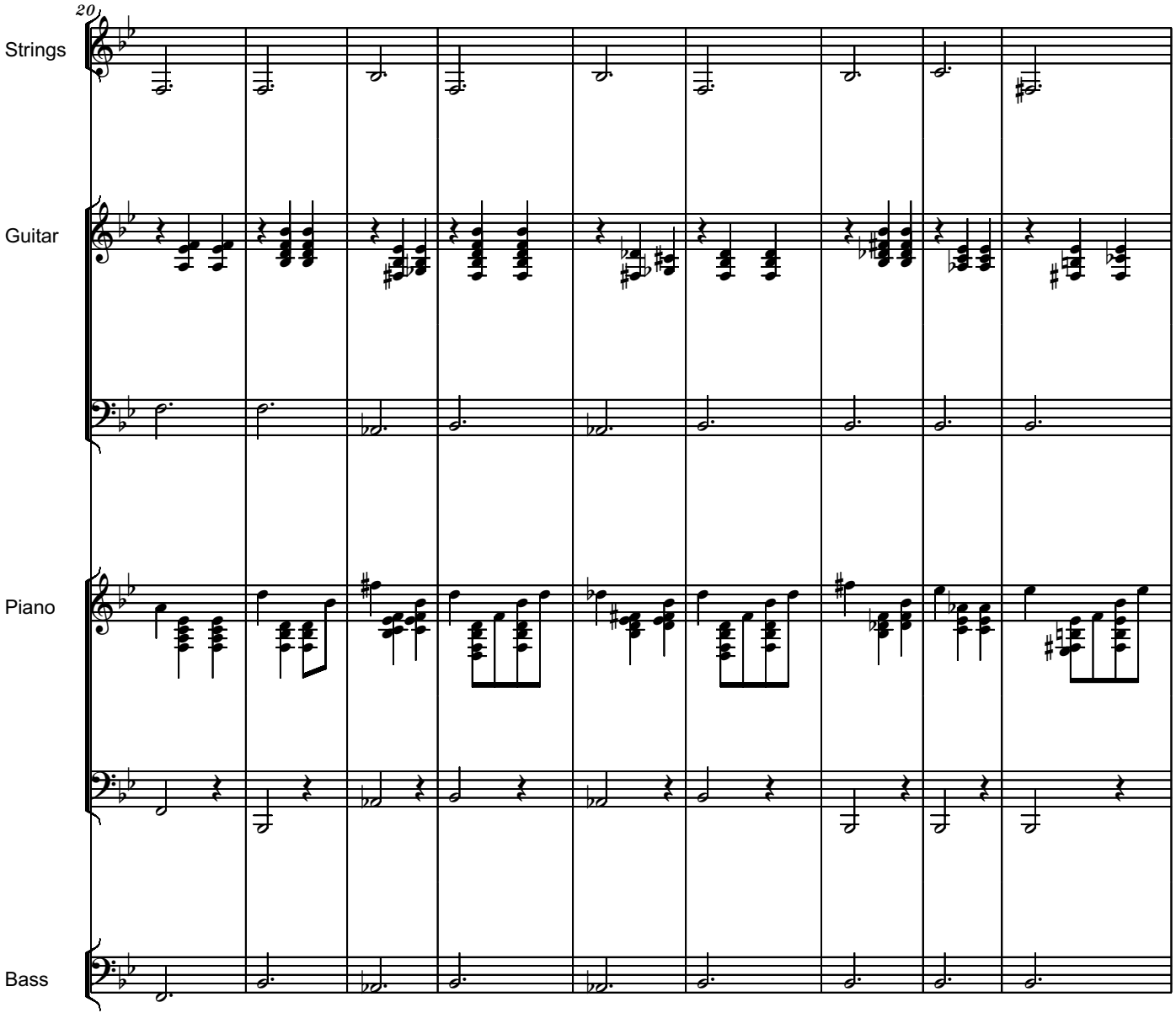
ELIE WIESEL In Memoriam, 3 july 2016
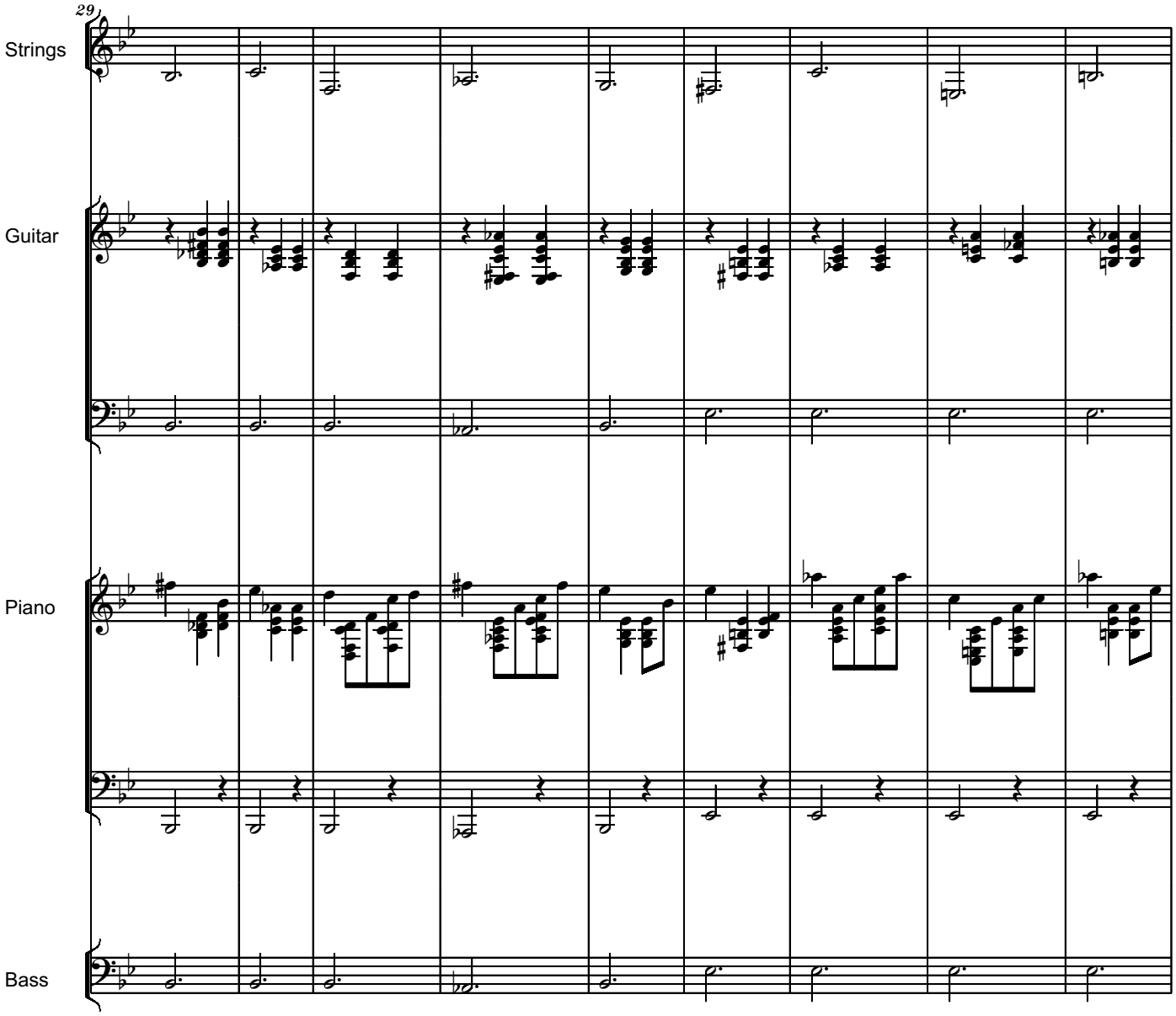
Lontano e Dolce **Serban Nichifor**
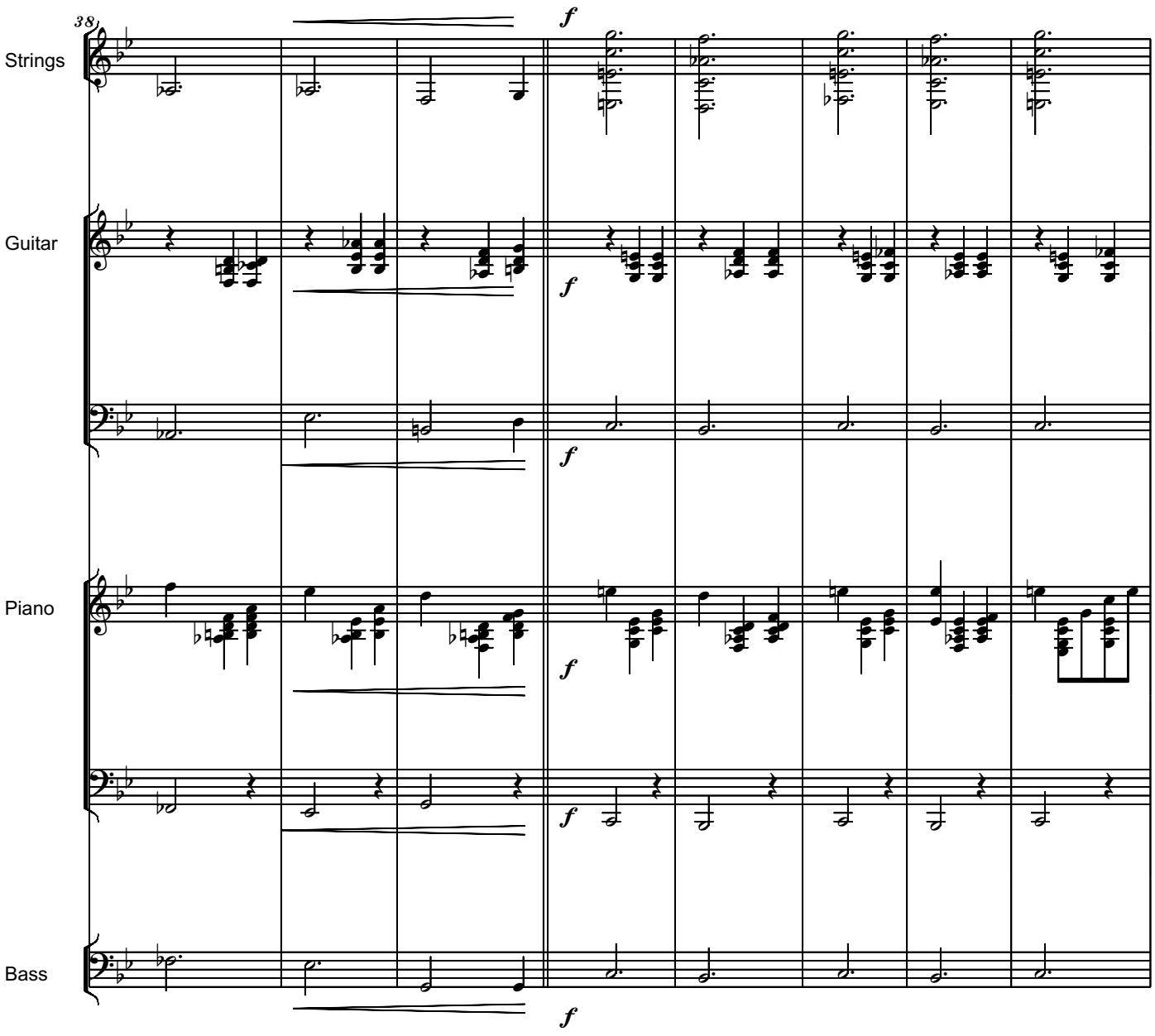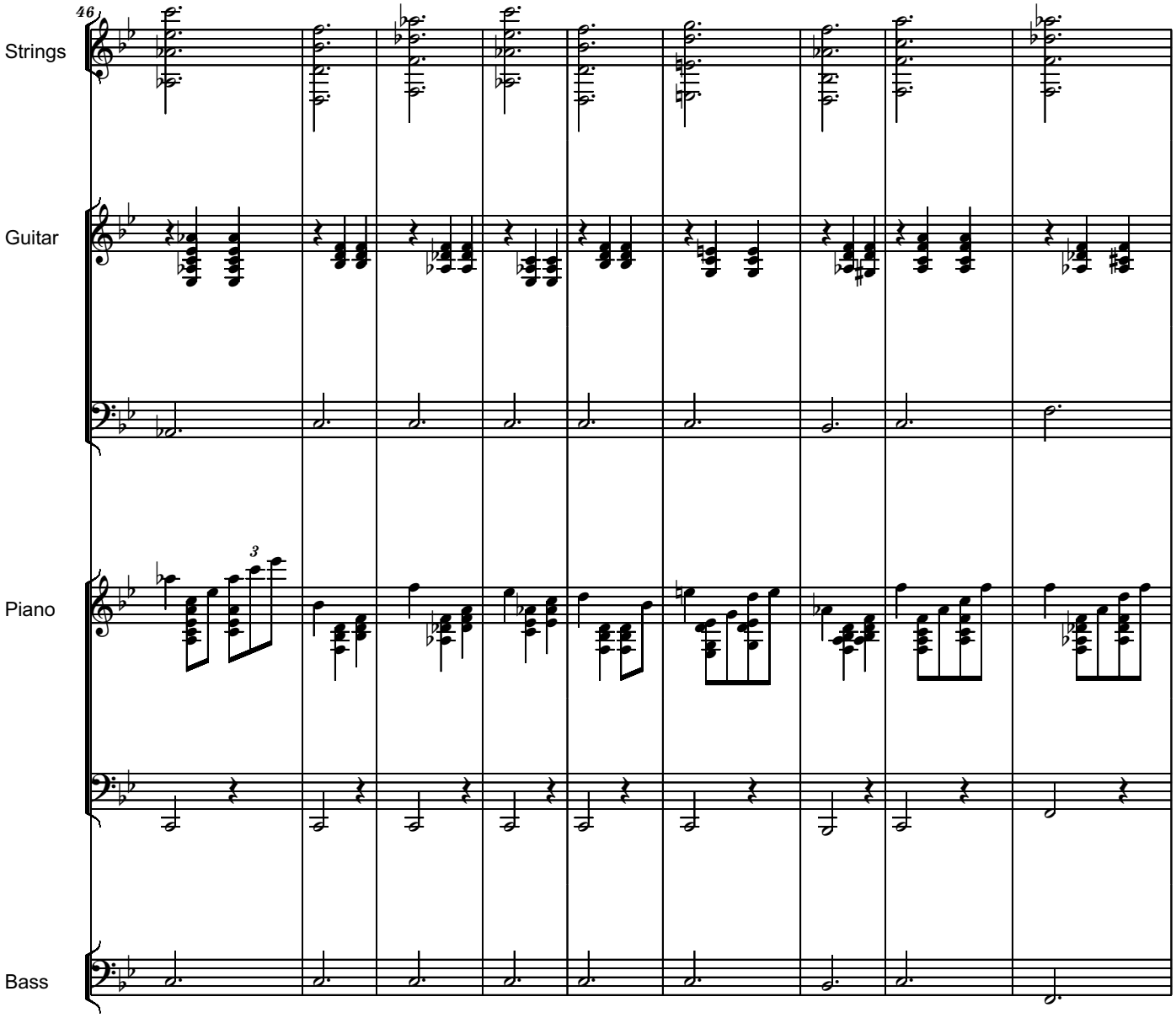


Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)
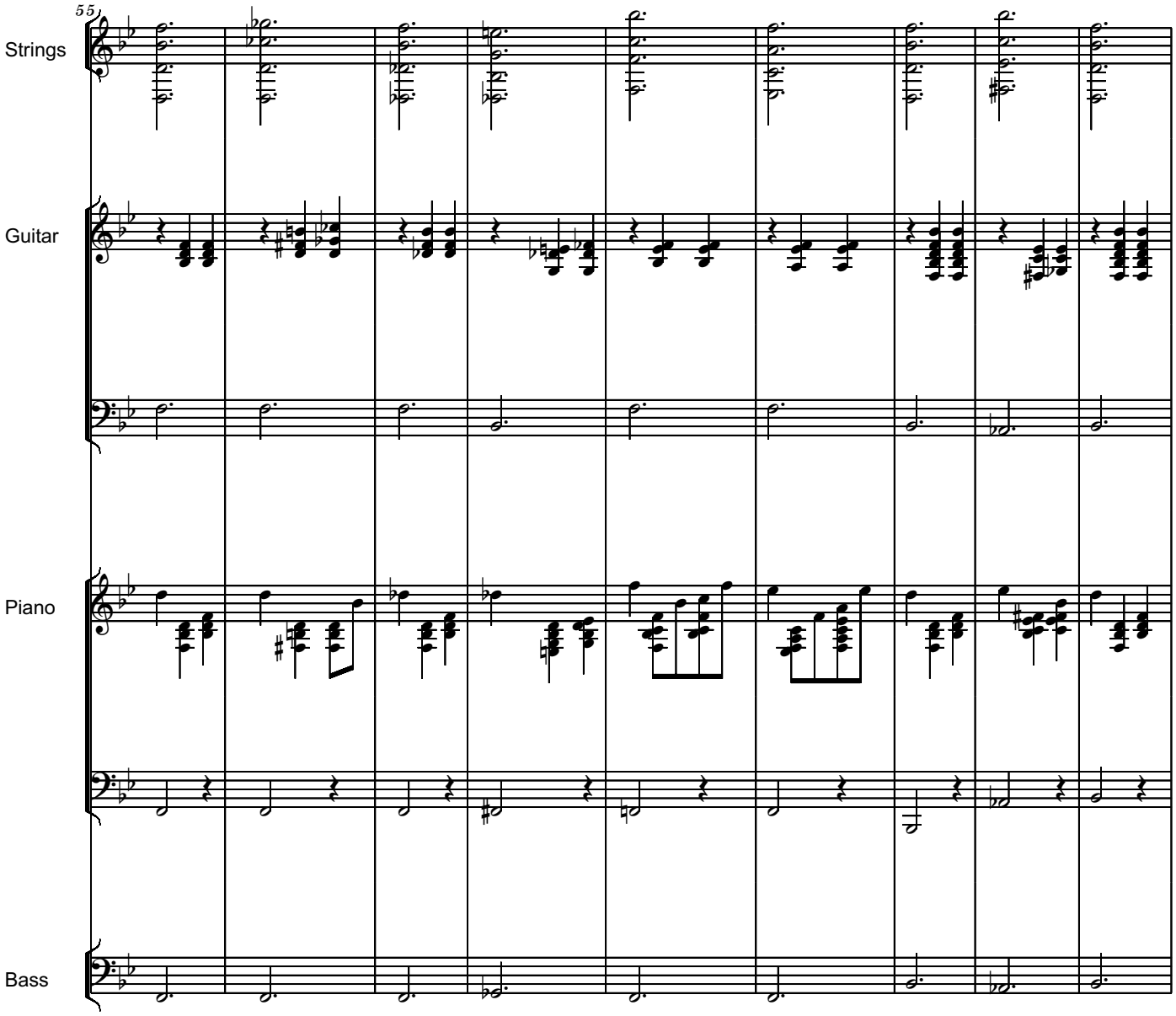

10
Strings
Guitar
Piano
Bass
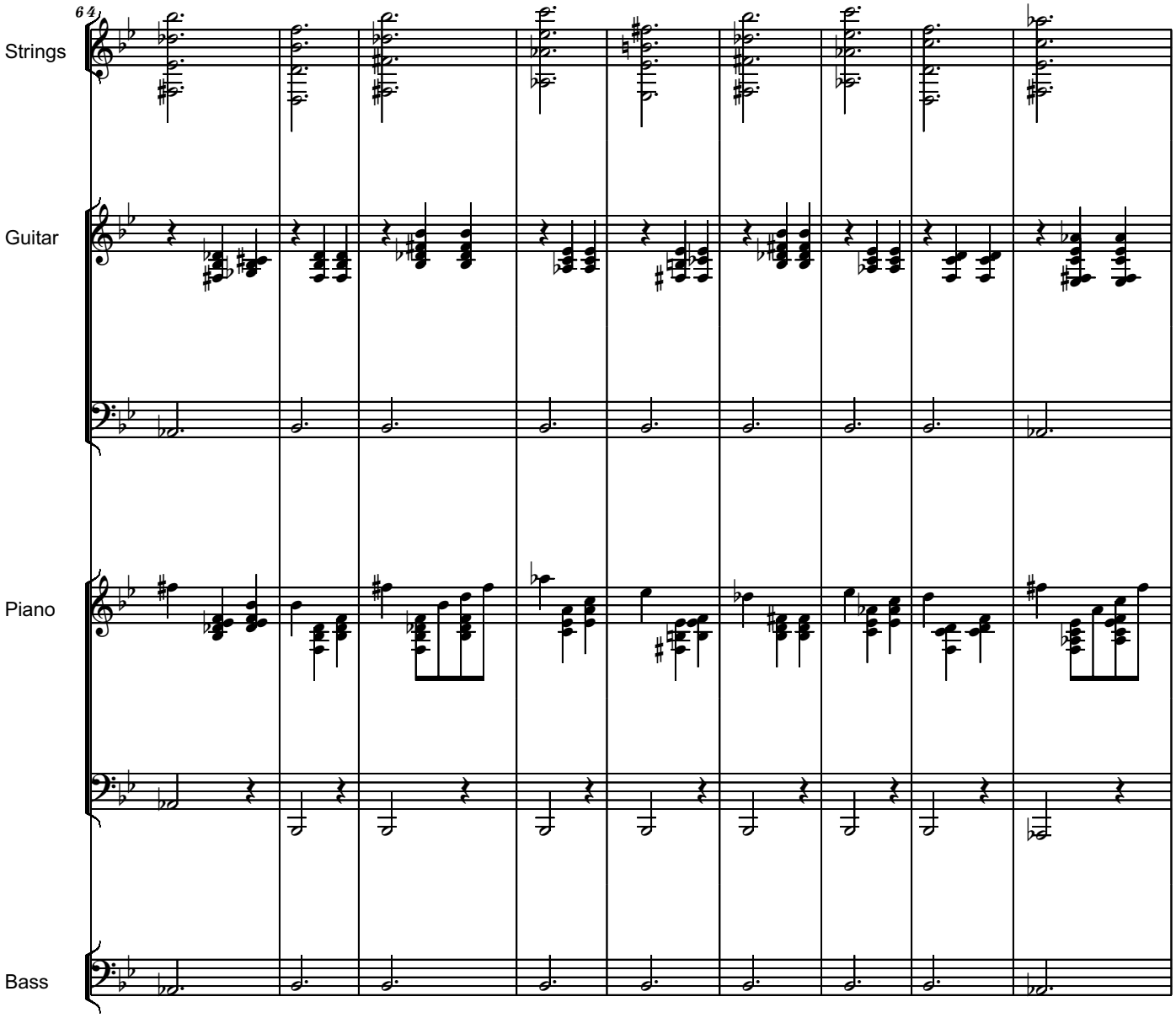

20
Strings
Guitar
Piano
Bass
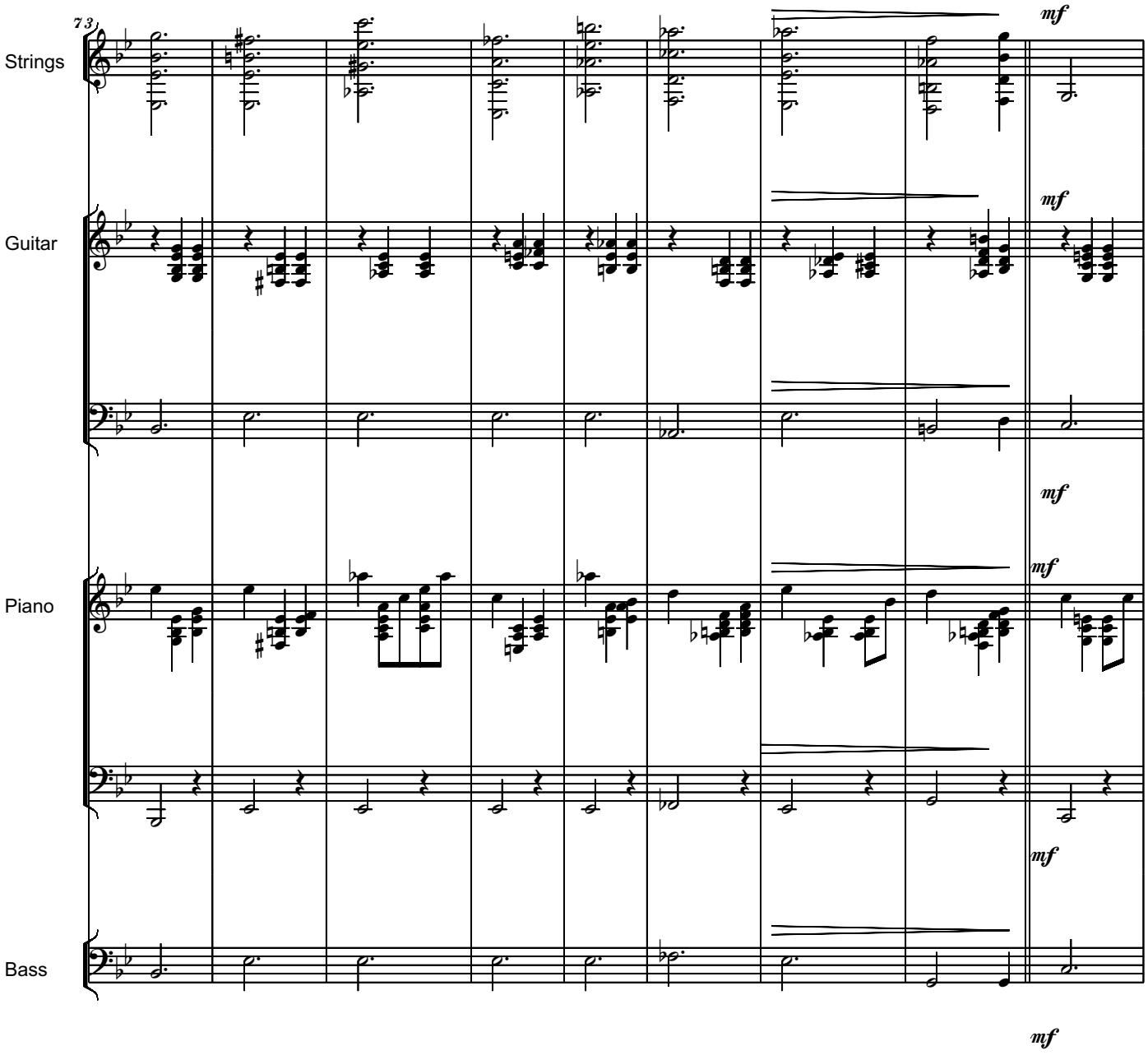

29
Strings
Guitar
Piano
Bass
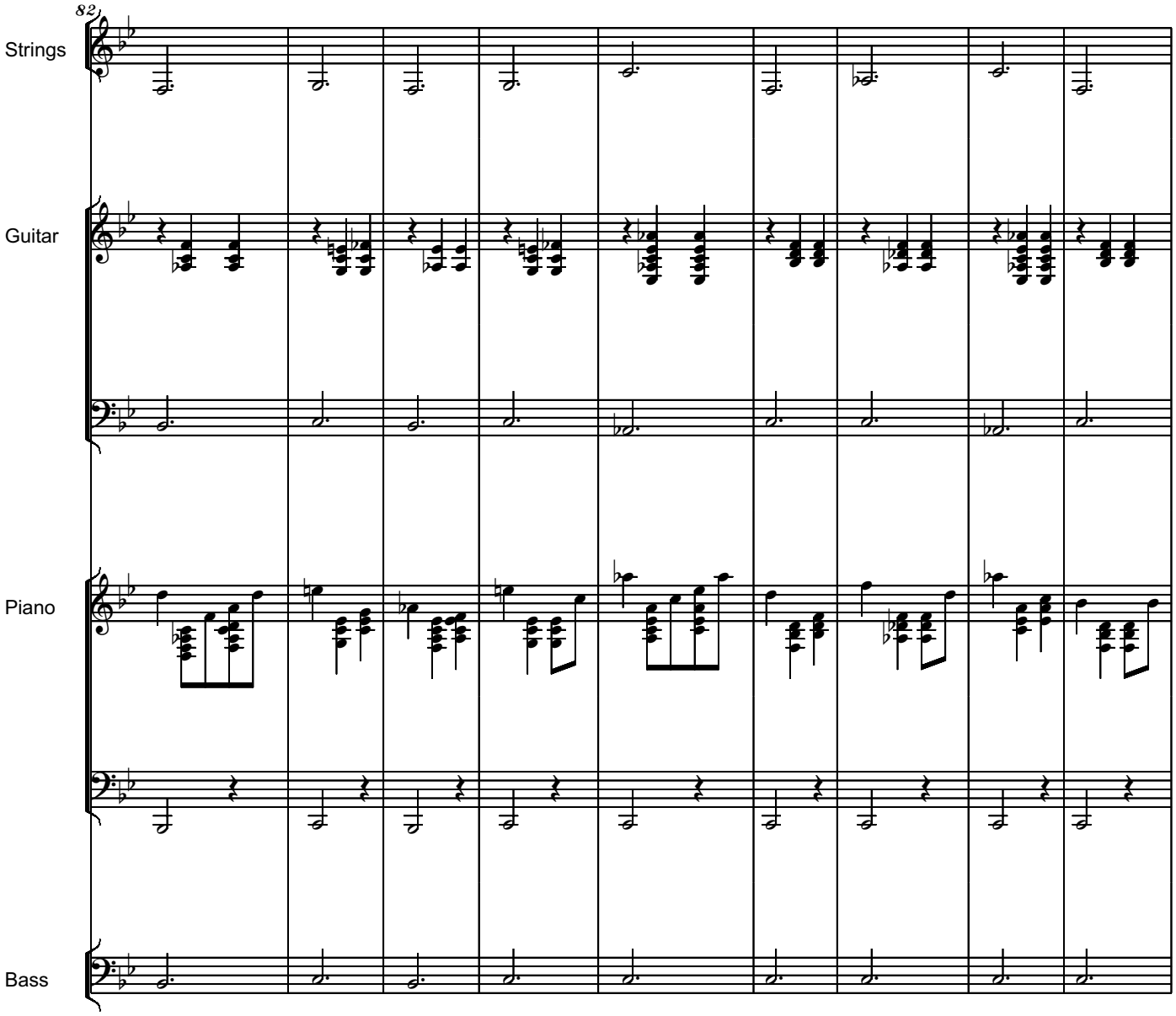

38
Strings
Guitar
Piano
Bass
f
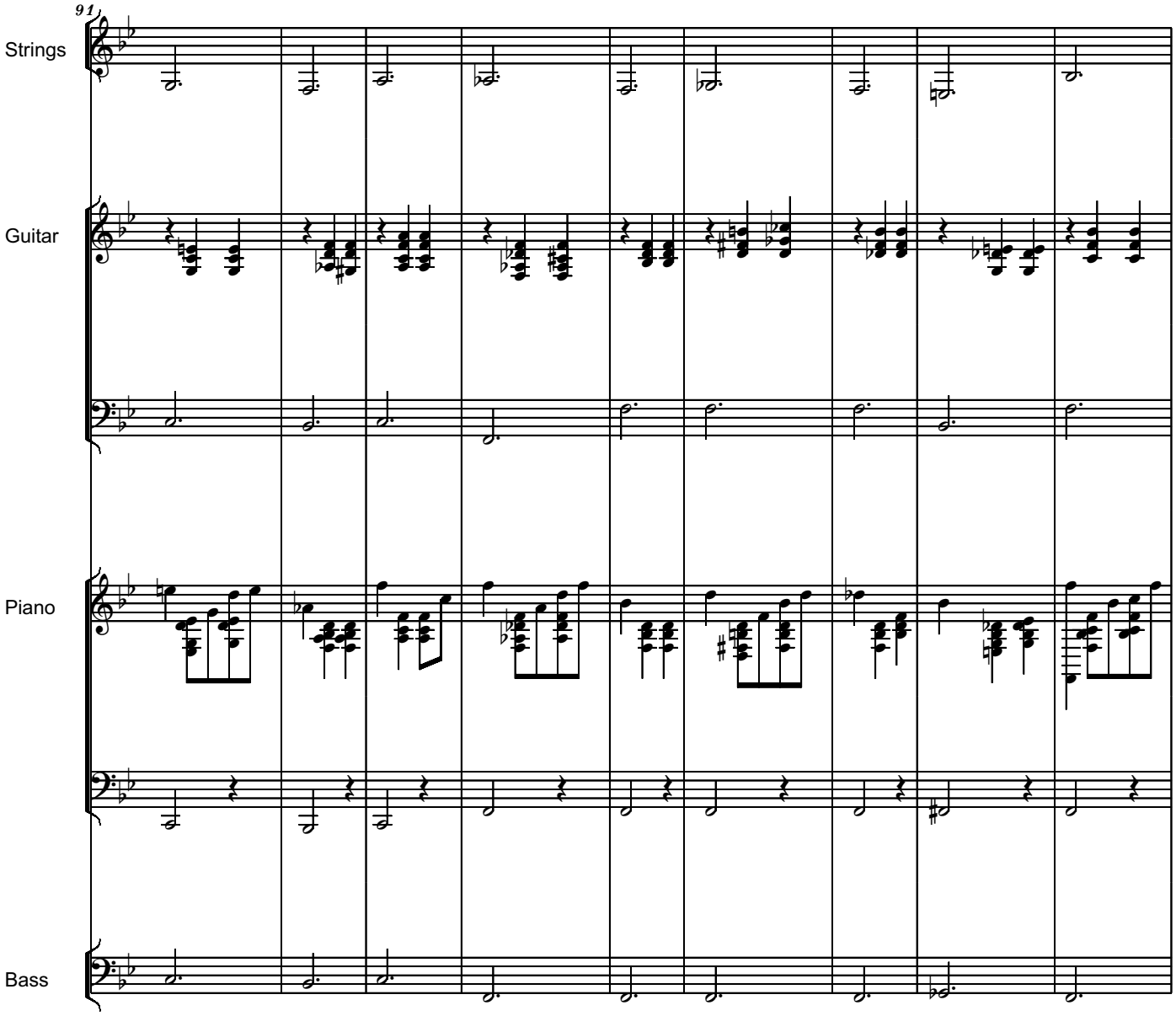

46
Strings
Guitar
Piano
3
Bass
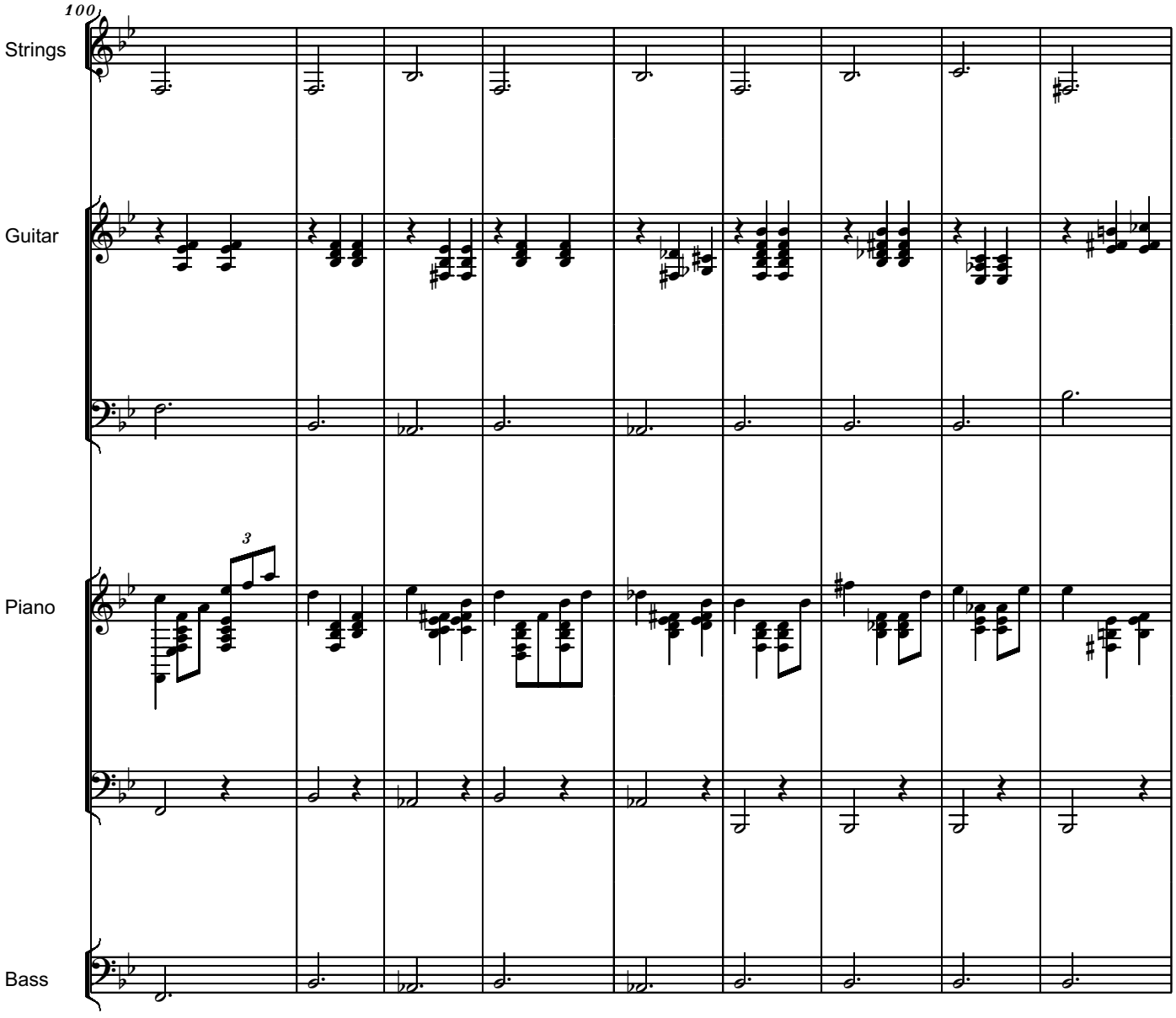

55
Strings
Guitar
Piano
Bass

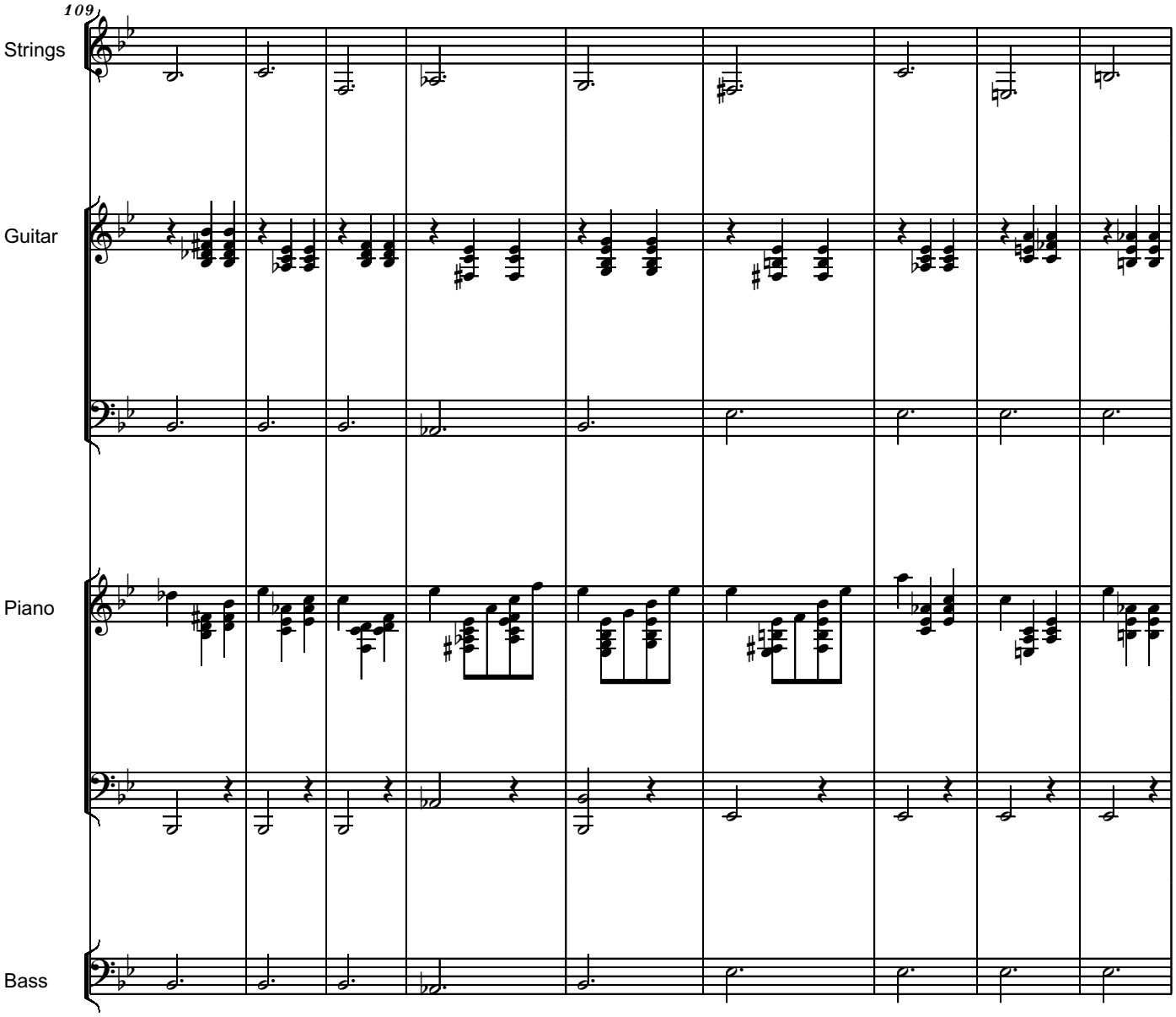

64
Strings
Guitar
Piano
Bass
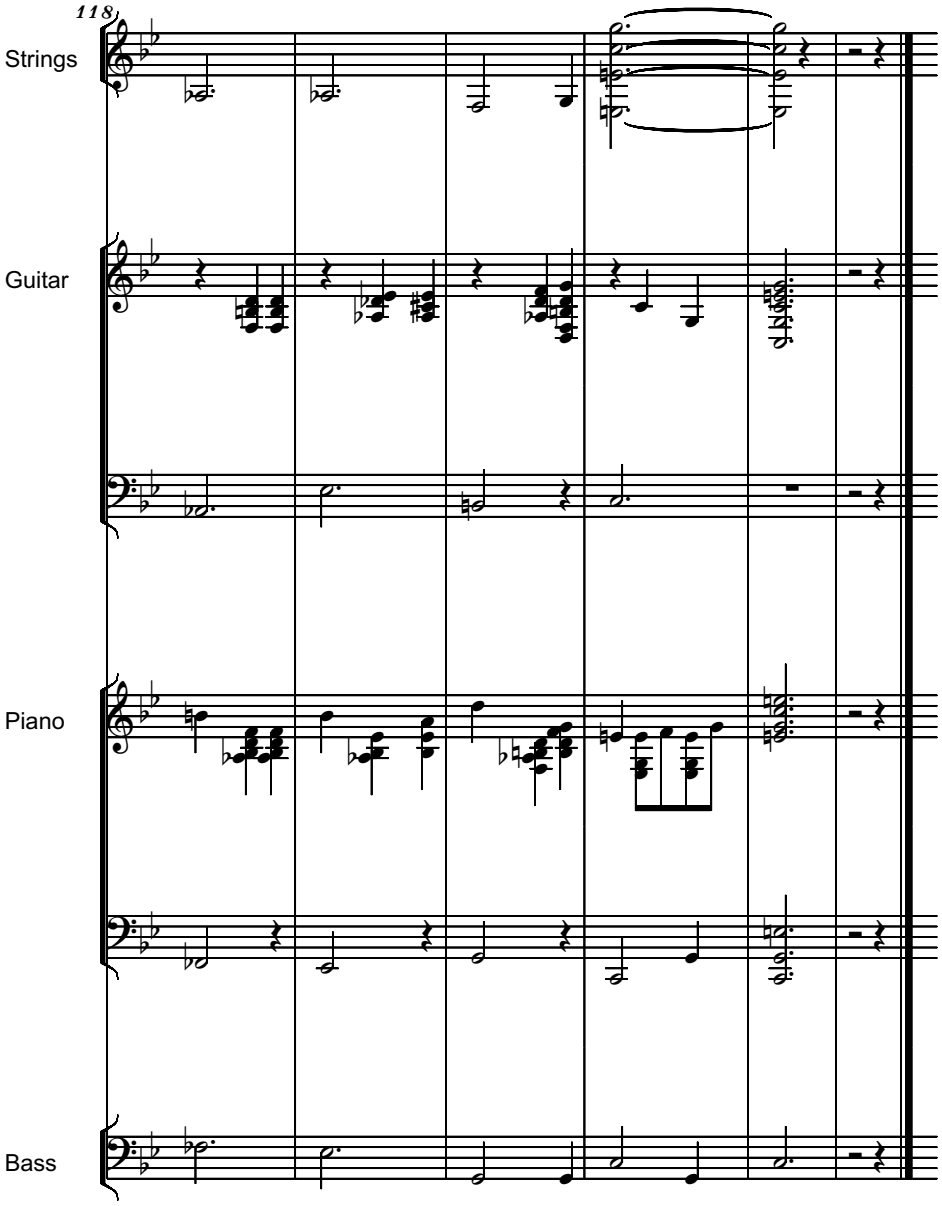

73
Strings
Guitar
Piano
Bass
mf
mf
mf
mf
mf
mf


82
Strings
Guitar
Piano
Bass


91
Strings
Guitar
Piano
Bass


100
Strings
Guitar
Piano
Bass
3
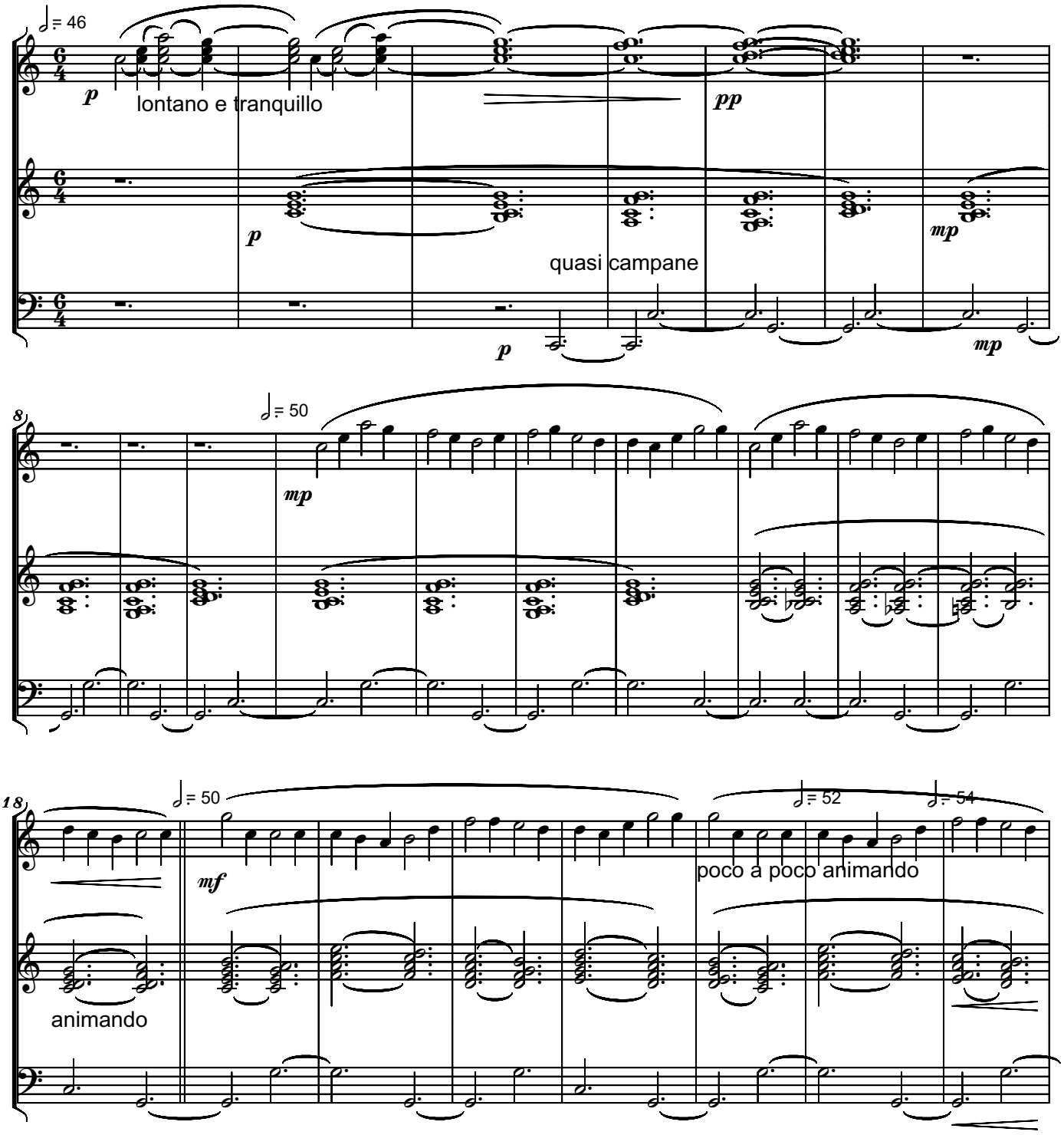

109
Strings
Guitar
Piano
Bass
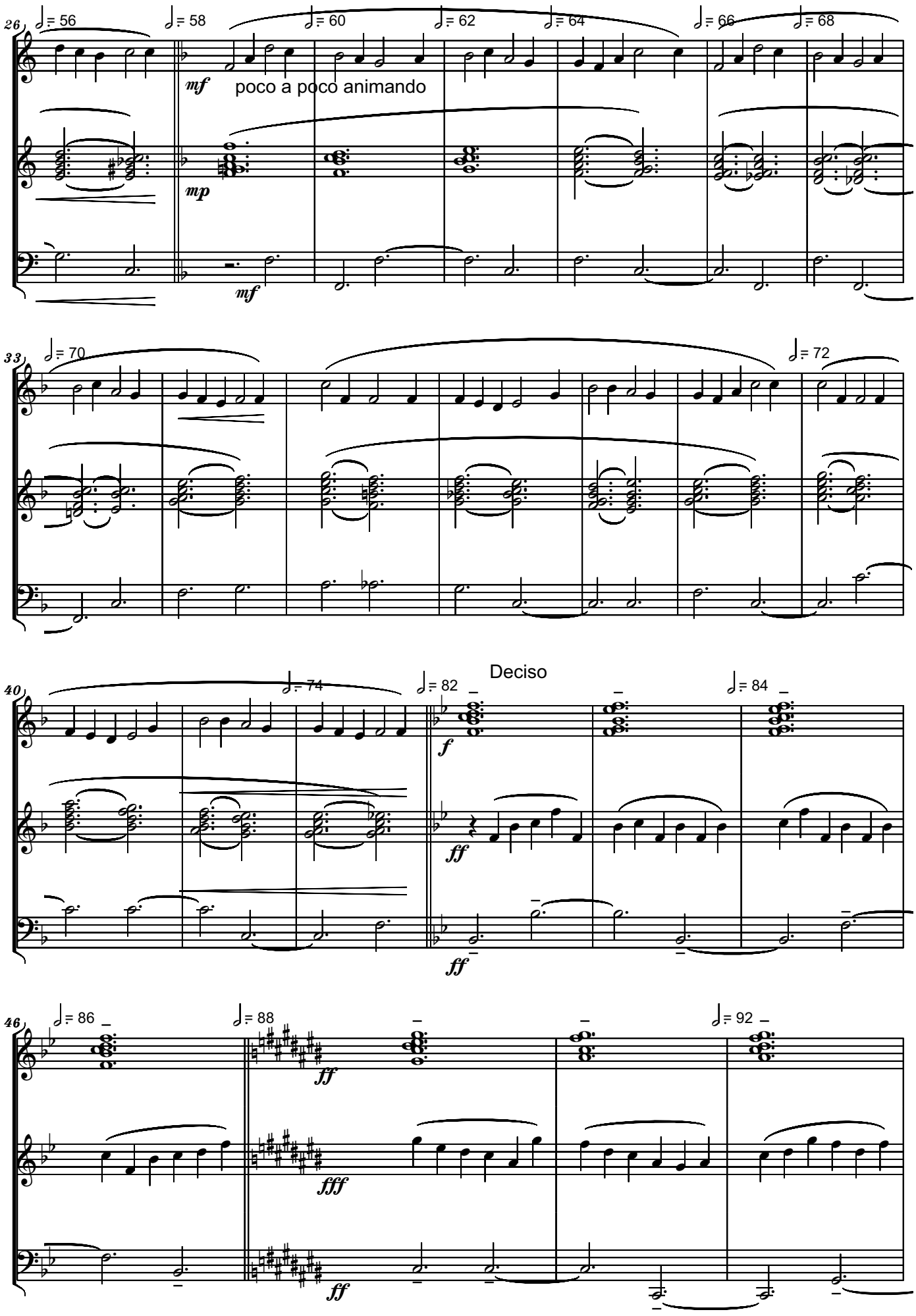


3-VII-2016
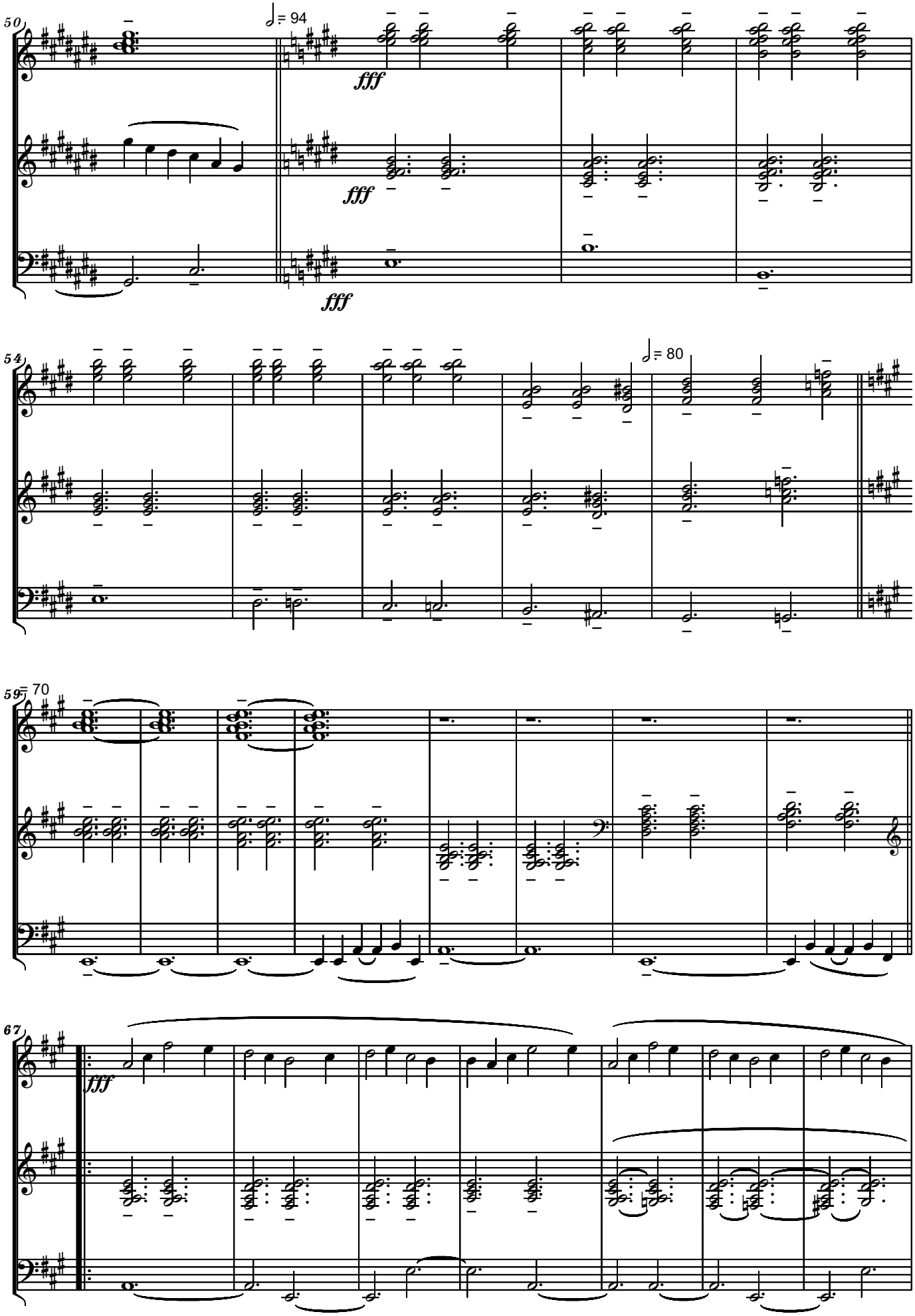
THE ETERNAL UNION
ALBA IULIA, DECEMBER 1, 1918
Variations on "Hora Unirii" / "The Union Hora"
for Organ
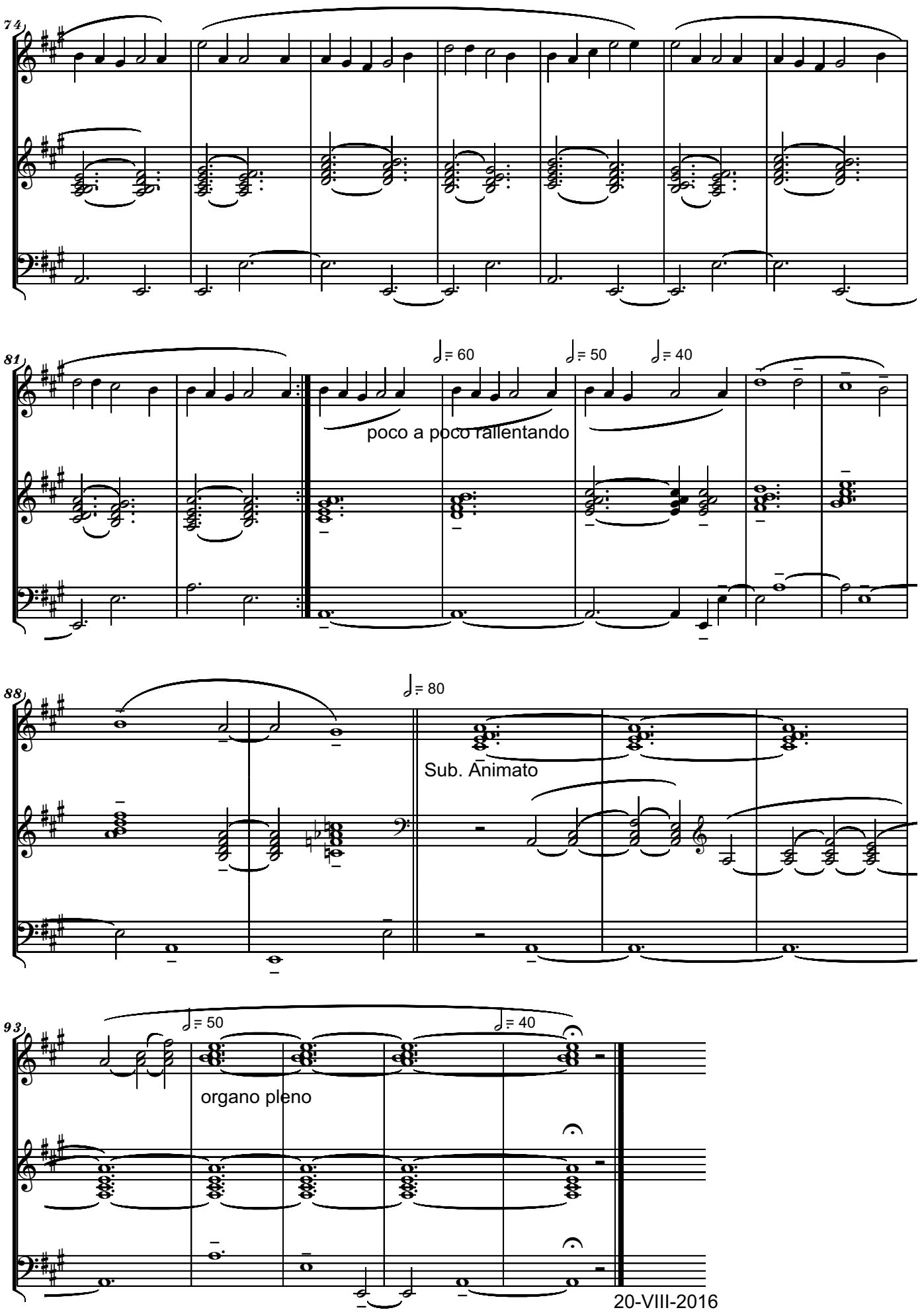
Maestoso **Serban Nichifor**



Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)


26
♩= 56
♩= 58
♩= 60
♩= 62
♩= 64
♩= 66
♩= 68
mf
poco a poco animando
mp
mf
33
♩= 70
♩= 72
40
♩= 74
♩= 82
♩= 84
Deciso
f
ff
ff
46
♩= 86
♩= 88
♩= 92
ff
fff
ff


50
♩= 94
fff
fff
fff
54
♩= 80
59
♩= 70
67
fff


74
81
poco a poco rallentando
88
Sub. Animato
93
organo pleno
20-VIII-2016

SERBAN NICHIFOR

(2016)

KYRA KYRALINA

- Ballet Computer Music -

1.) Sirtaki - *page 2*
2.) Kira's Theme – *page 9*
3.) Lautareasca - *page 18*
4) The Port of Braila - *page 21*
5.) Infinite Waltz – *page 28*
6.) Stavro - *page 39*
7.) Alla Turca - *page 68*
8.) Infinite Dance - *page 74*
9.) Sirtaki - *page 109*

Dedicated to Liliana Mihaela Moga

Recording:
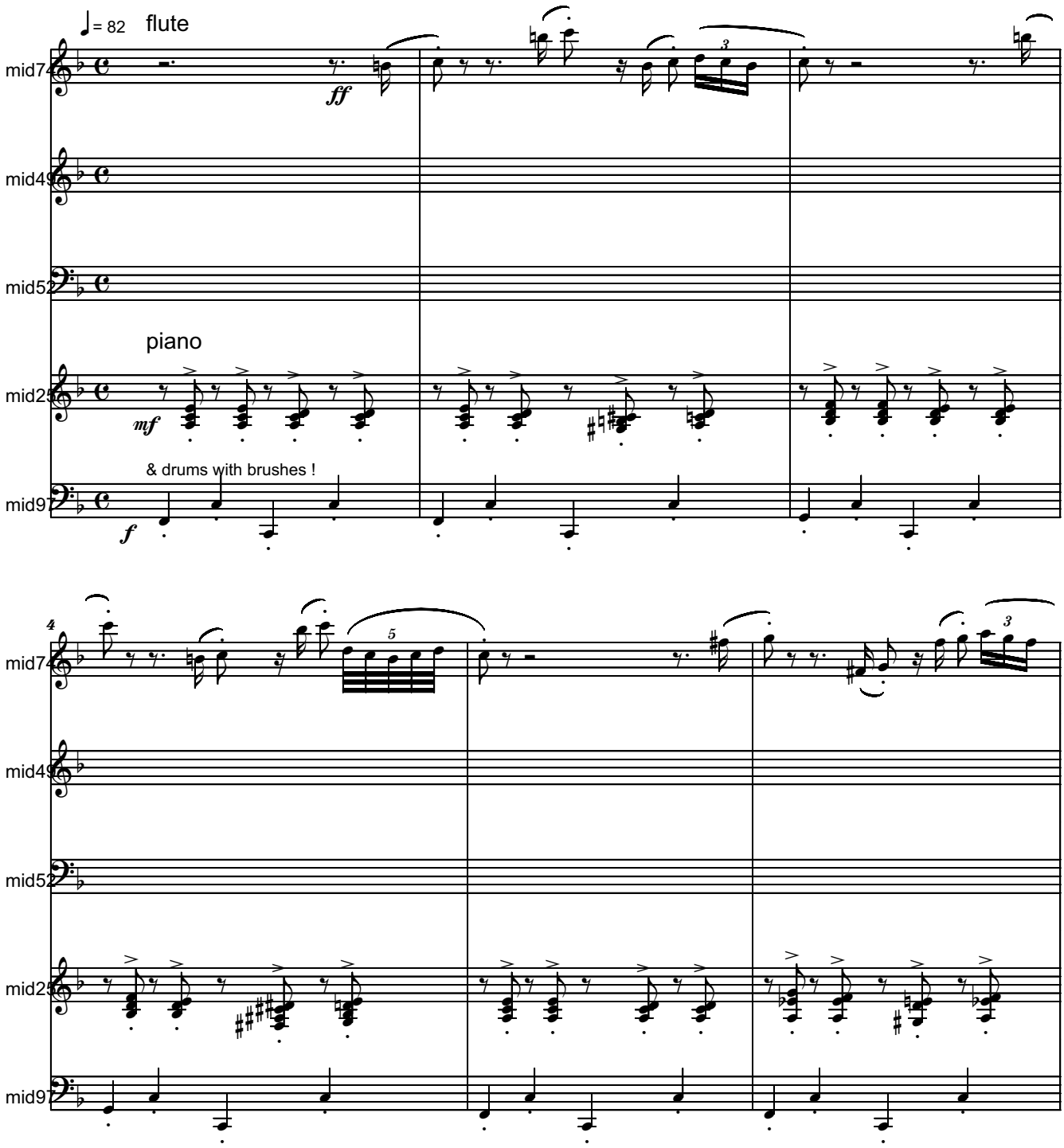
Duration: cca 26'33"

Copyright © 2016 by Serban Nichifor (SABAM and UCMR-ADA)
IPI Name No 46376567 ; IPI Base No I-000391194-0
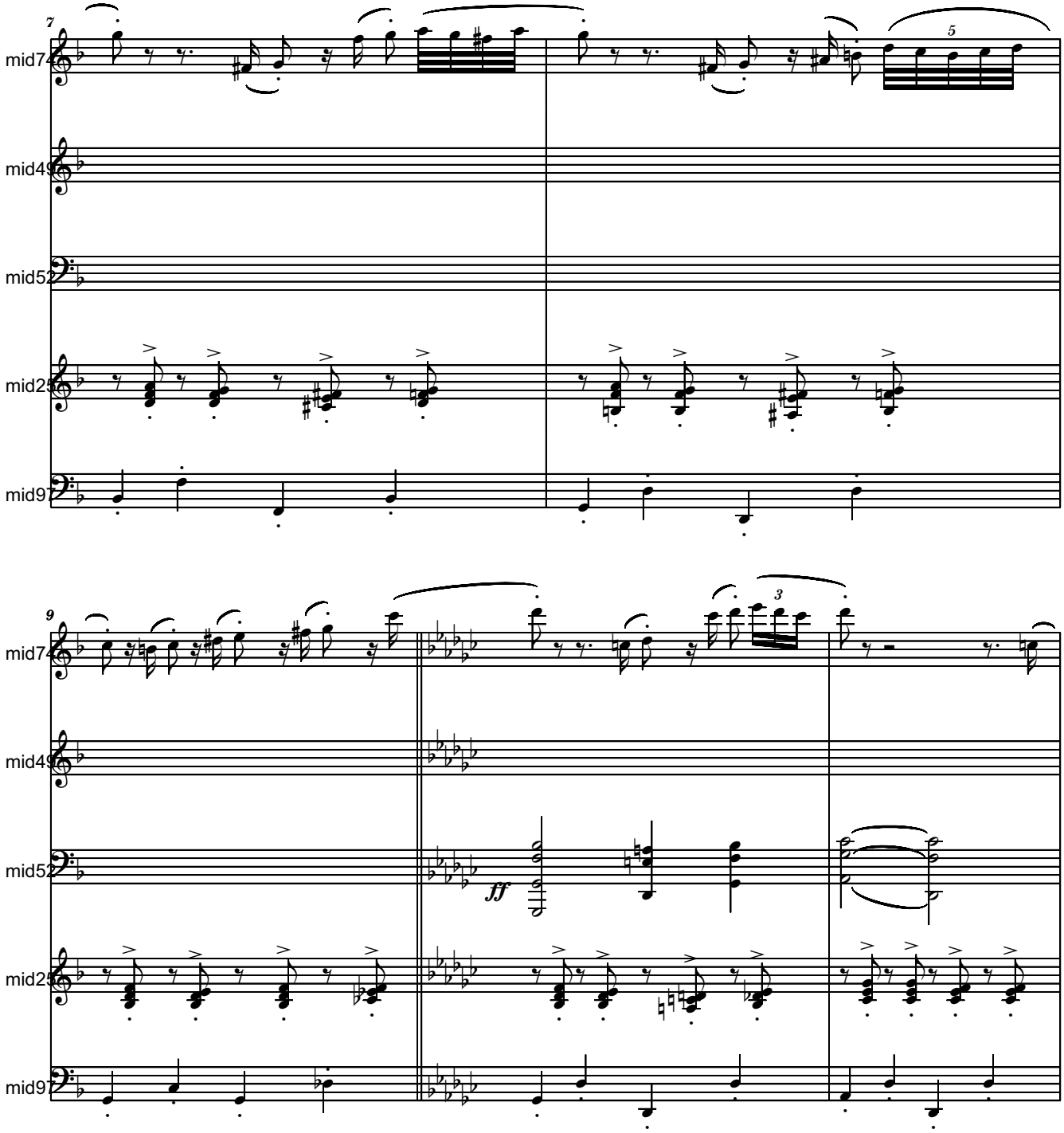
1.) Sirtaki
(flute & piano)
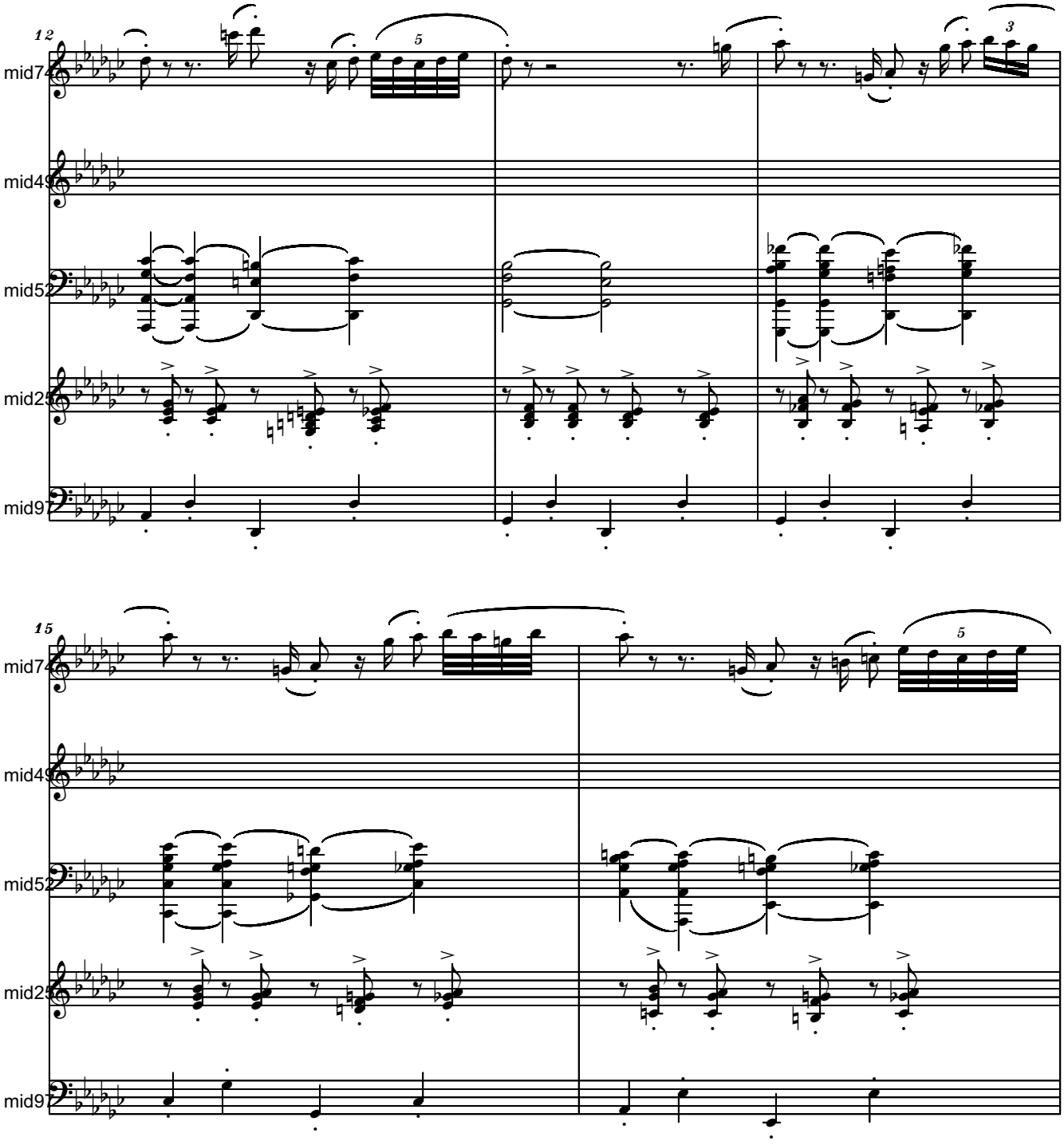
Ritmico
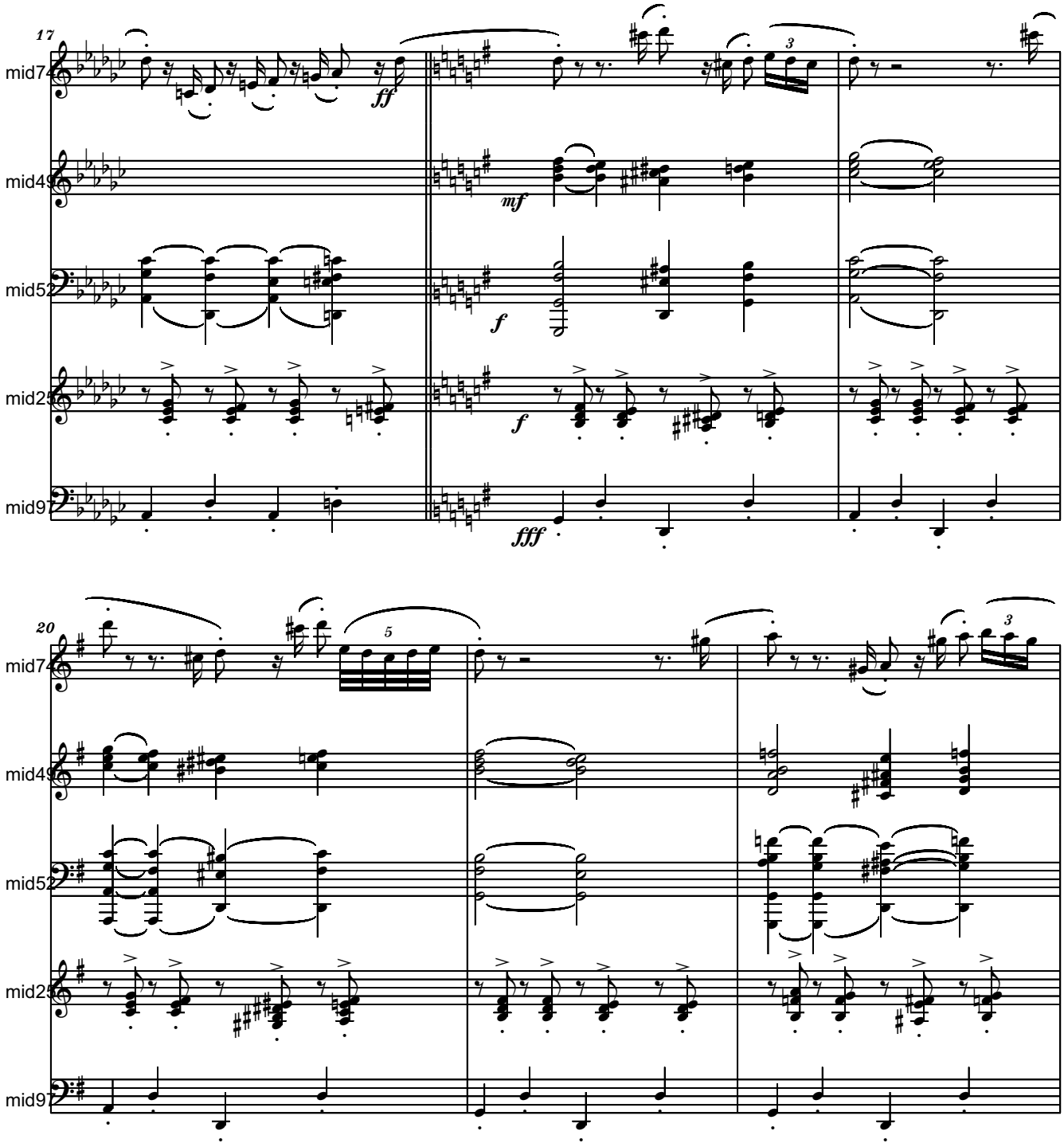
Serban Nichifor
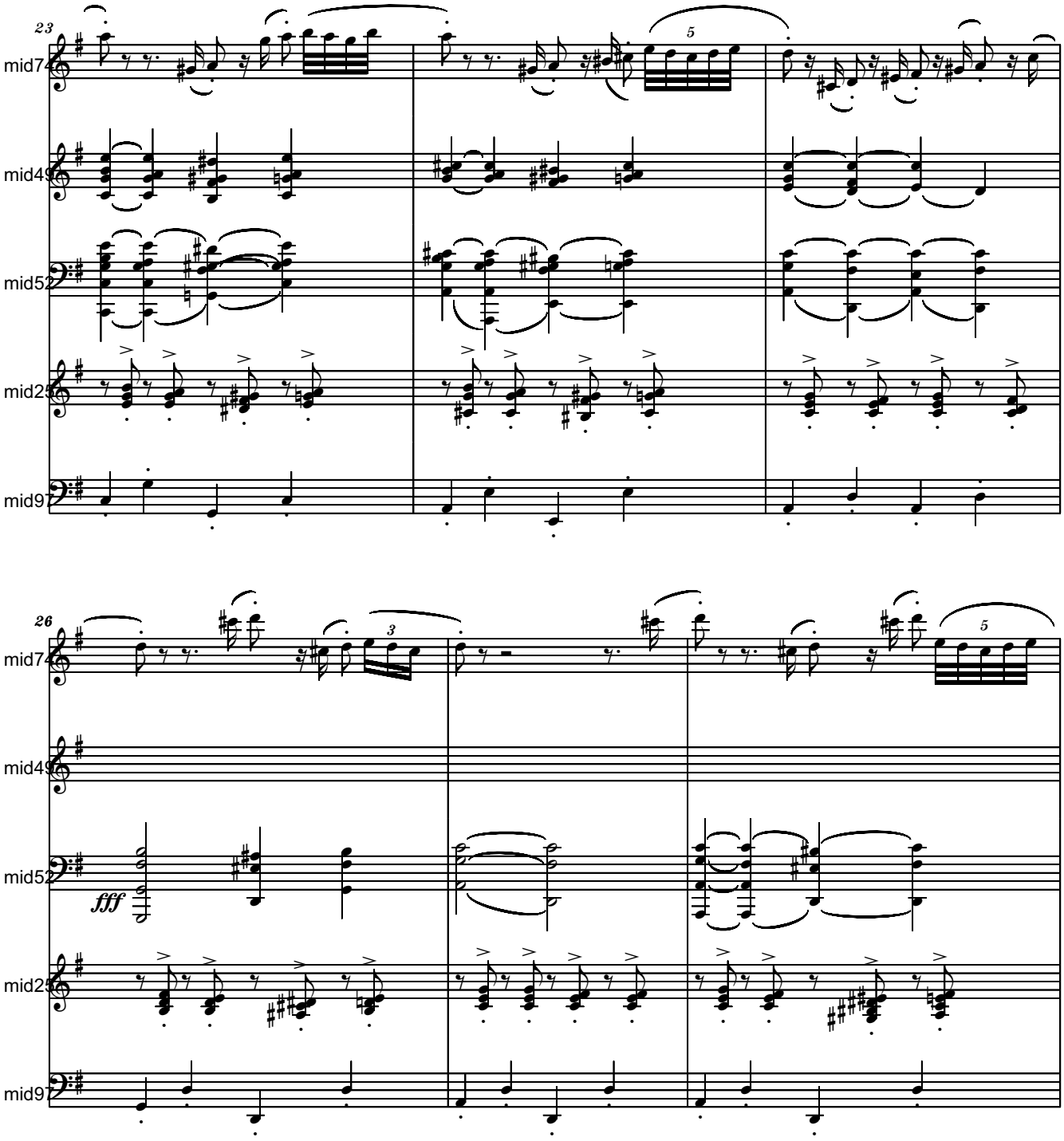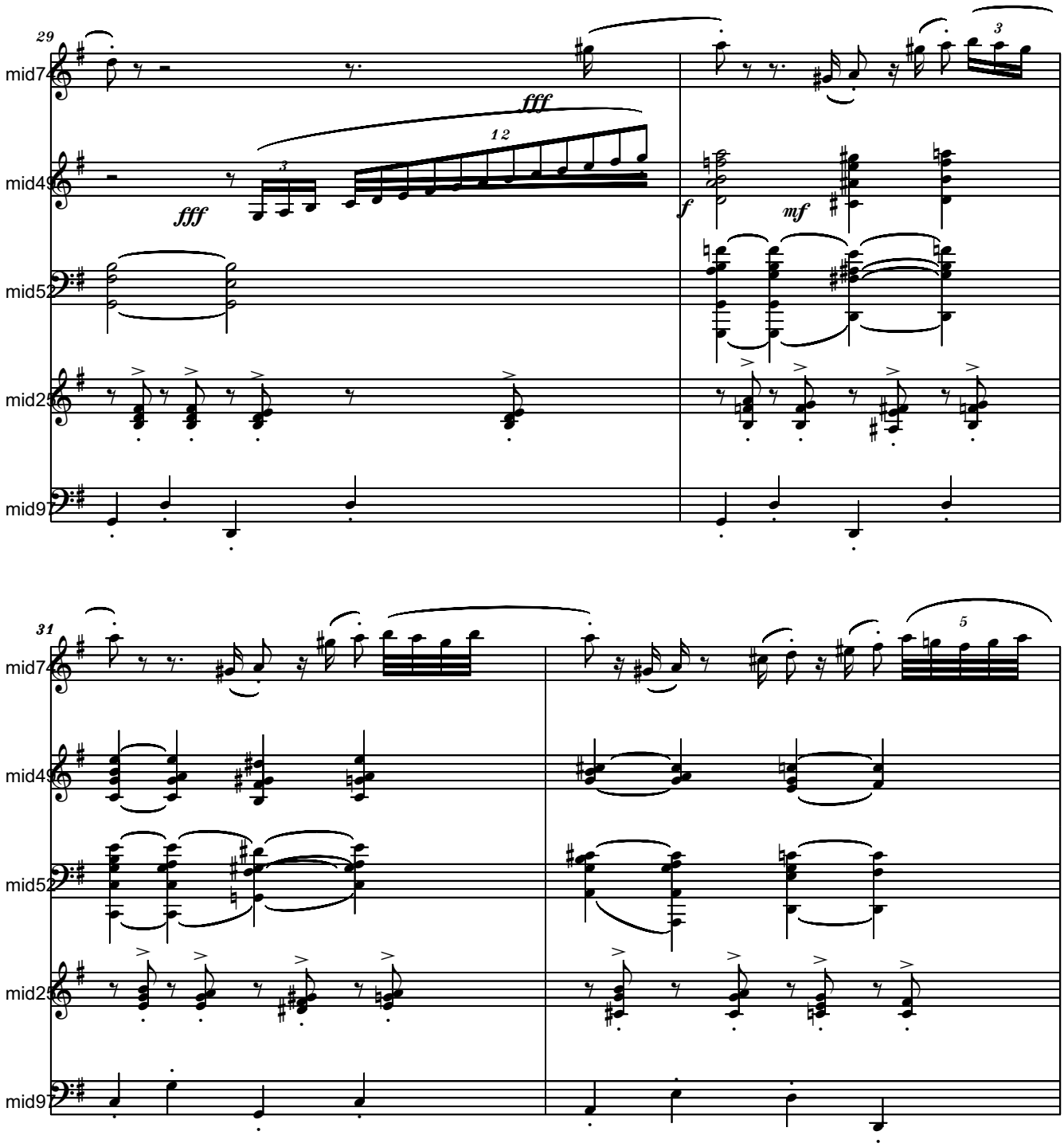


Copyright © 2016 by Serban Nichifor (SABAM and UCMR-ADA)
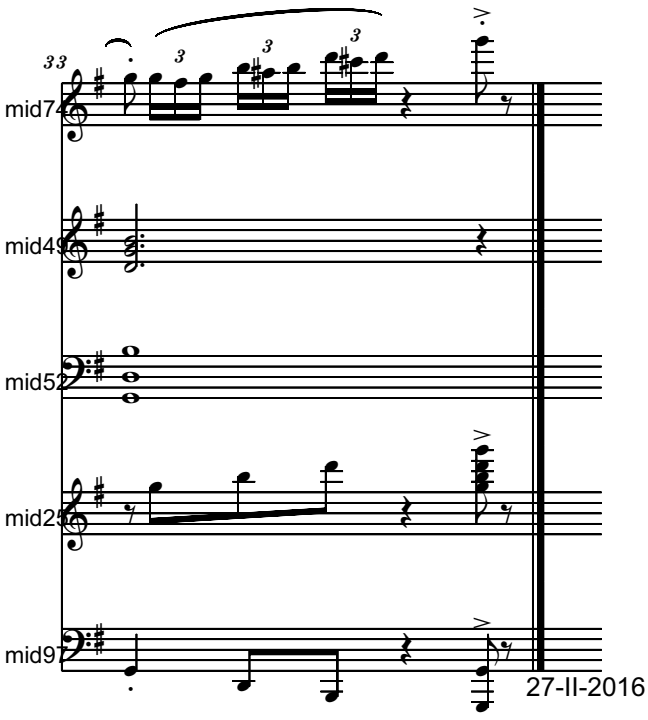

7
mid74
mid49
mid52
mid25
mid97
5
9
mid74
mid49
mid52
mid25
mid97
3
ff


12
mid74
mid49
mid52
mid25
mid97
15
mid74
mid49
mid52
mid25
mid97


17
mid74
mid49
mid52
mid25
mid97
ff
mf
f
f
fff
20
mid74
mid49
mid52
mid25
mid97


23
mid74
mid49
mid52
mid25
mid97
5
26
mid74
mid49
mid52
mid25
mid97
3
fff
5
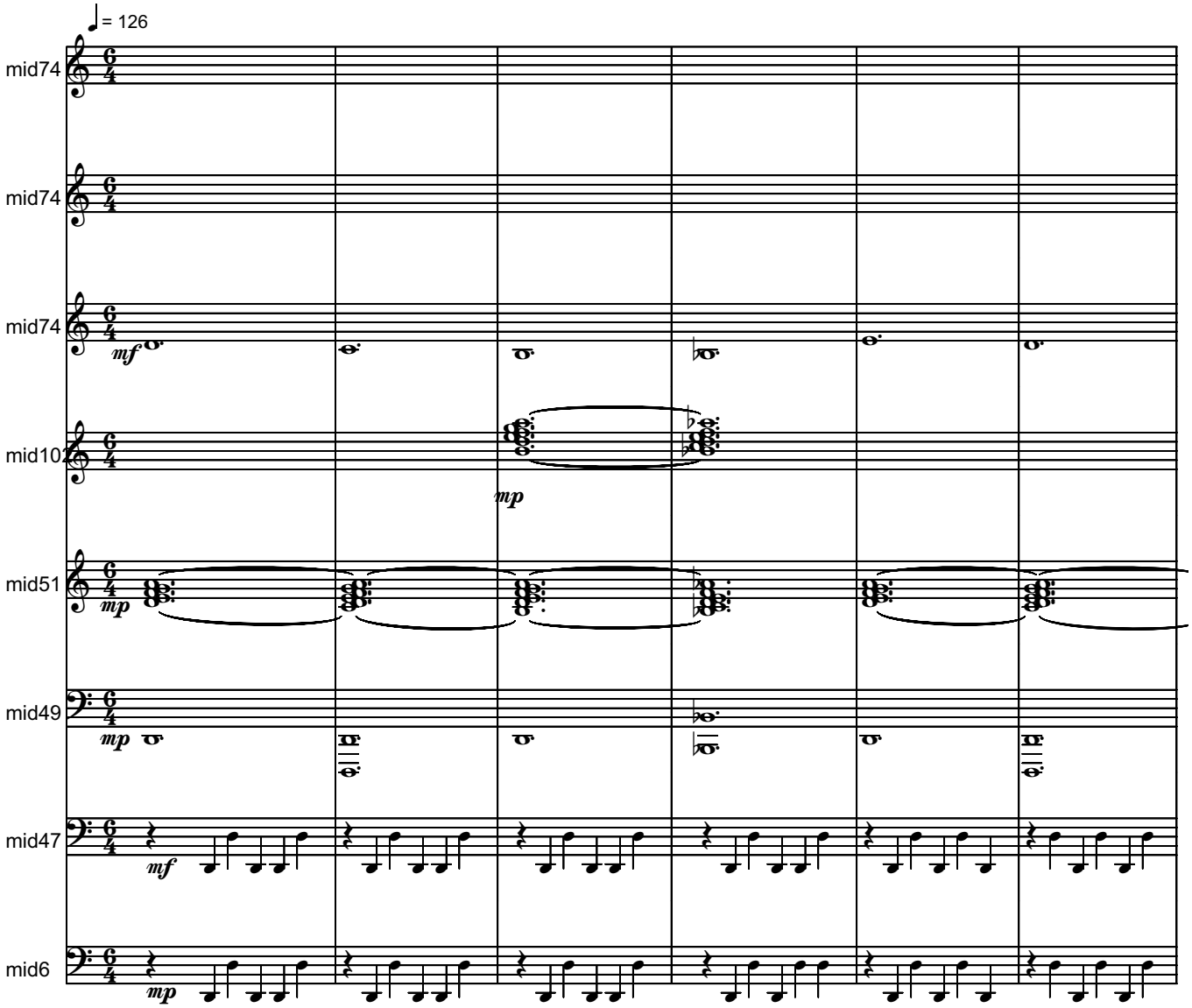

29
mid74
mid49
mid52
mid25
mid97
fff
fff
f
mf
31
mid74
mid49
mid52
mid25
mid97


mid74
mid49
mid52
mid25
mid97
27-II-2016
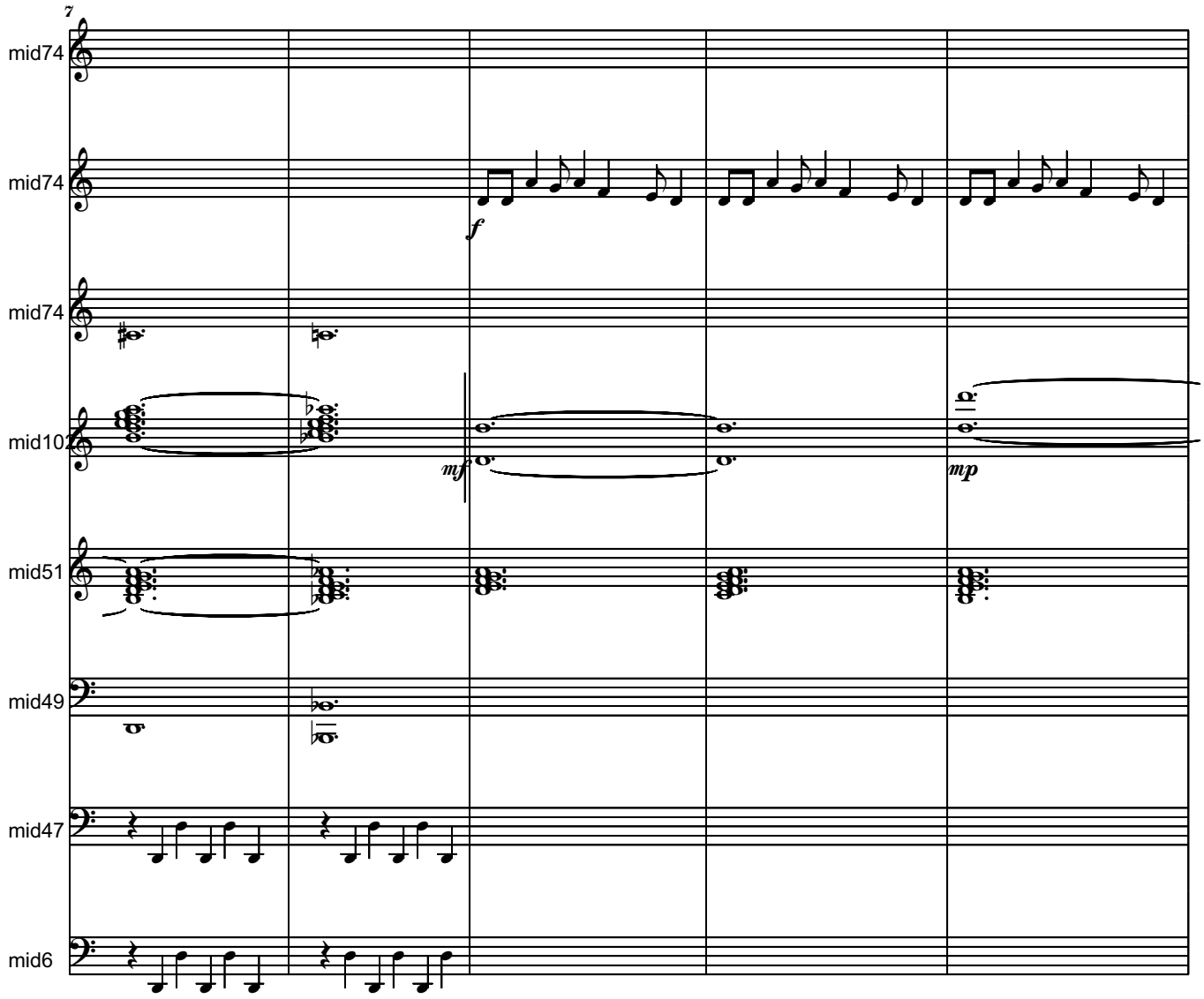
2.) Kyra's Theme

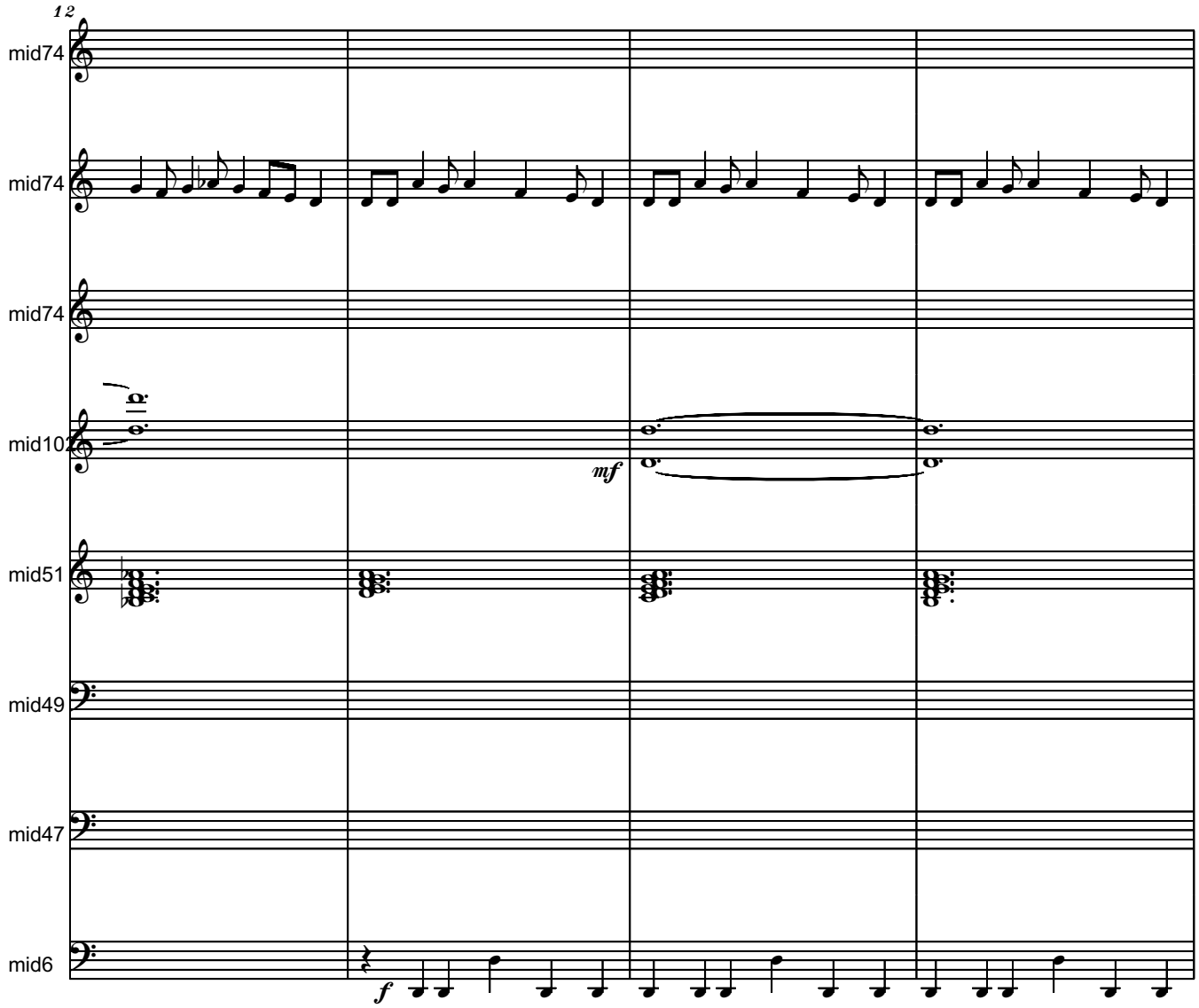
Serban Nichifor
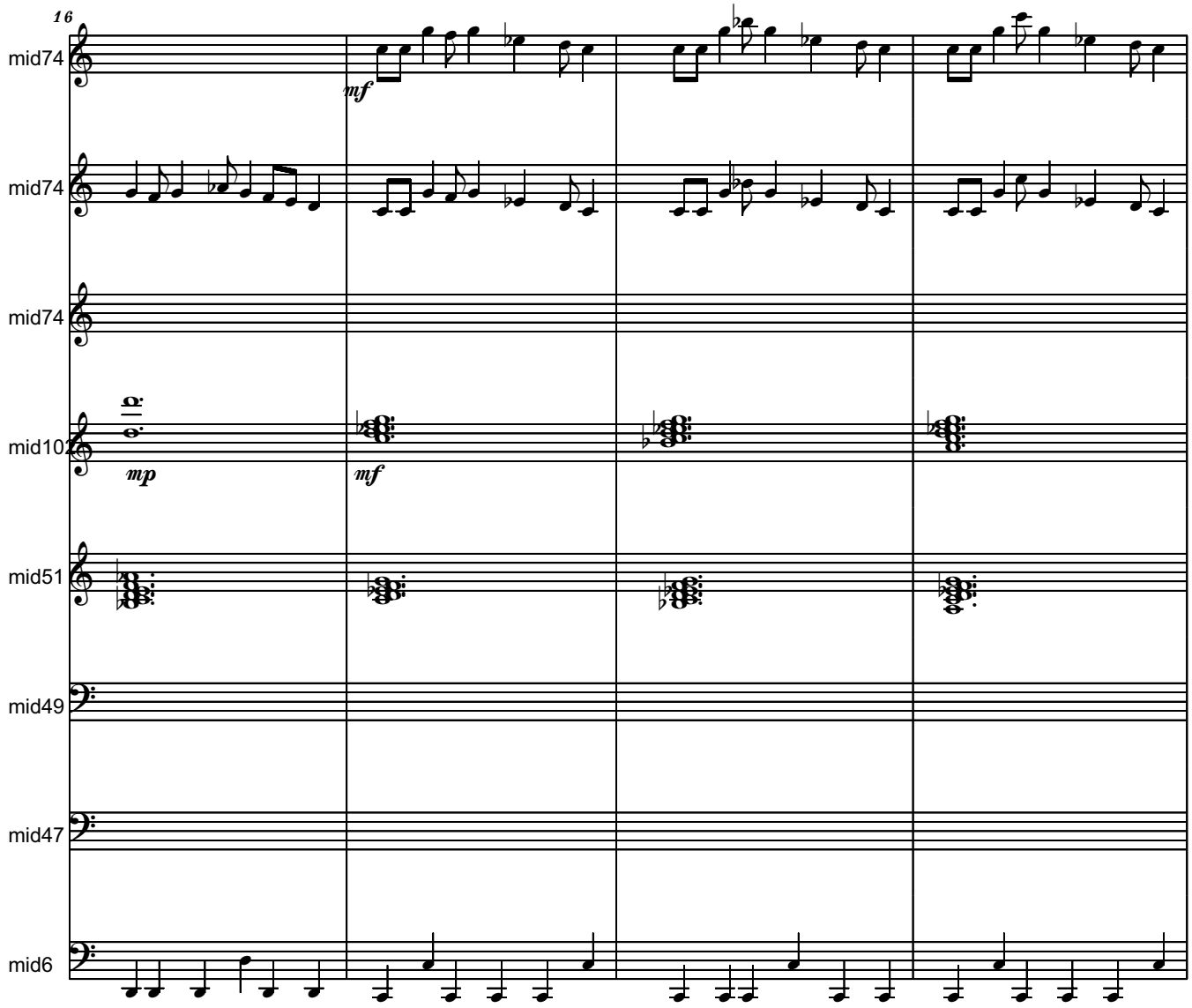
Doloroso
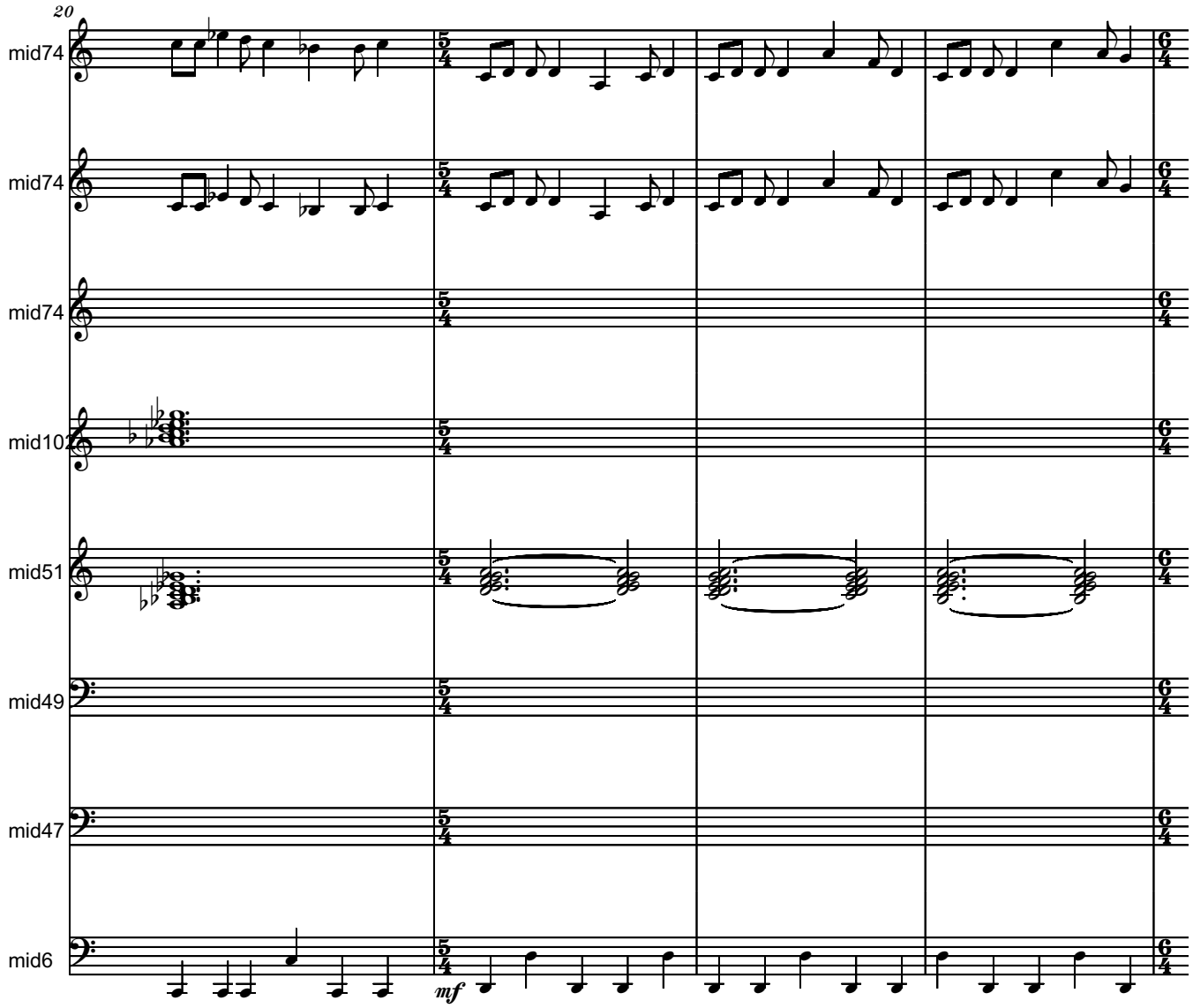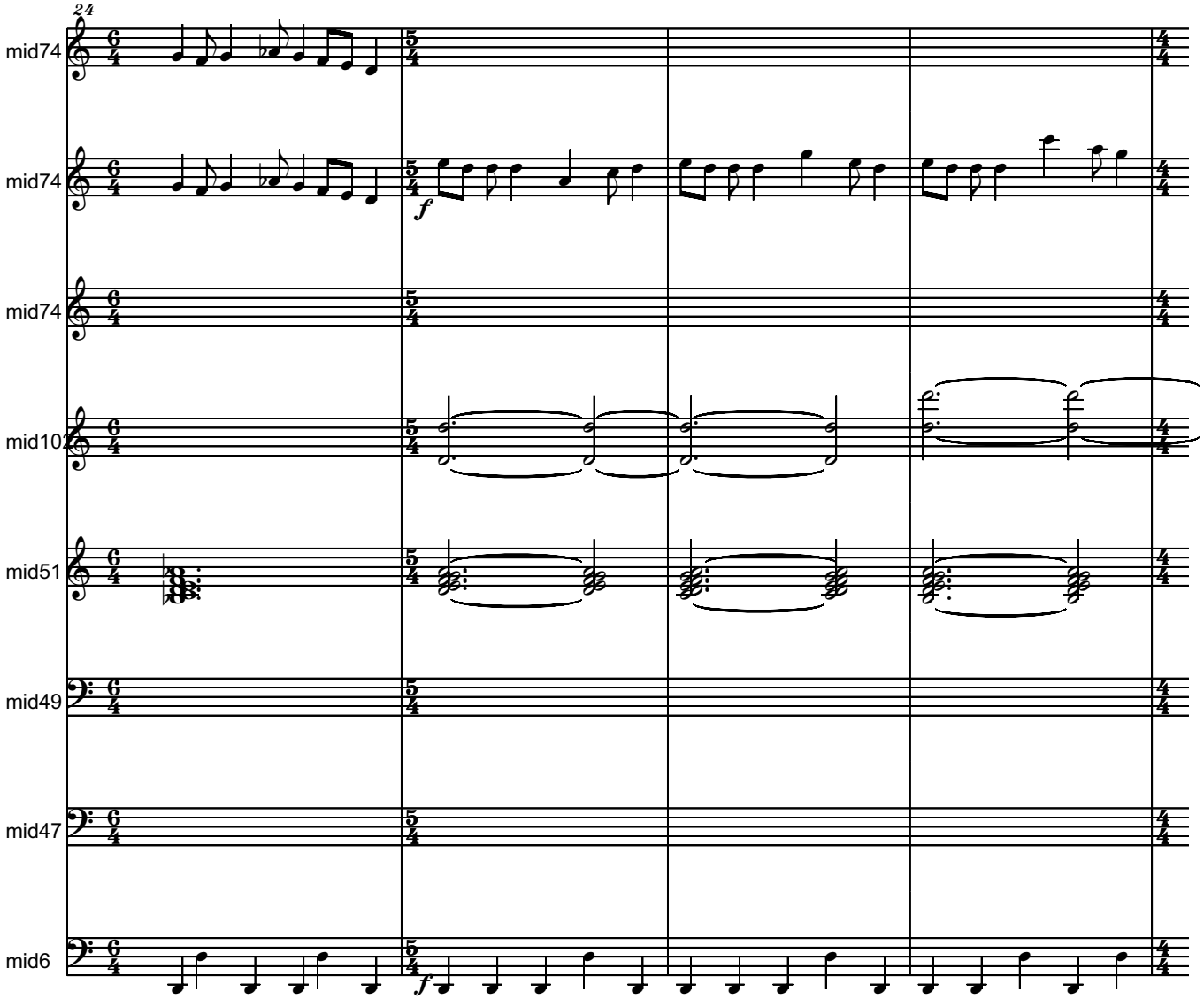


Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)
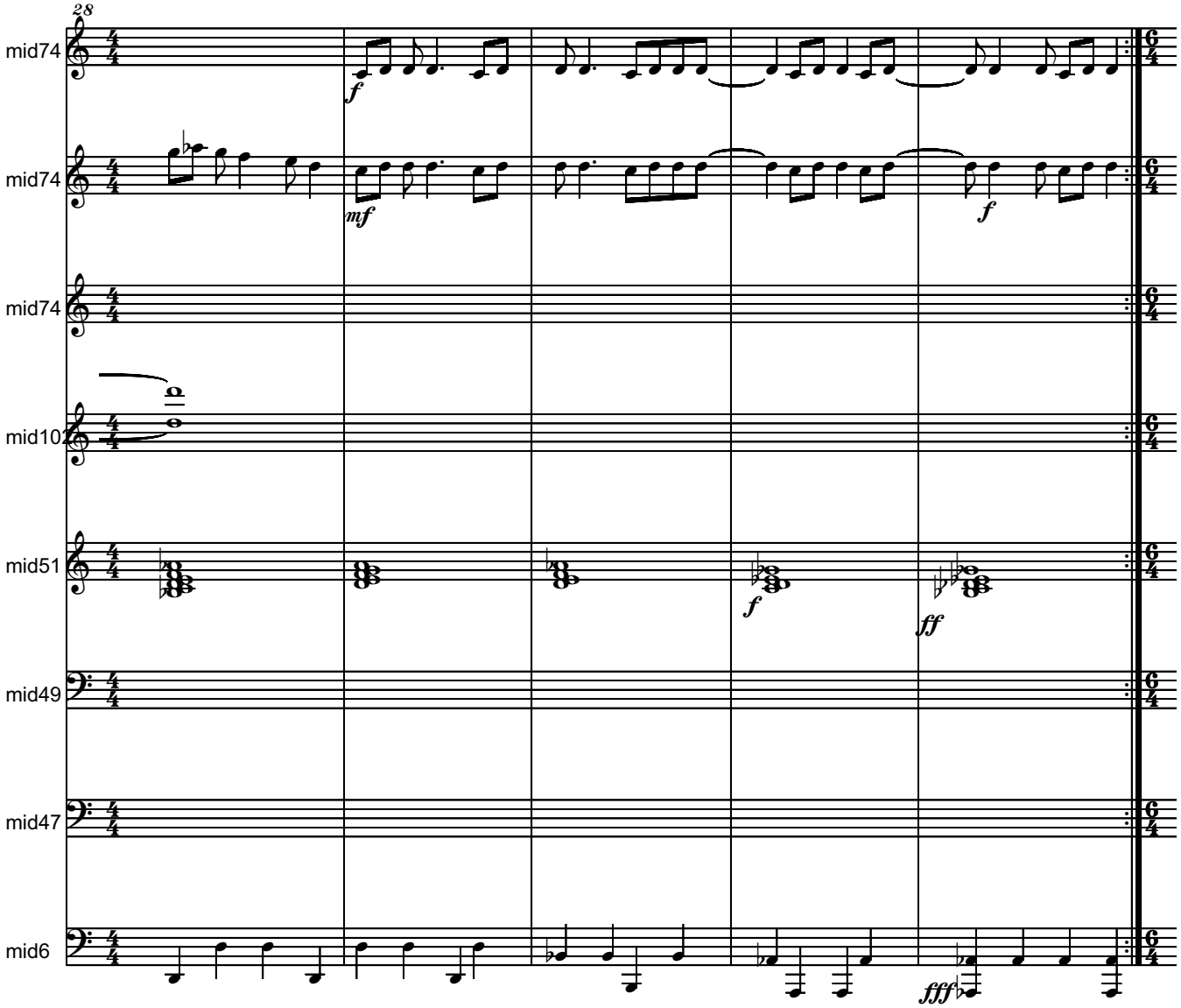

7
mid74
mid74
mid74
mid102
mid51
mid49
mid47
mid6
f
mf
mp
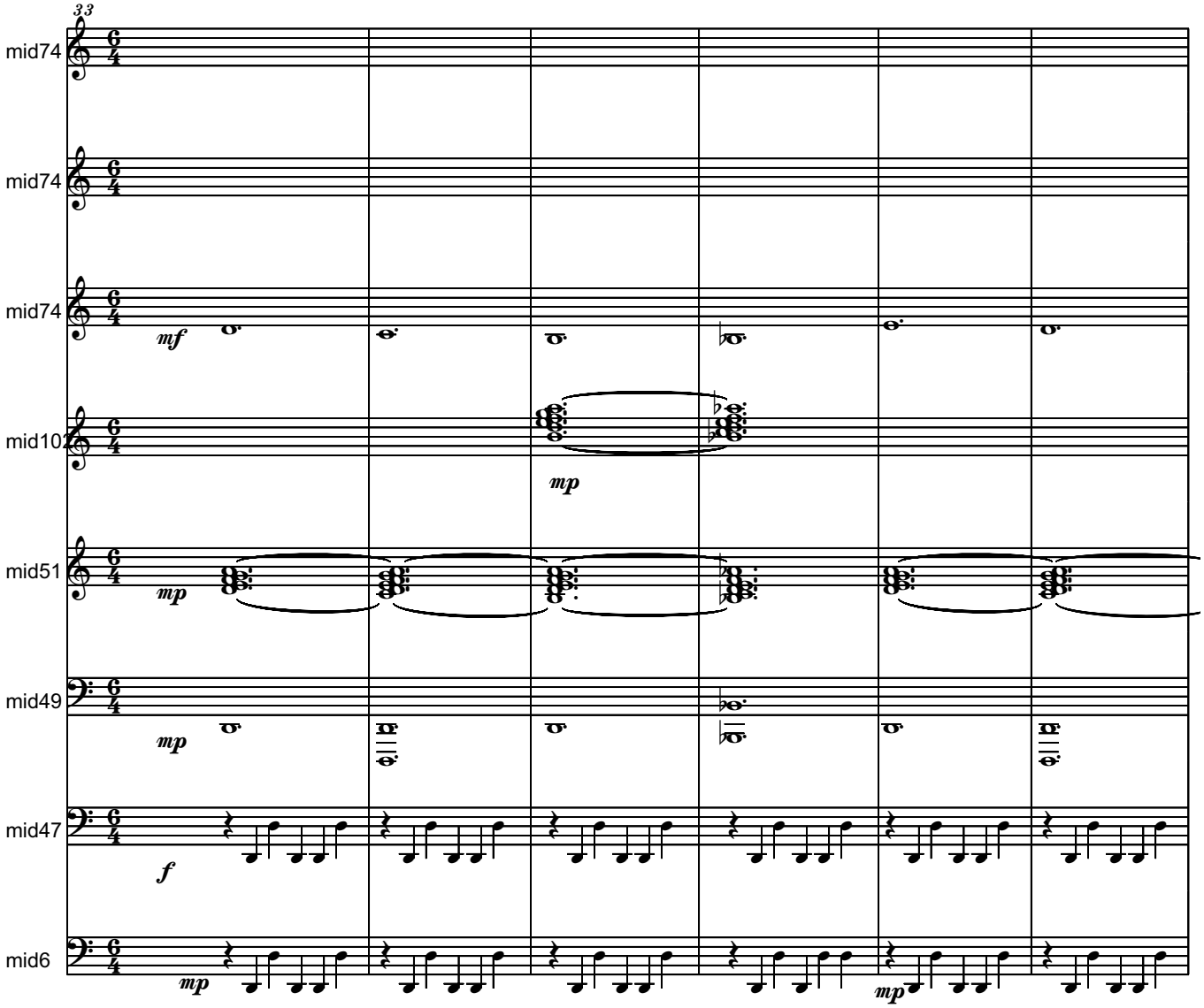

12
mid74
mid74
mid74
mid102
mf
mid51
mid49
mid47
mid6
f
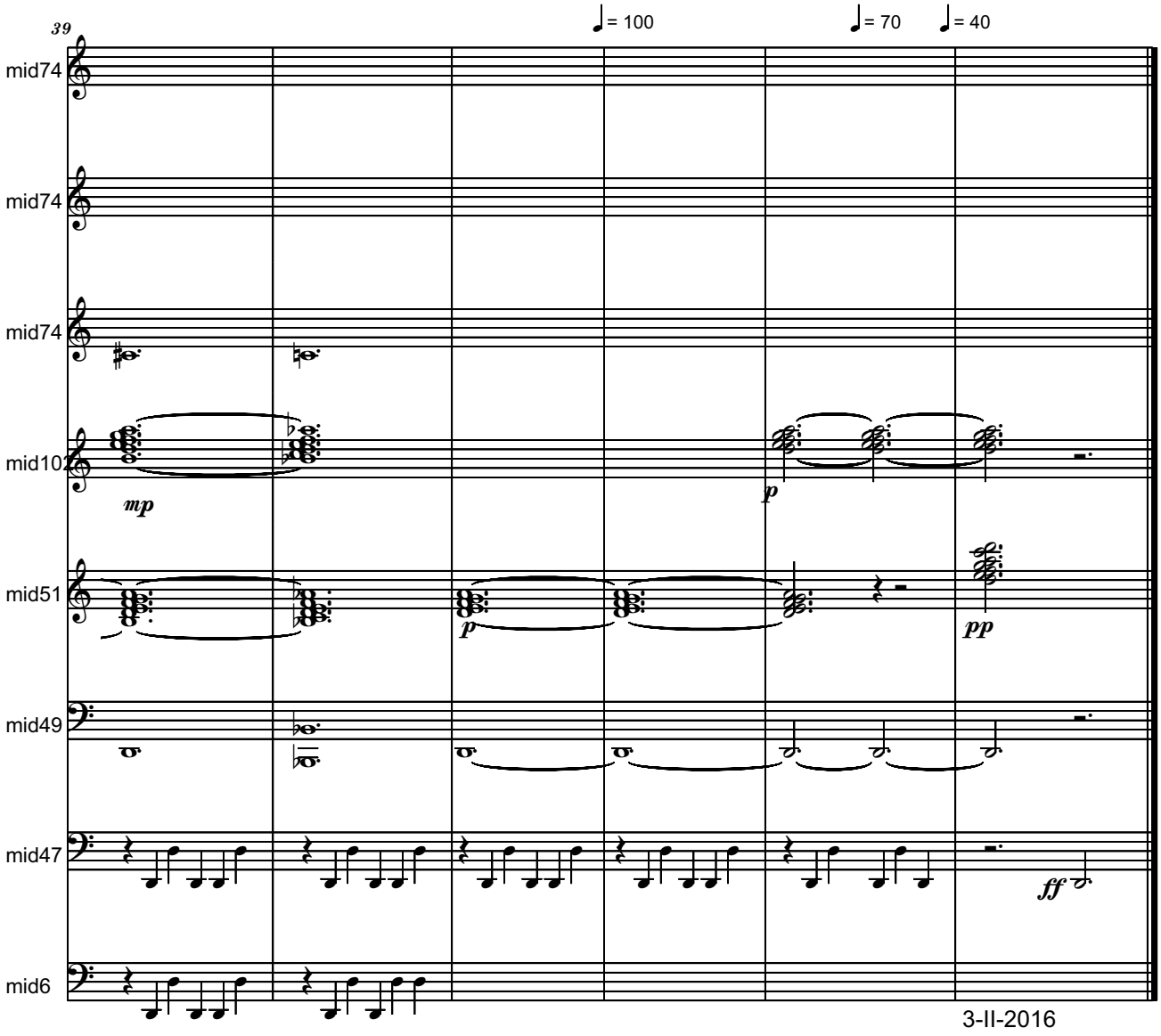

16
mid74
mid74
mid74
mid102
mid51
mid49
mid47
mid6
mf
mp
mf


20
mid74
mid74
mid74
mid102
mid51
mid49
mid47
mid6
mf


24
mid74
mid74
mid74
mid102
mid51
mid49
mid47
mid6
f
f


28
mid74
mid74
mid74
mid102
mid51
mid49
mid47
mid6
f
mf
f
f
ff
fff
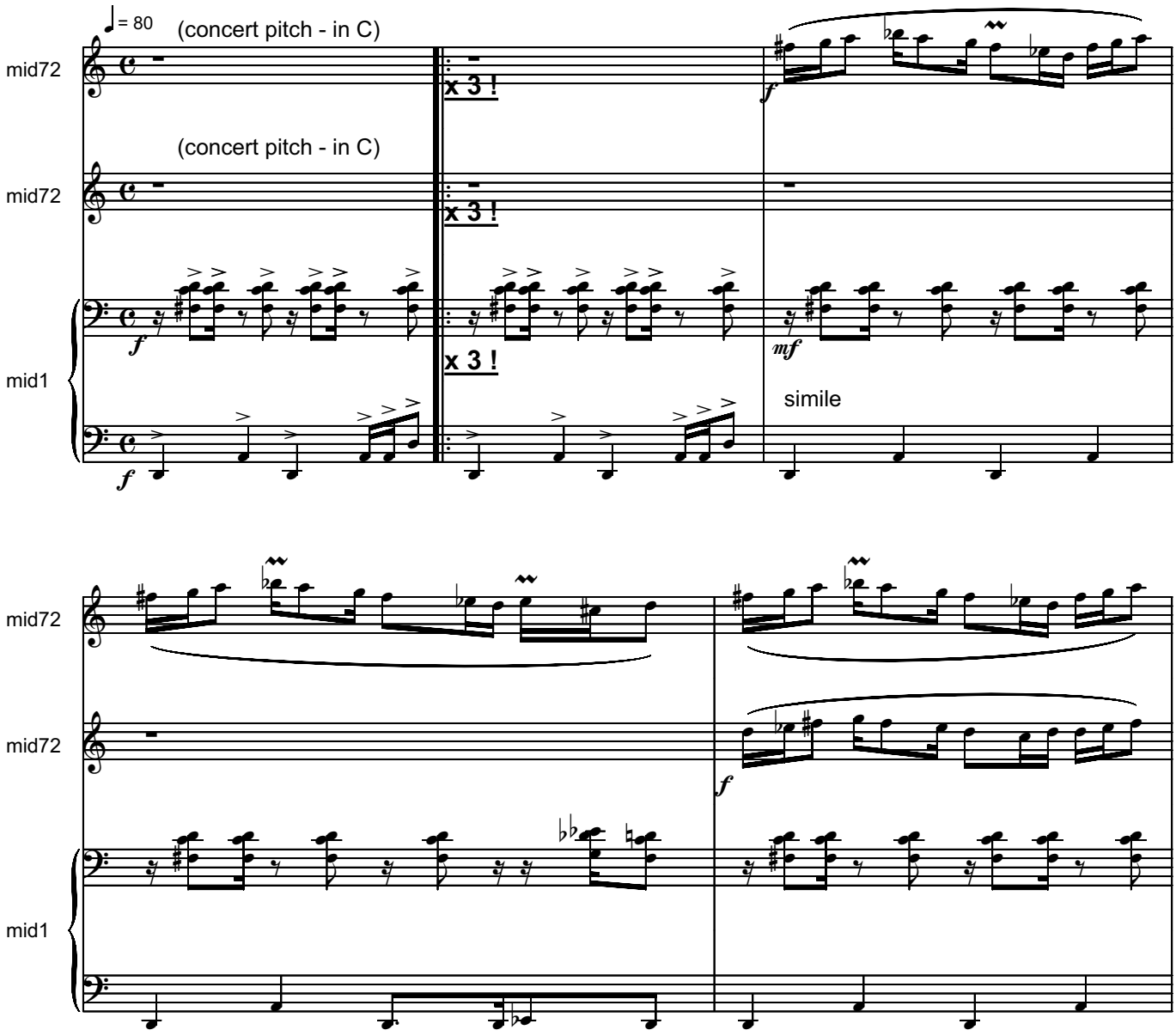

33
mid74
mid74
mid74
mf
mid102
mp
mid51
mp
mid49
mp
mid47
f
mid6
mp
mp


39
♩= 100
♩= 70
♩= 40
mid74
mid74
mid74
mid102
mid51
mid49
mid47
mid6
mp
p
p
pp
ff
3-II-2016
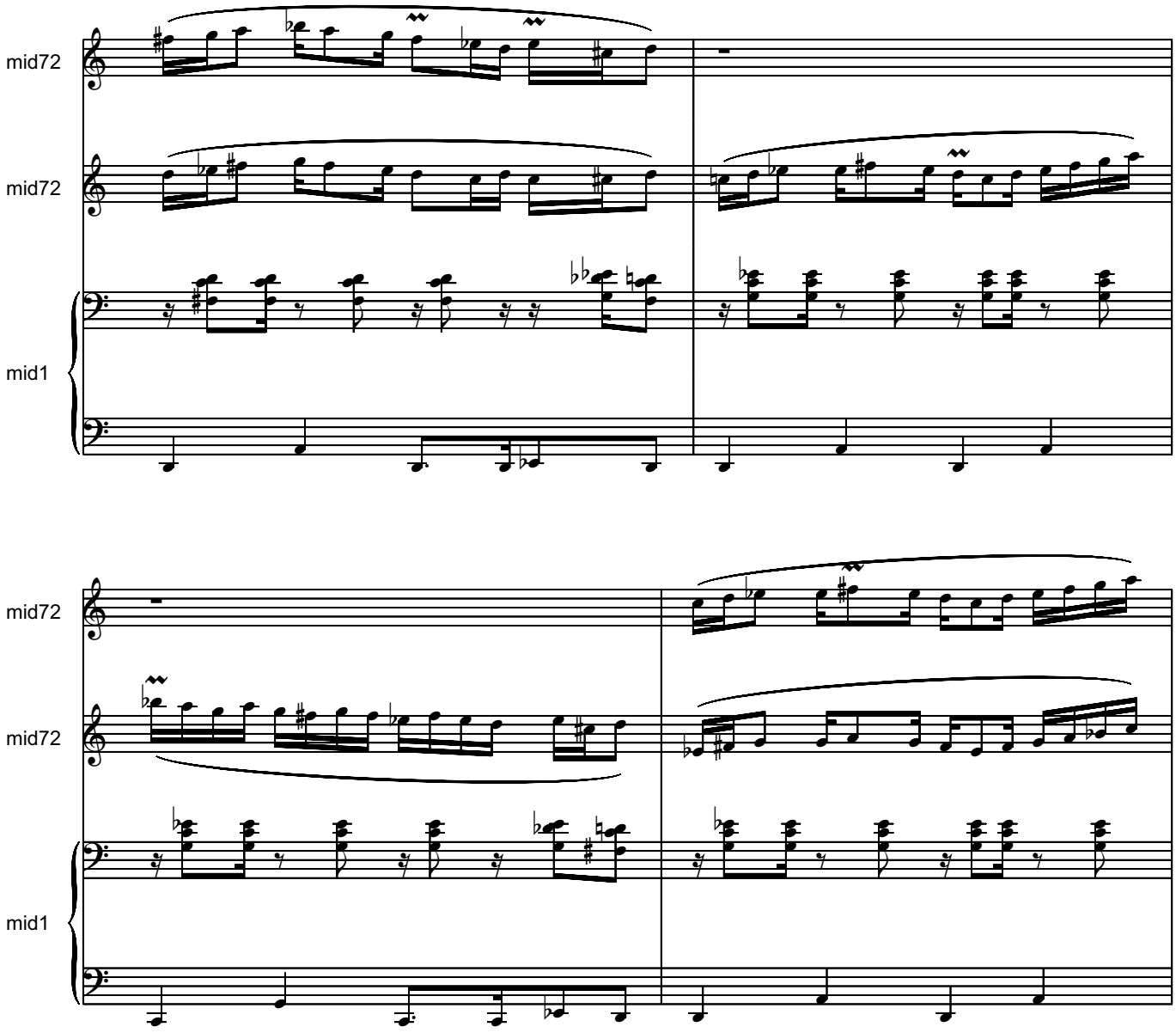
With Spirit
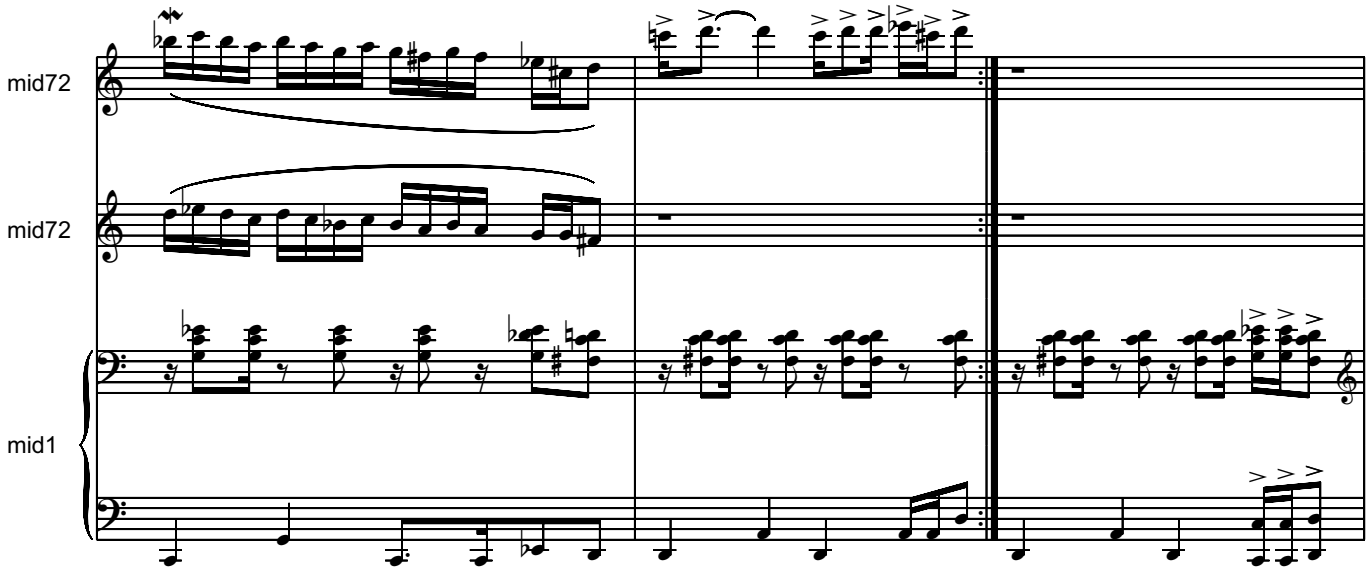
3.) Lautareasca
(2 clarinets & piano)

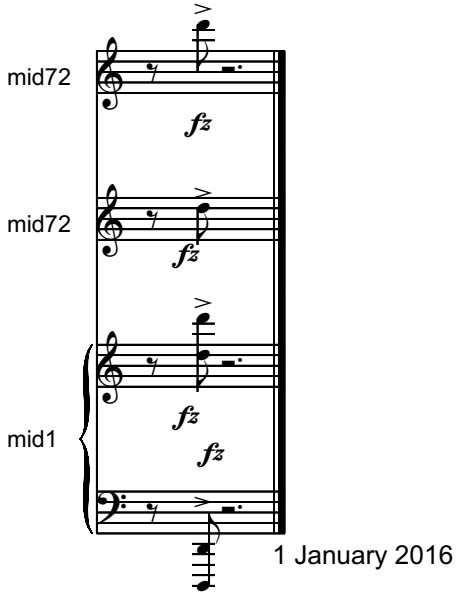
Serban Nichifor



Copyright © 2016 by Serban Nichifor (SABAM and UCMR-ADA)
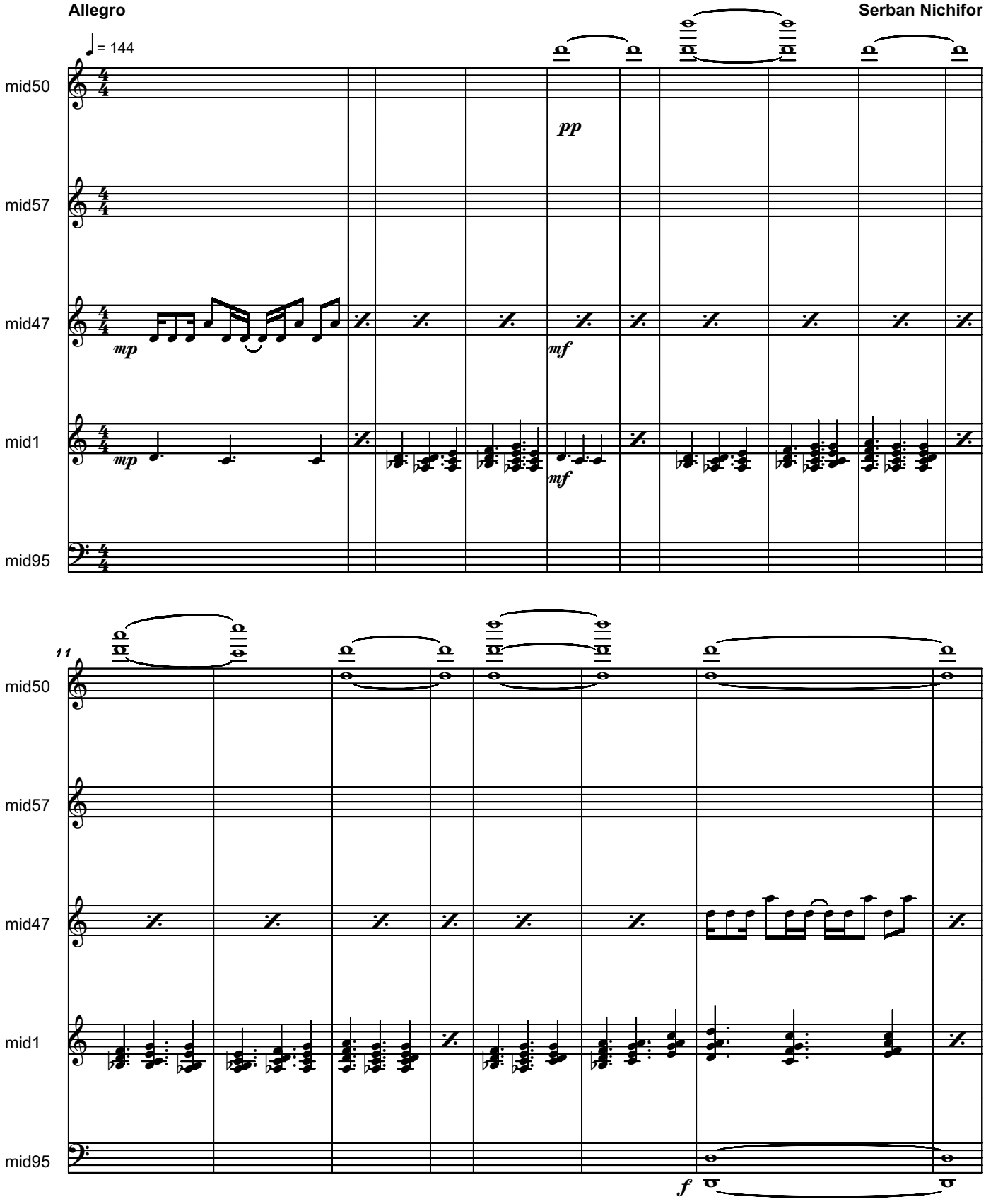

mid72
mid72
mid1
mid72
mid72
mid1
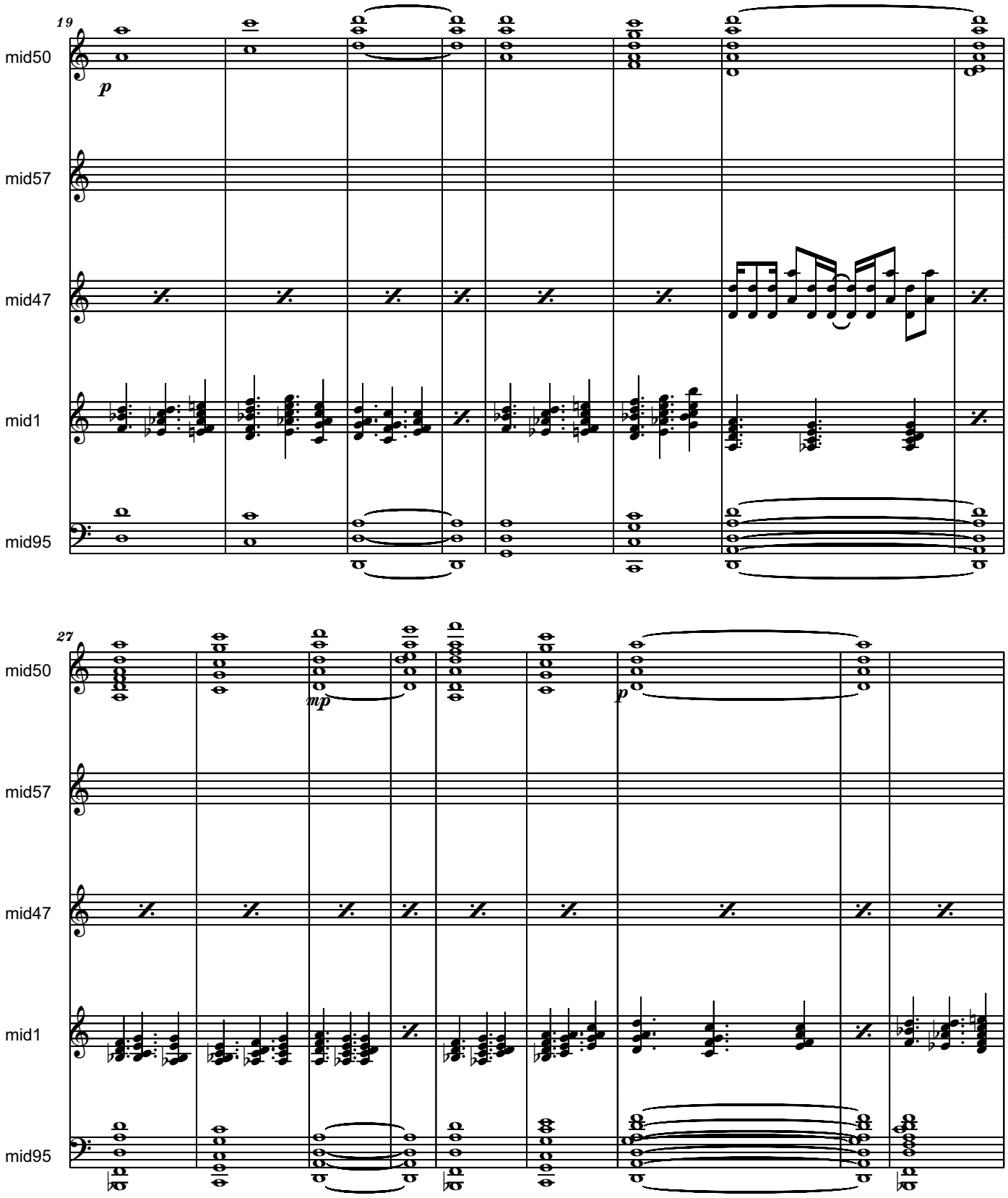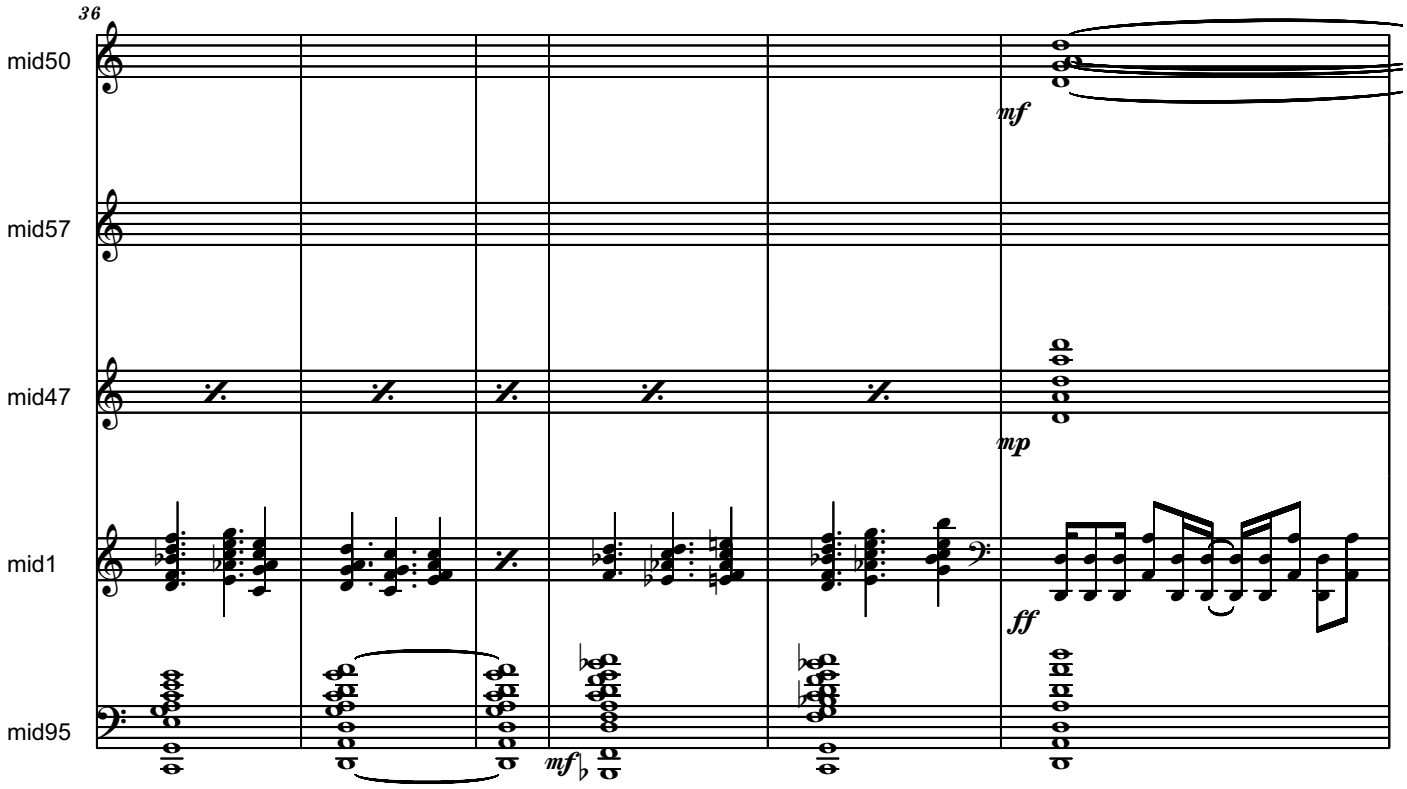




1 January 2016

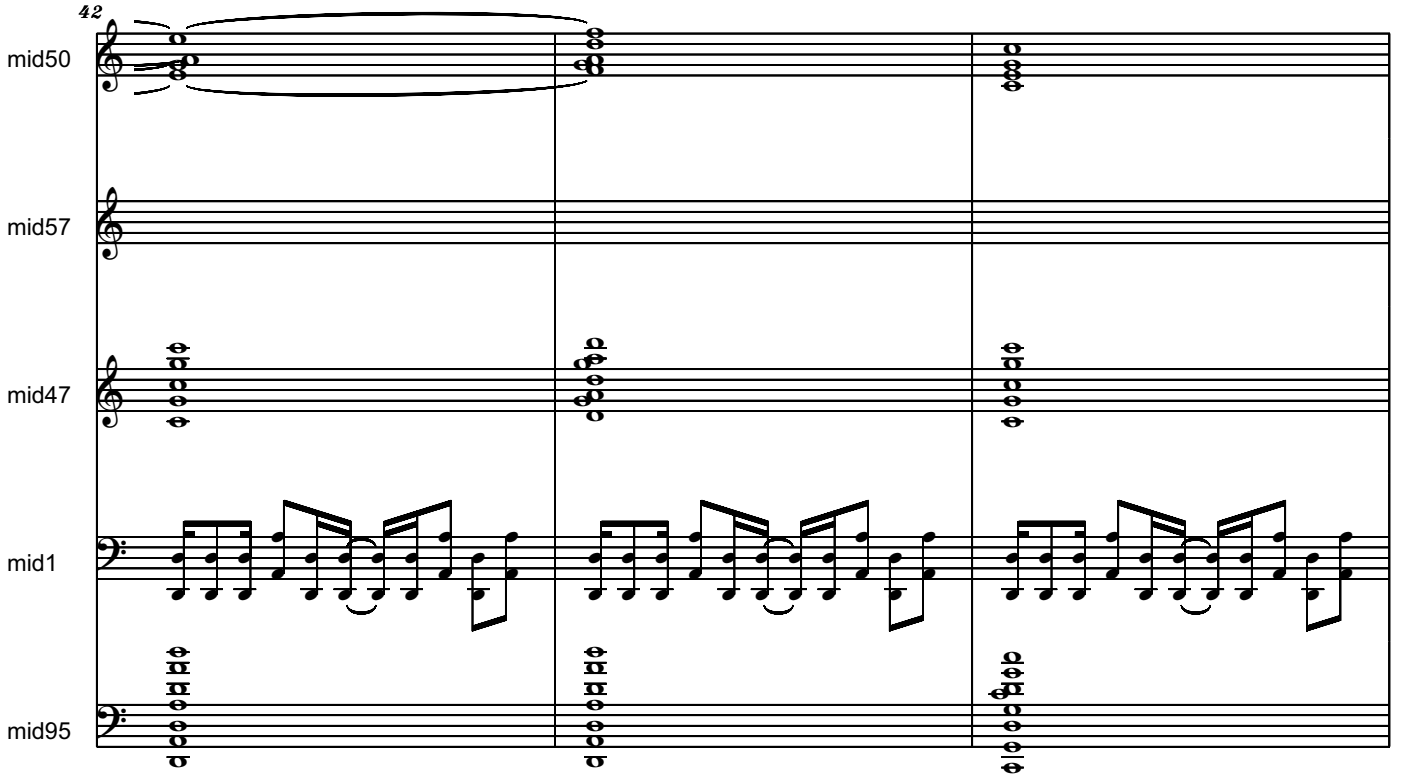
4.) The Port of Braila
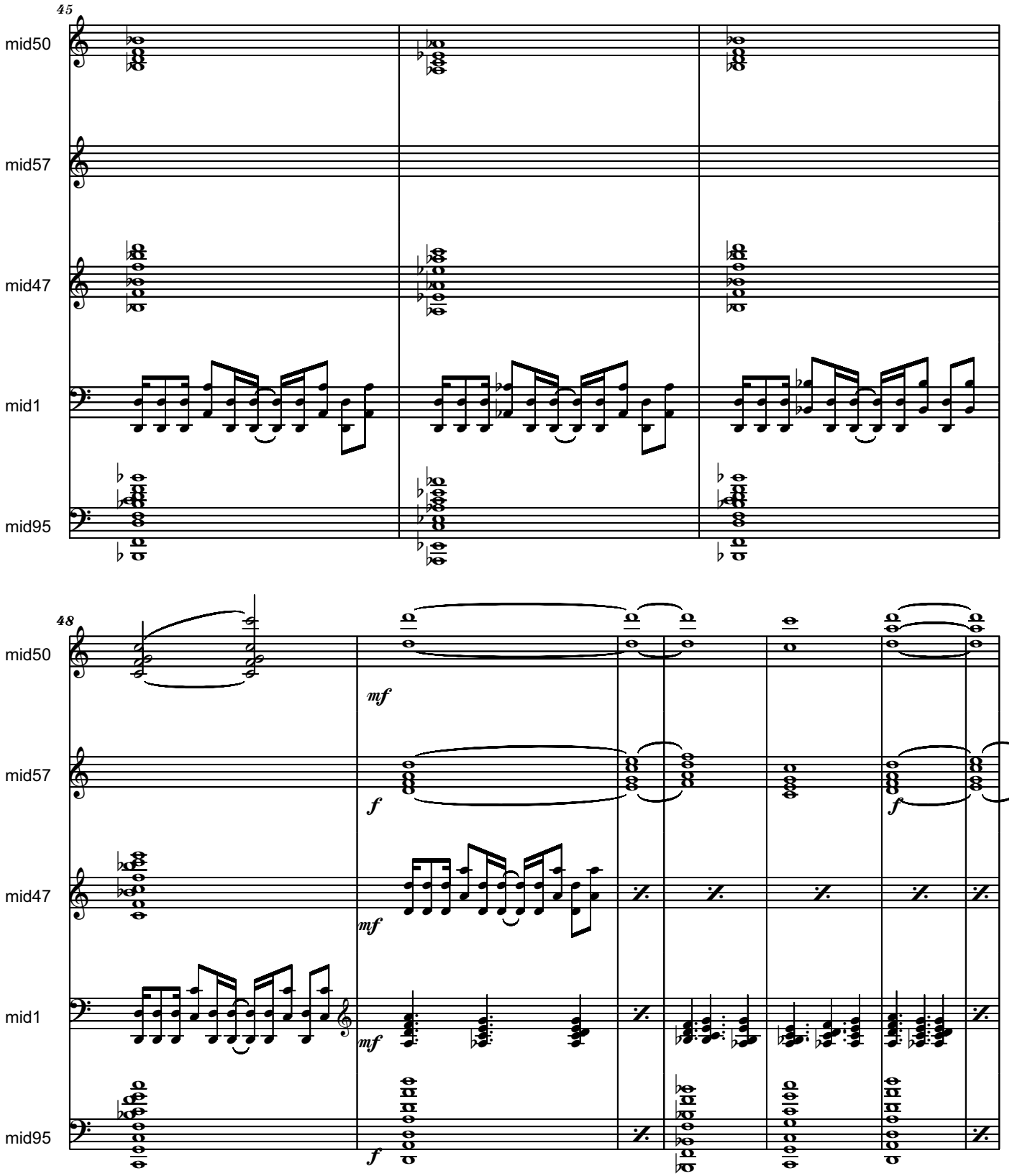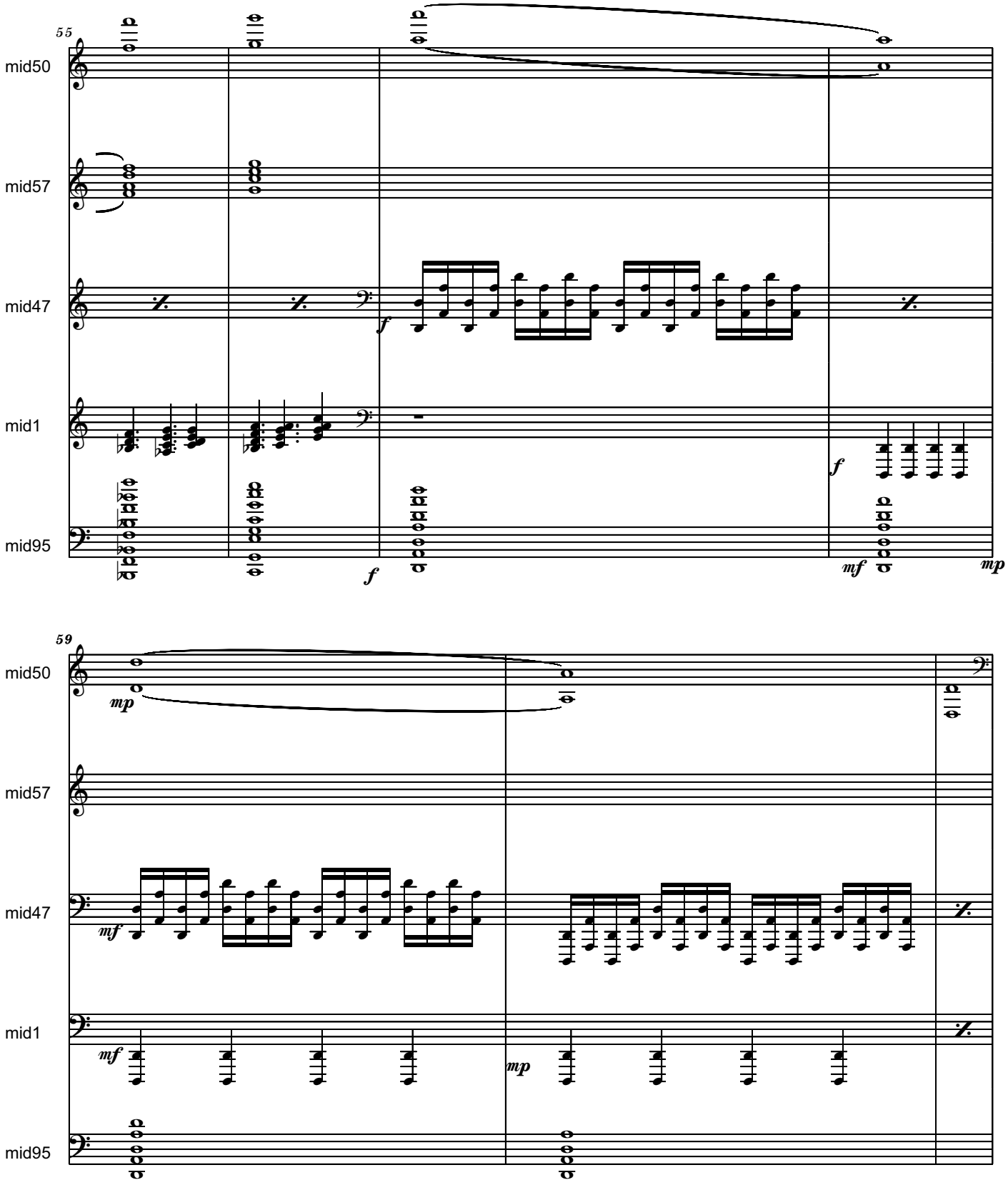


Copyright © 2016 by Serban Nichifor (SABAM and UCMR-ADA)
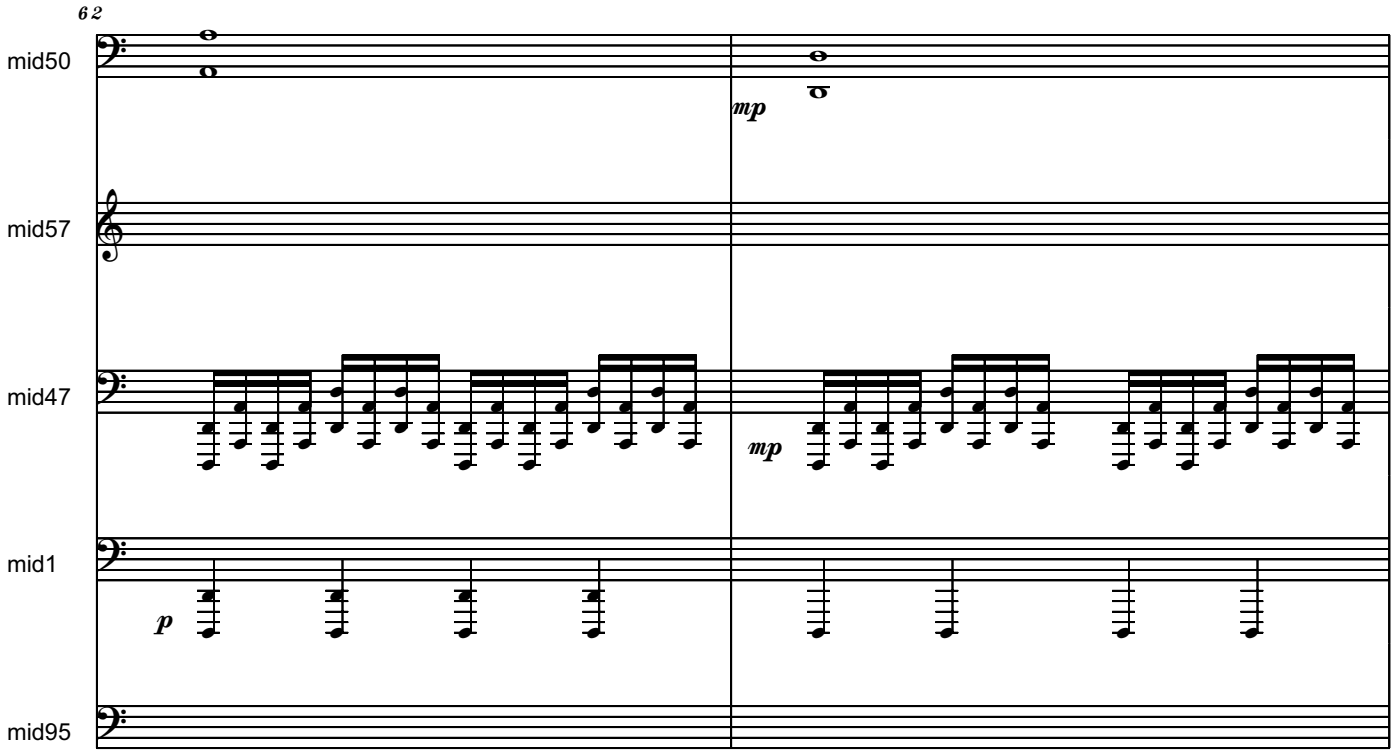

19
mid50
p
mid57
mid47
mid1
mid95
27
mid50
mp
p
mid57
mid47
mid1
mid95

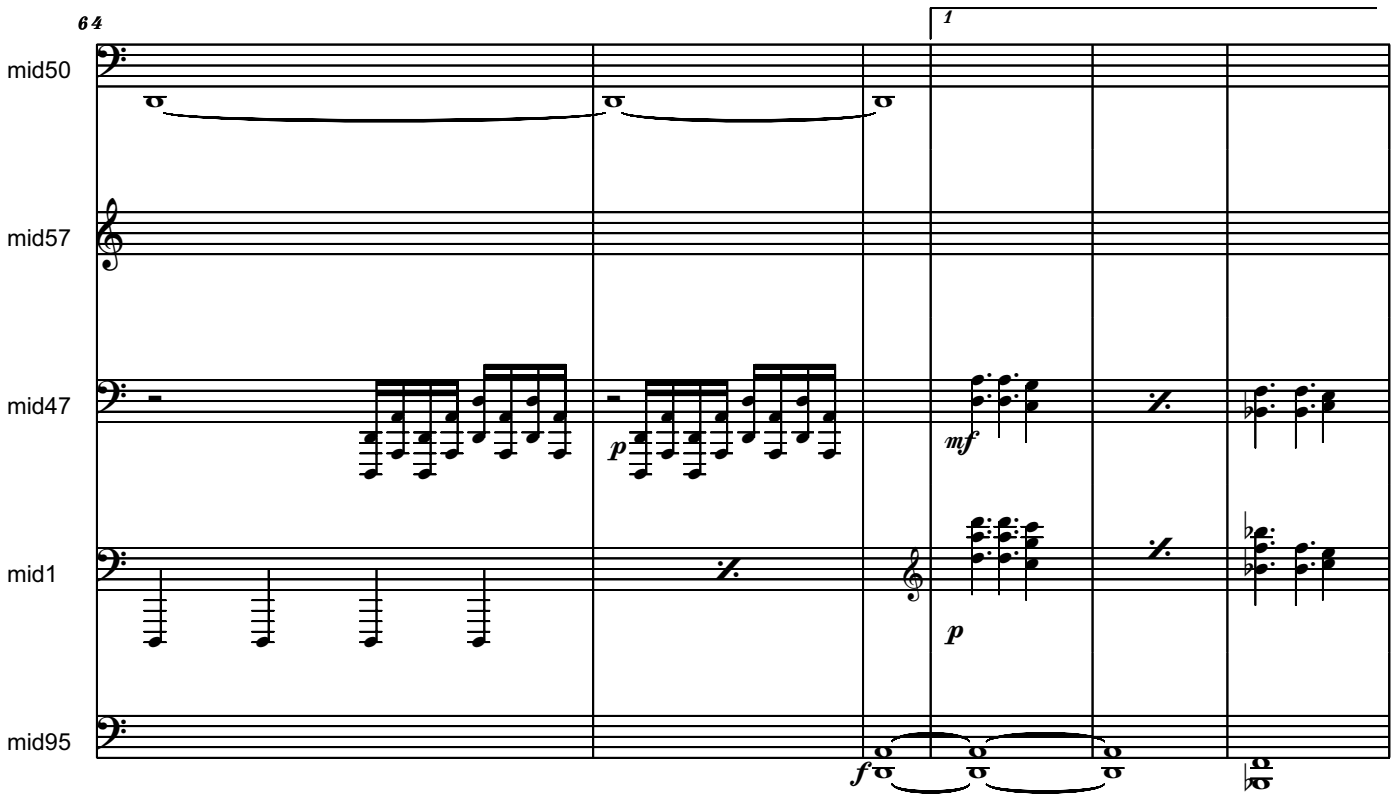

36
mid50
mid57
mid47
mid1
mid95
mf
mp
ff
mf

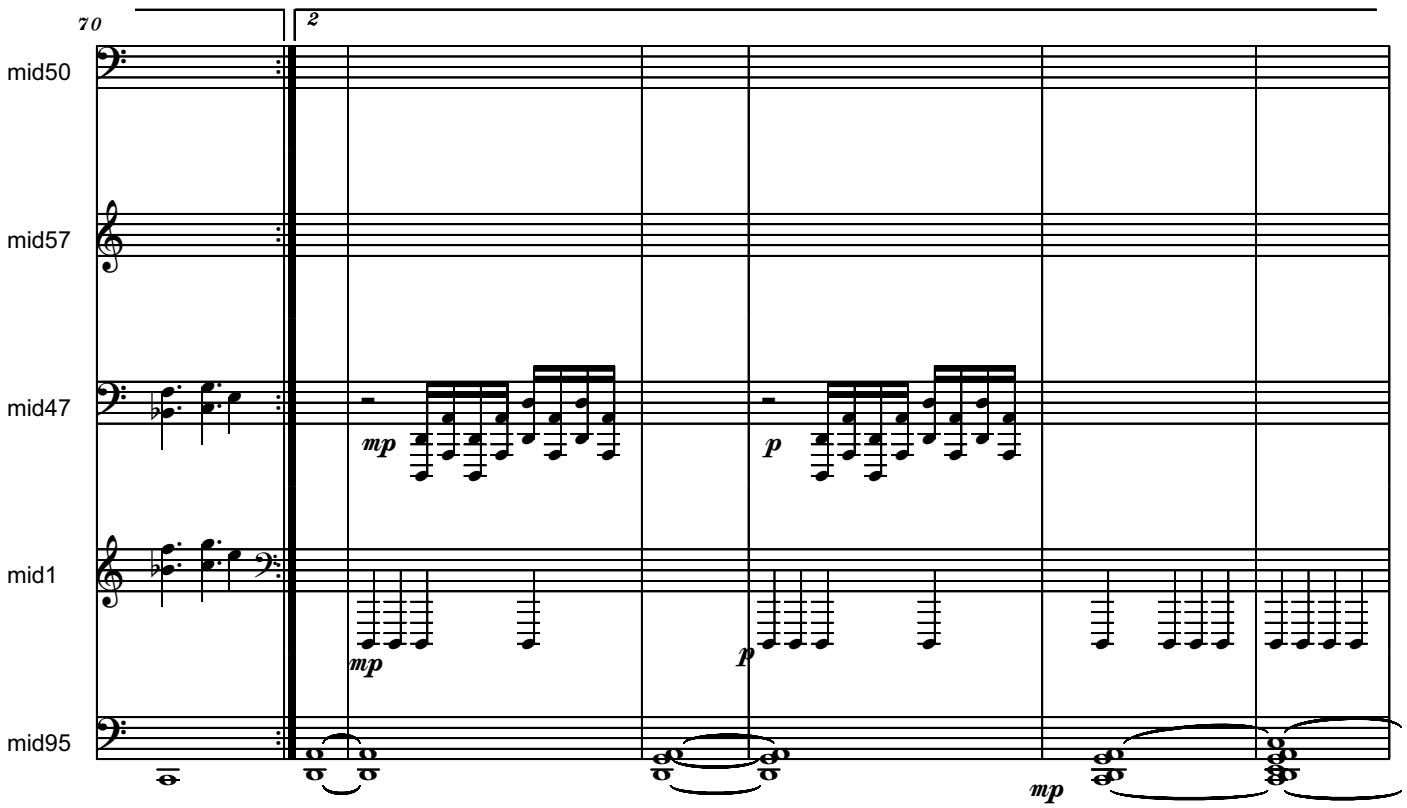

42
mid50
mid57
mid47
mid1
mid95

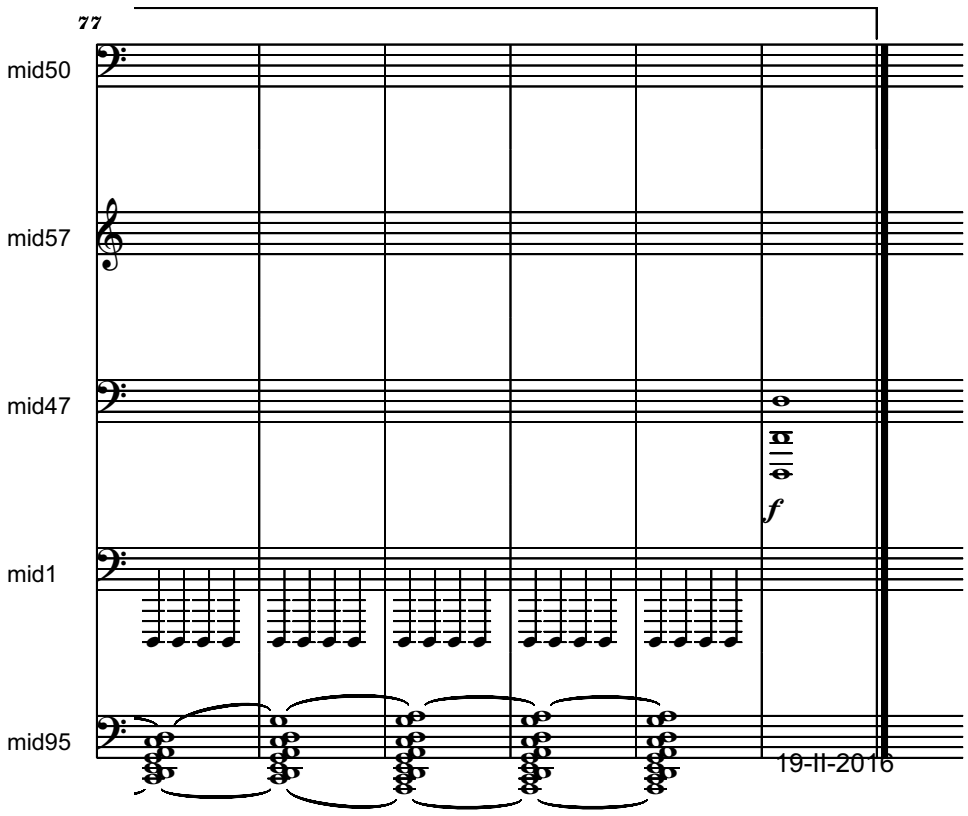

45
mid50
mid57
mid47
mid1
mid95
48
mid50
mf
mid57
f
mid47
mf
mid1
mf
mid95
f
f


55
mid50
mid57
mid47
mid1
mid95
f
f
f
mf
mp
59
mid50
mid57
mid47
mid1
mid95
mp
mf
mf
mp


62
mid50
mid57
mid47
mid1
mid95
mp
mp
p


64
1
mid50
mid57
mid47
mid1
mid95
p
mf
p
f


70
2
mid50
mid57
mid47
mid1
mid95
mp
p
mp
p
mp
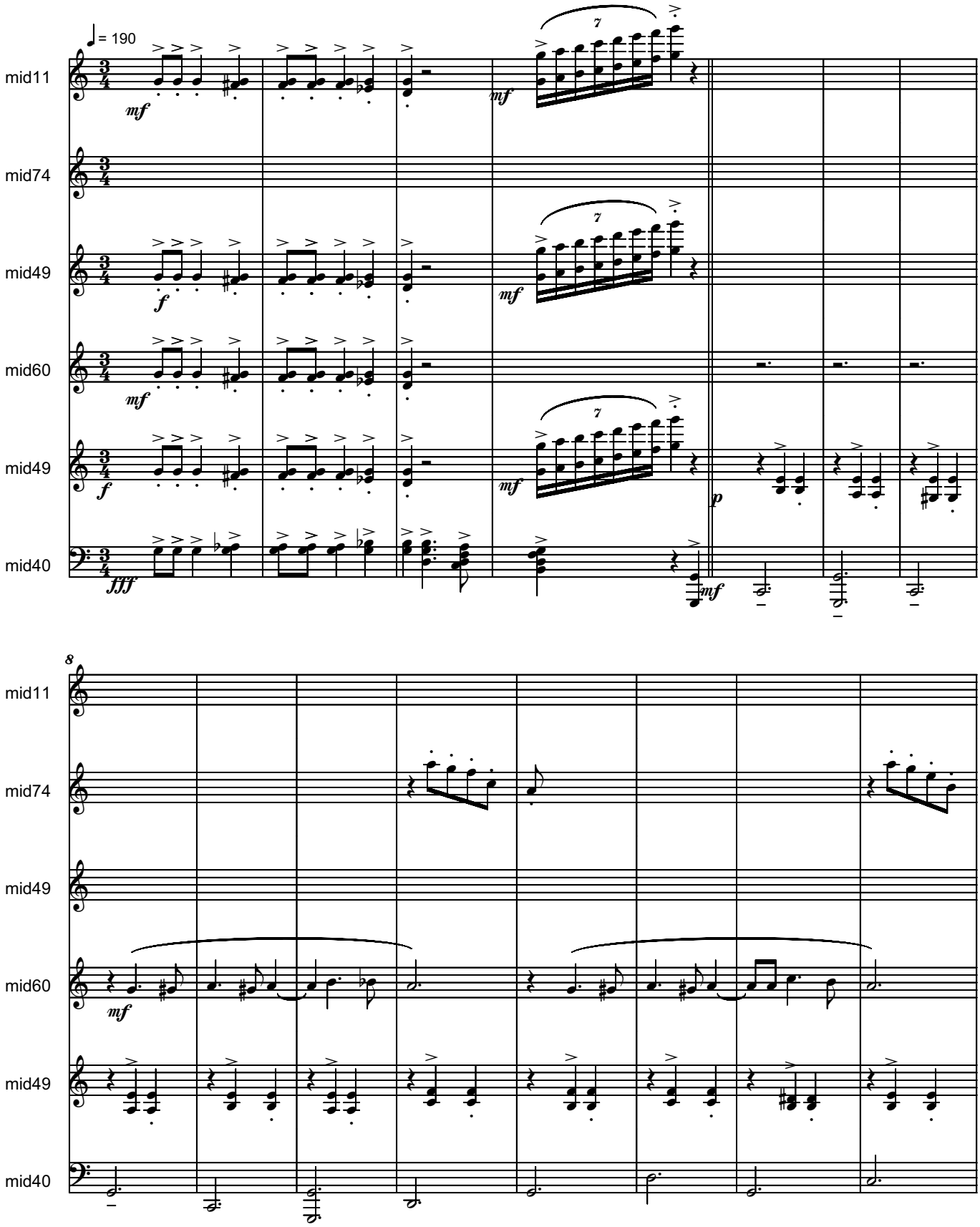

77
mid50
mid57
mid47
mid1
mid95
f

19-II-2016
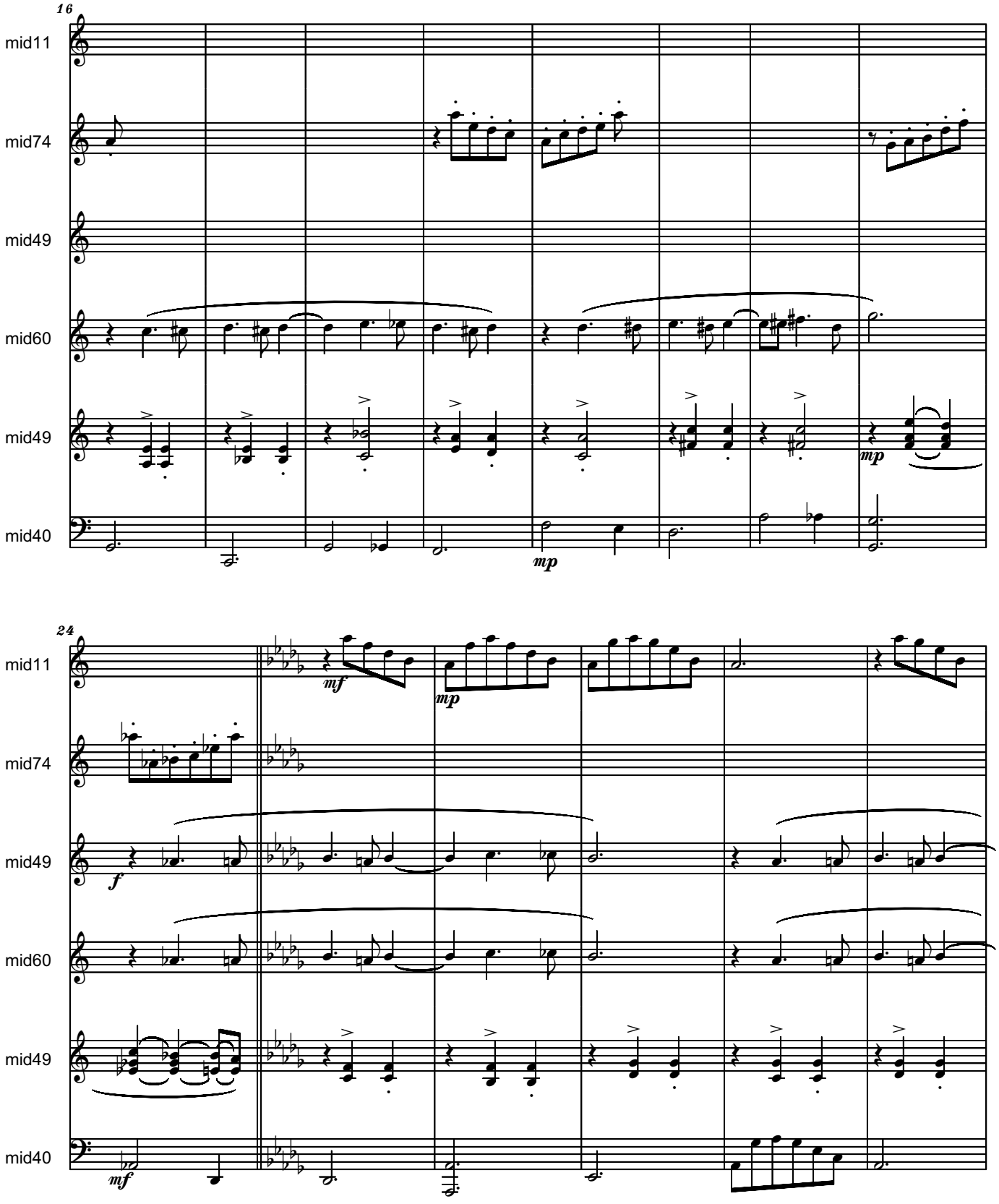
5.) Infinite Waltz
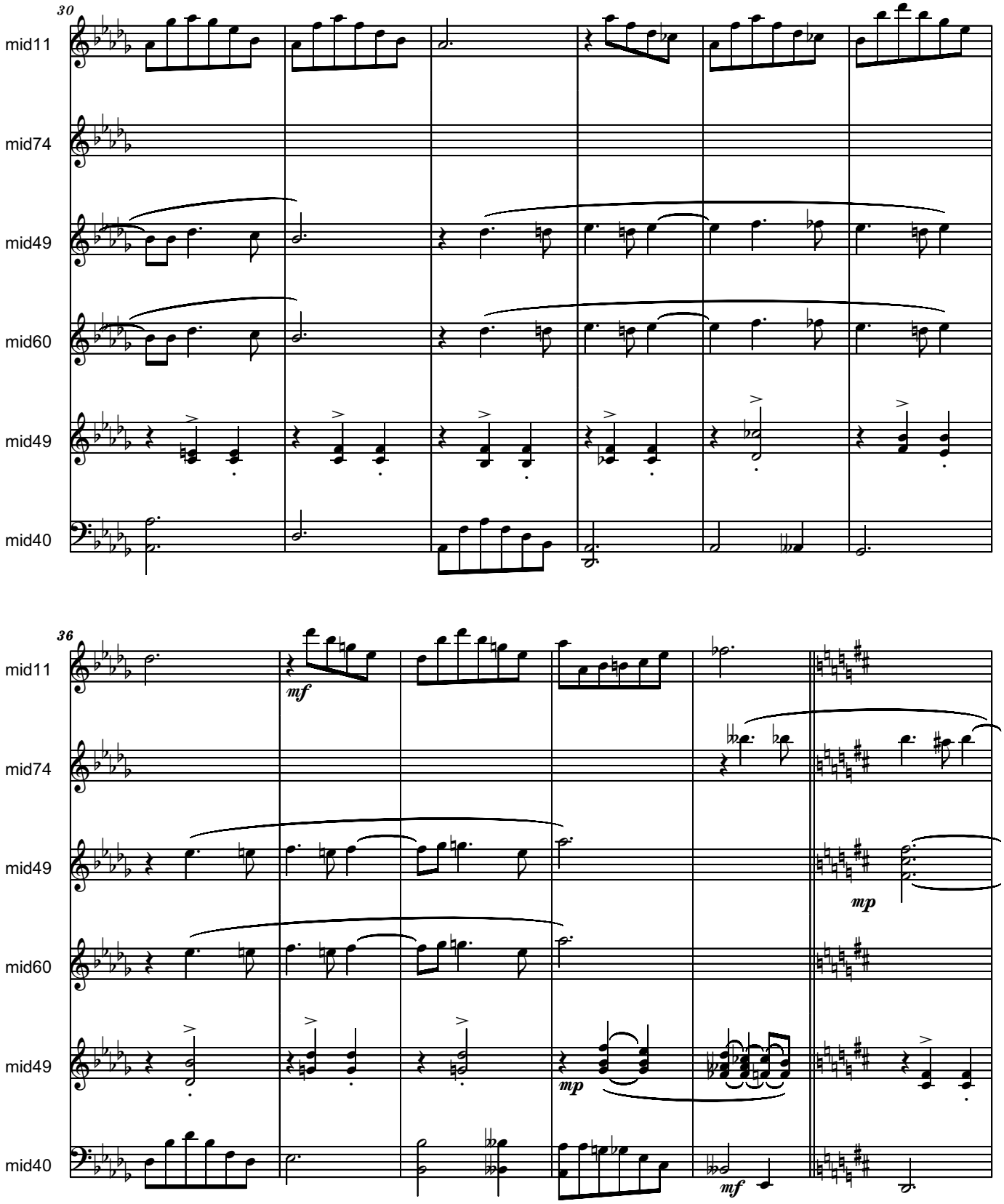
Tempo di Waltz
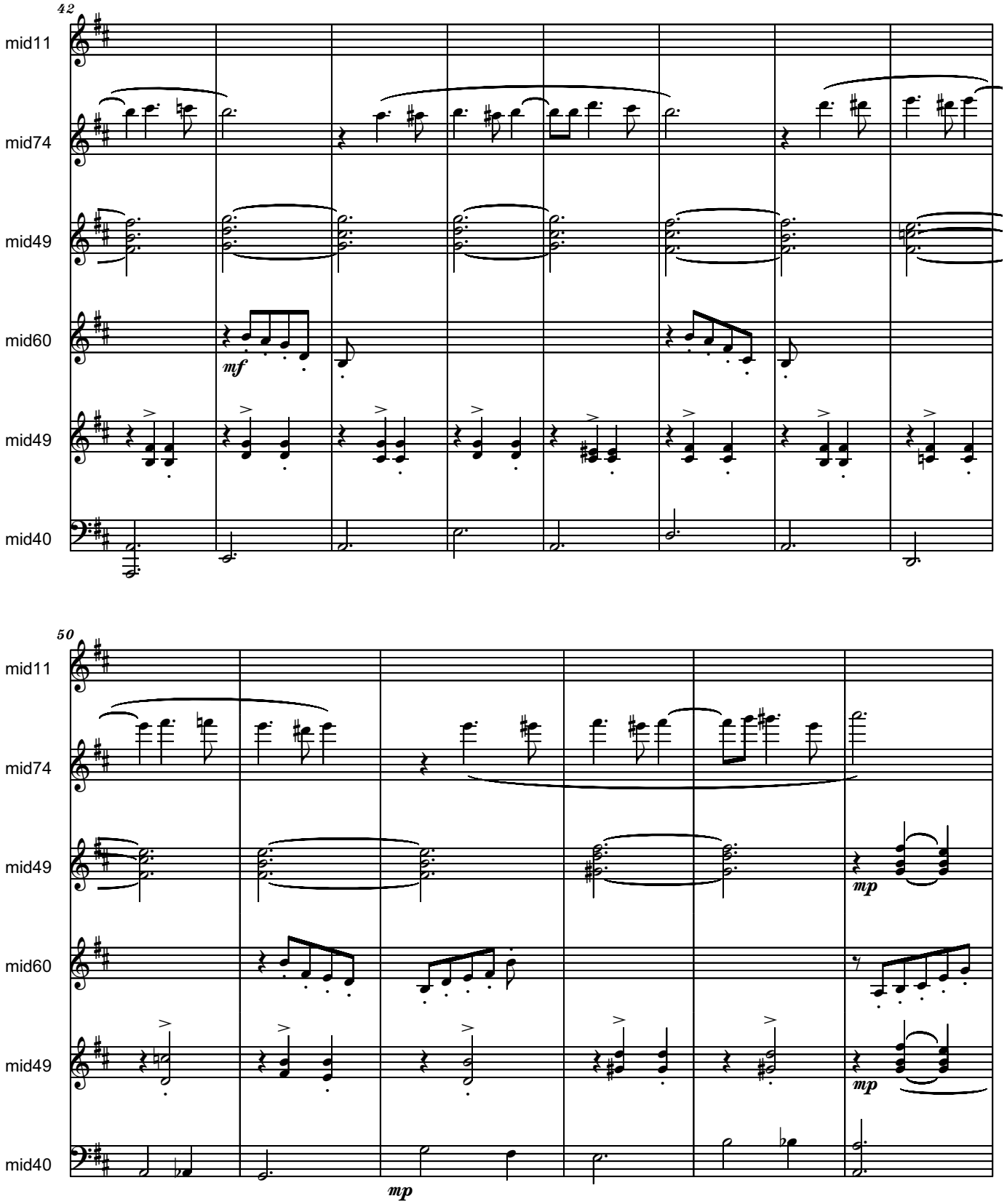
Serban Nichifor
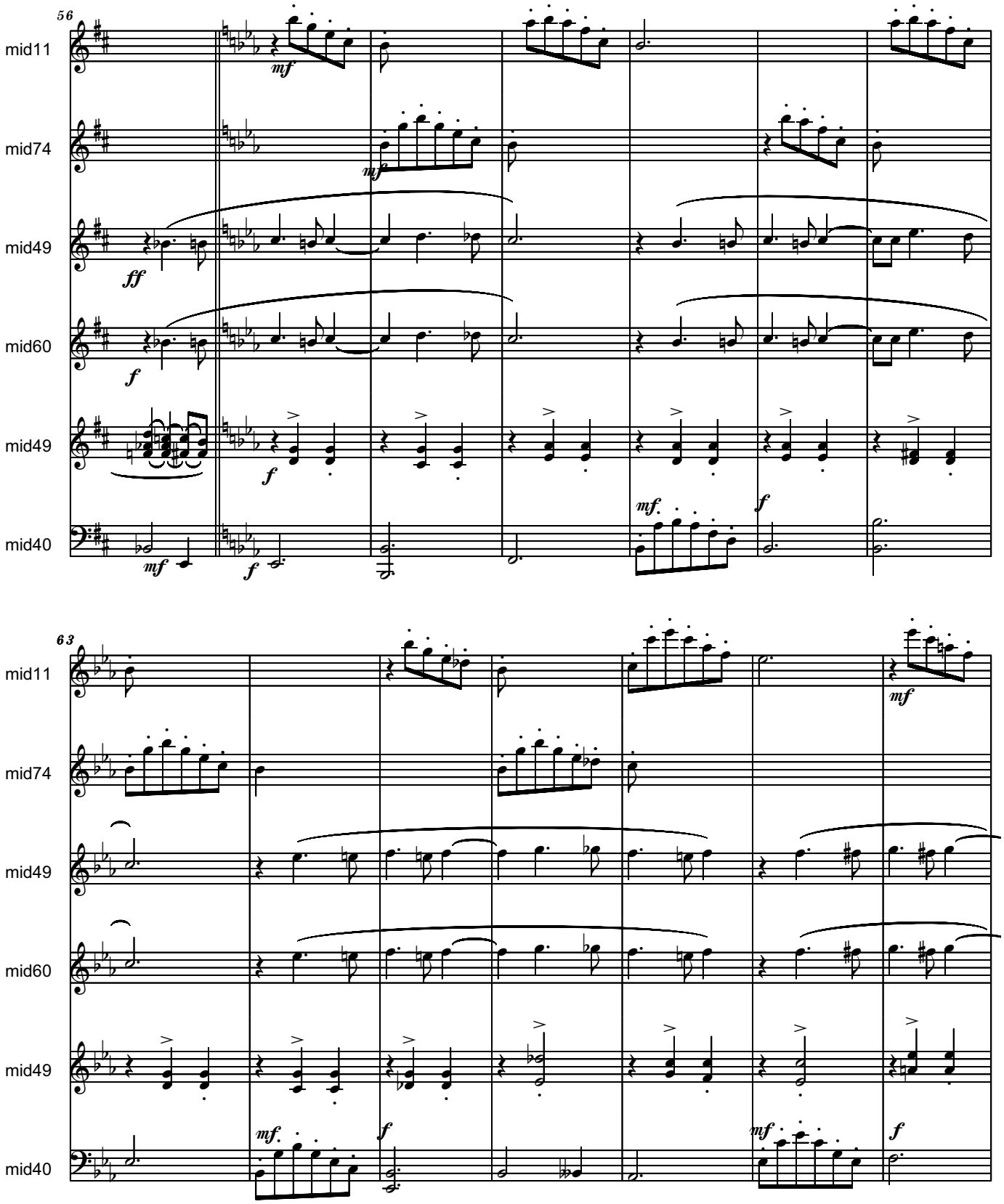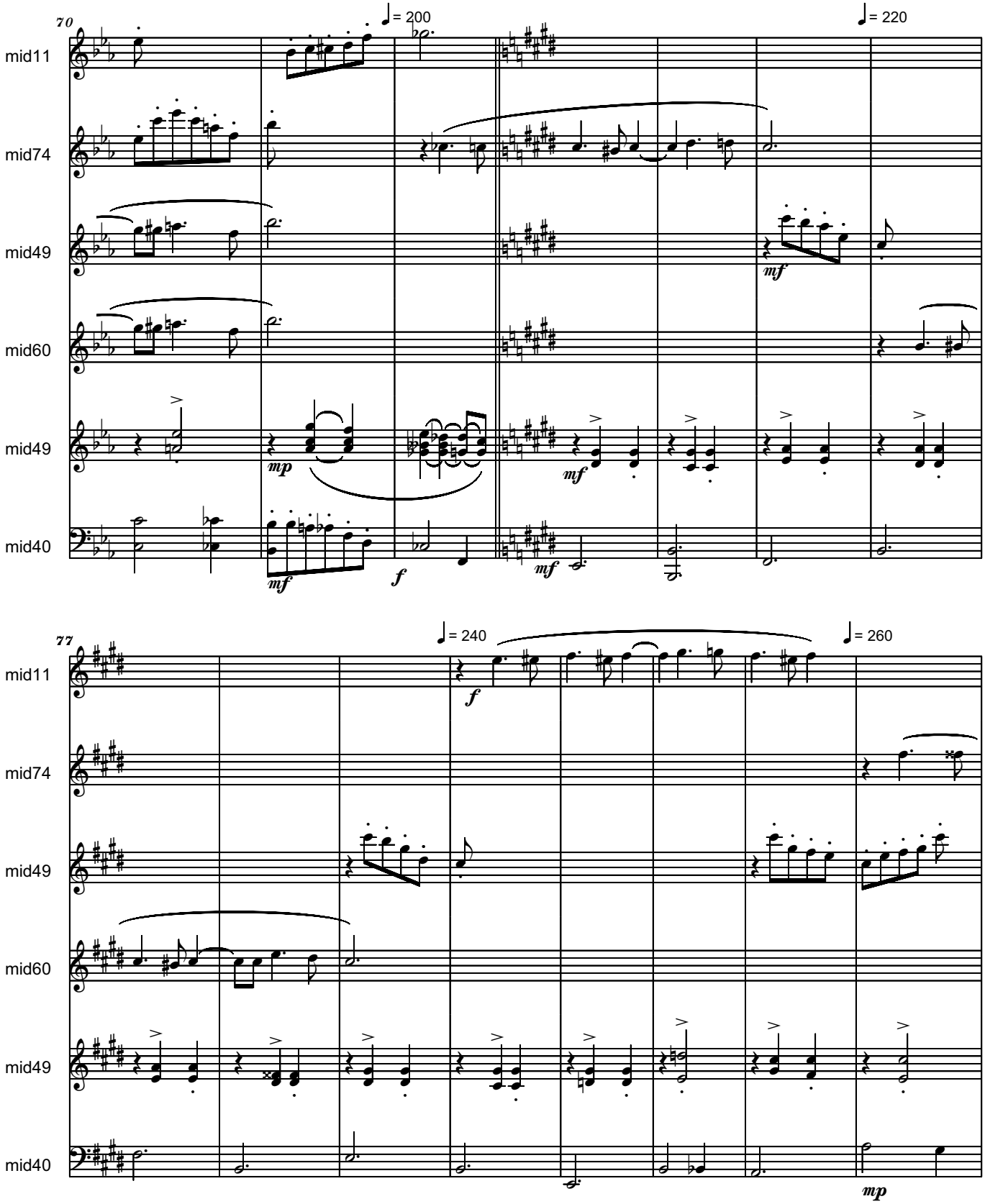


Copyright © 2016 by Serban Nichifor (SABAM and UCMR-ADA)
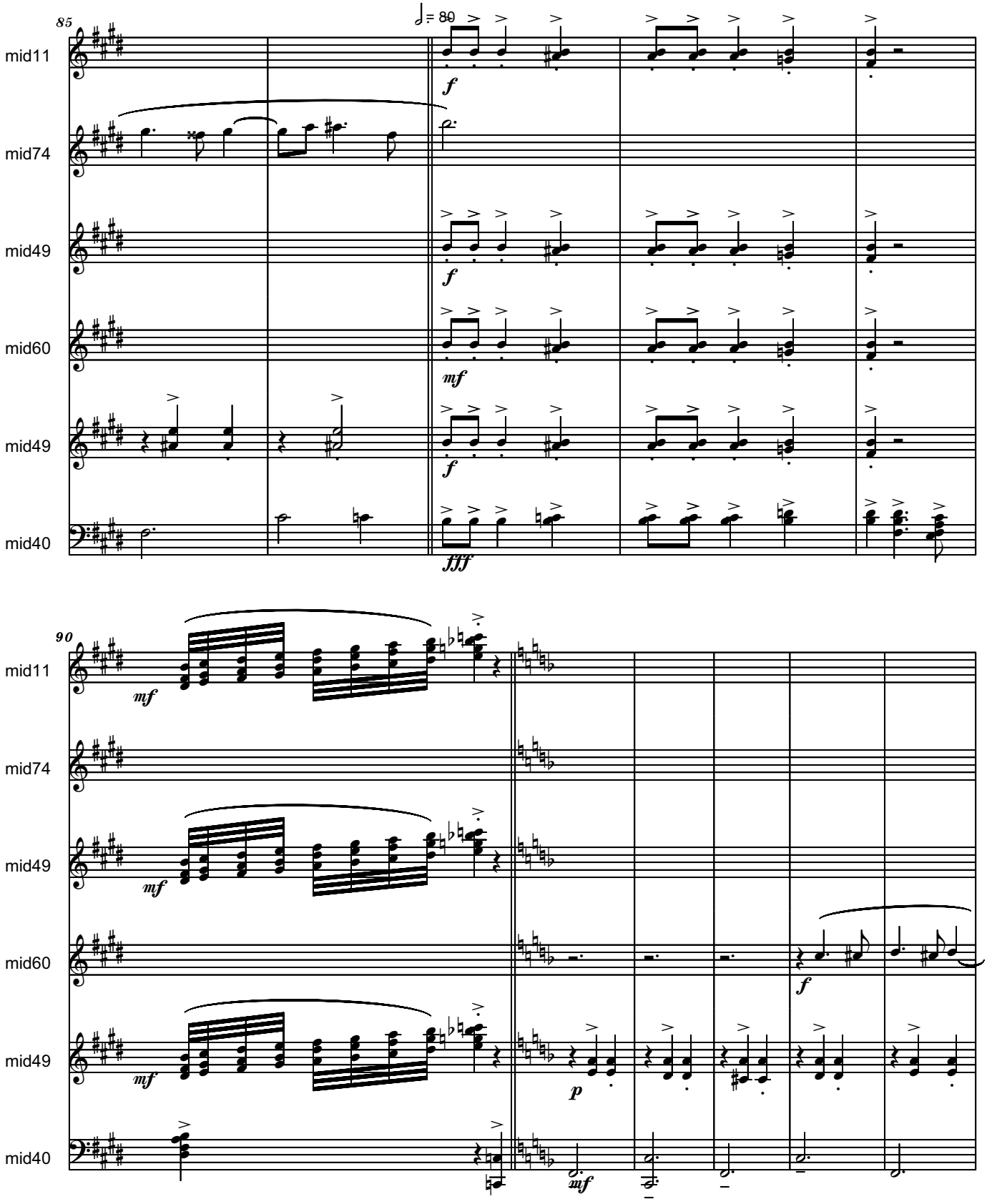

16
mid11
mid74
mid49
mid60
mid49
mid40
mp
24
mid11
mf
mp
mid74
mid49
f
mid60
mid49
mid40
mf
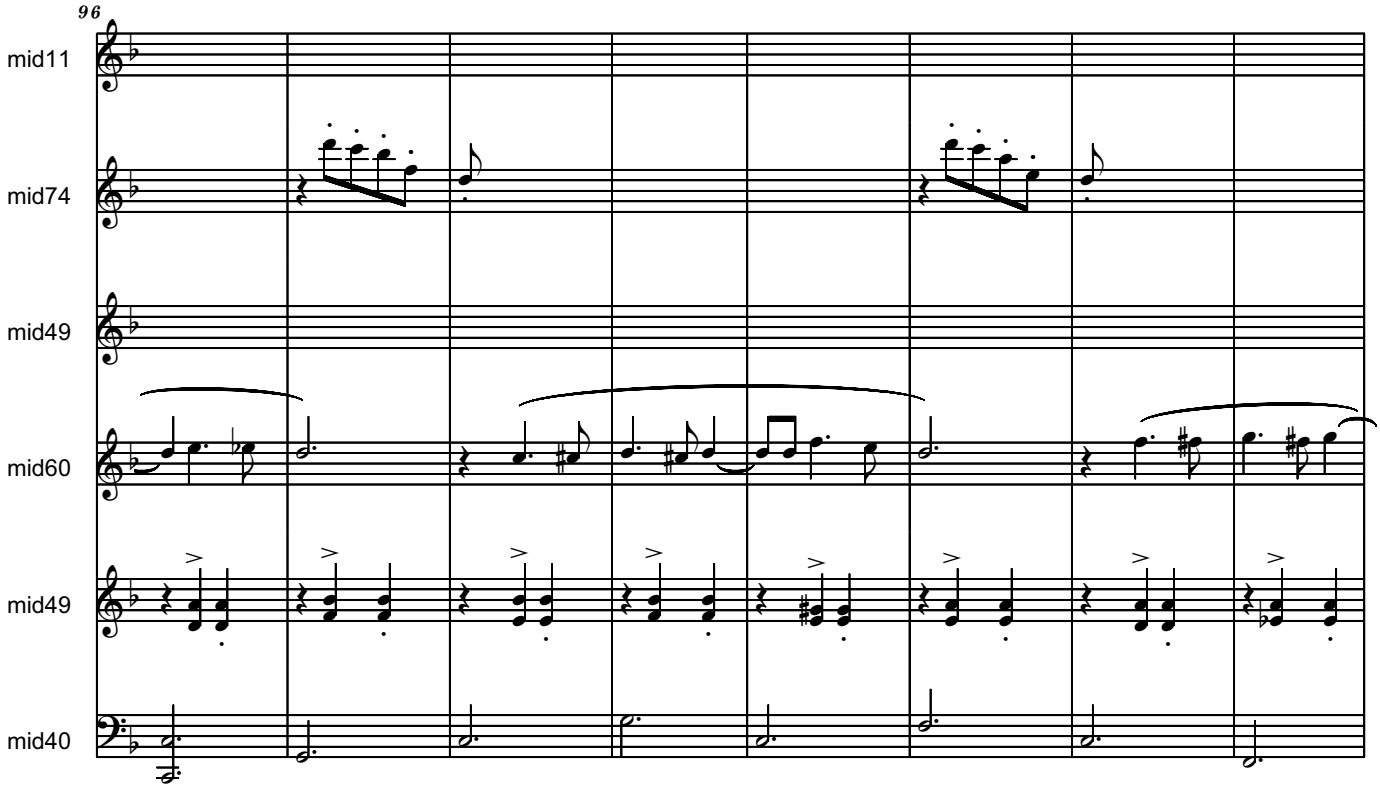

30
mid11
mid74
mid49
mid60
mid49
mid40
36
mid11
mf
mid74
mid49
mp
mid60
mid49
mp
mid40
mf

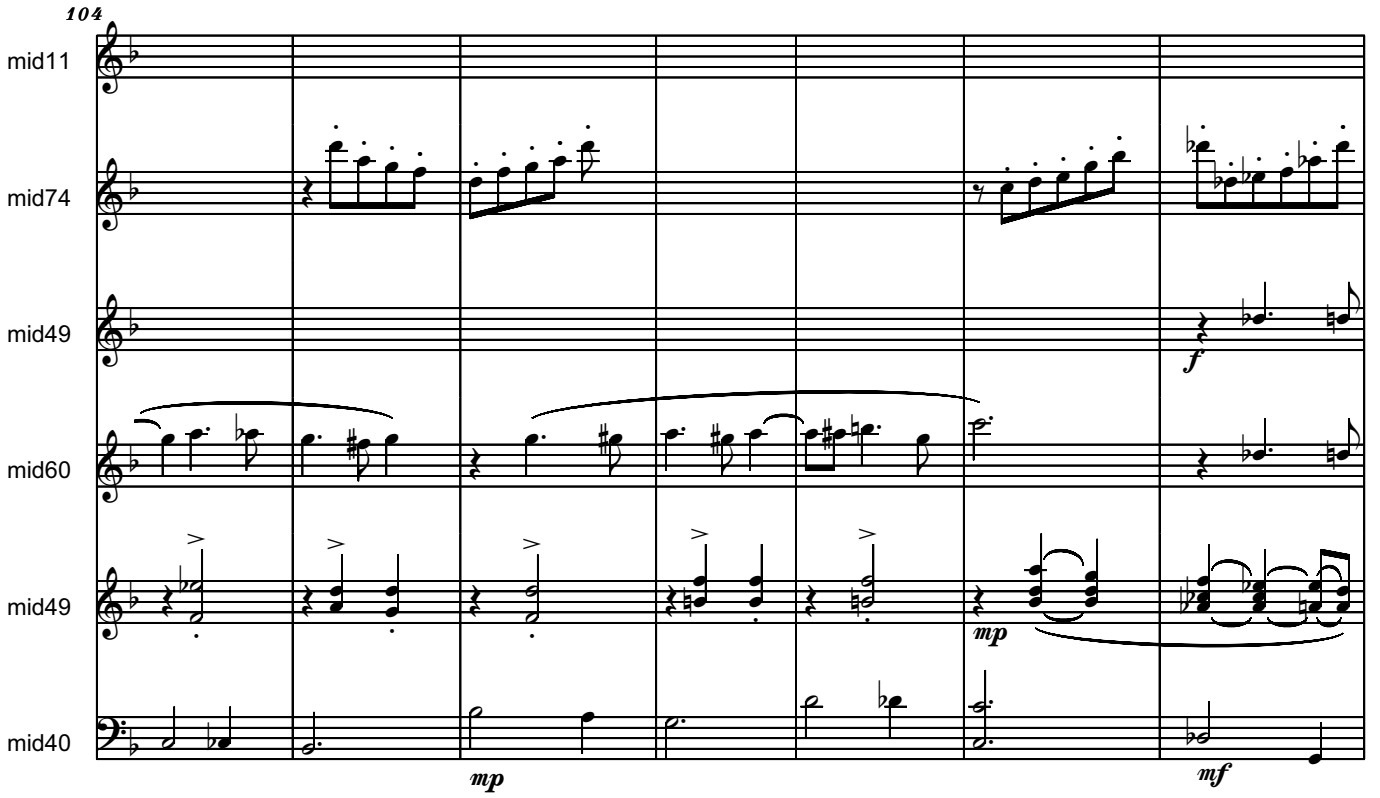

42
mid11
mid74
mid49
mid60
mf
mid49
mid40
50
mid11
mid74
mid49
mp
mid60
mid49
mp
mid40
mp
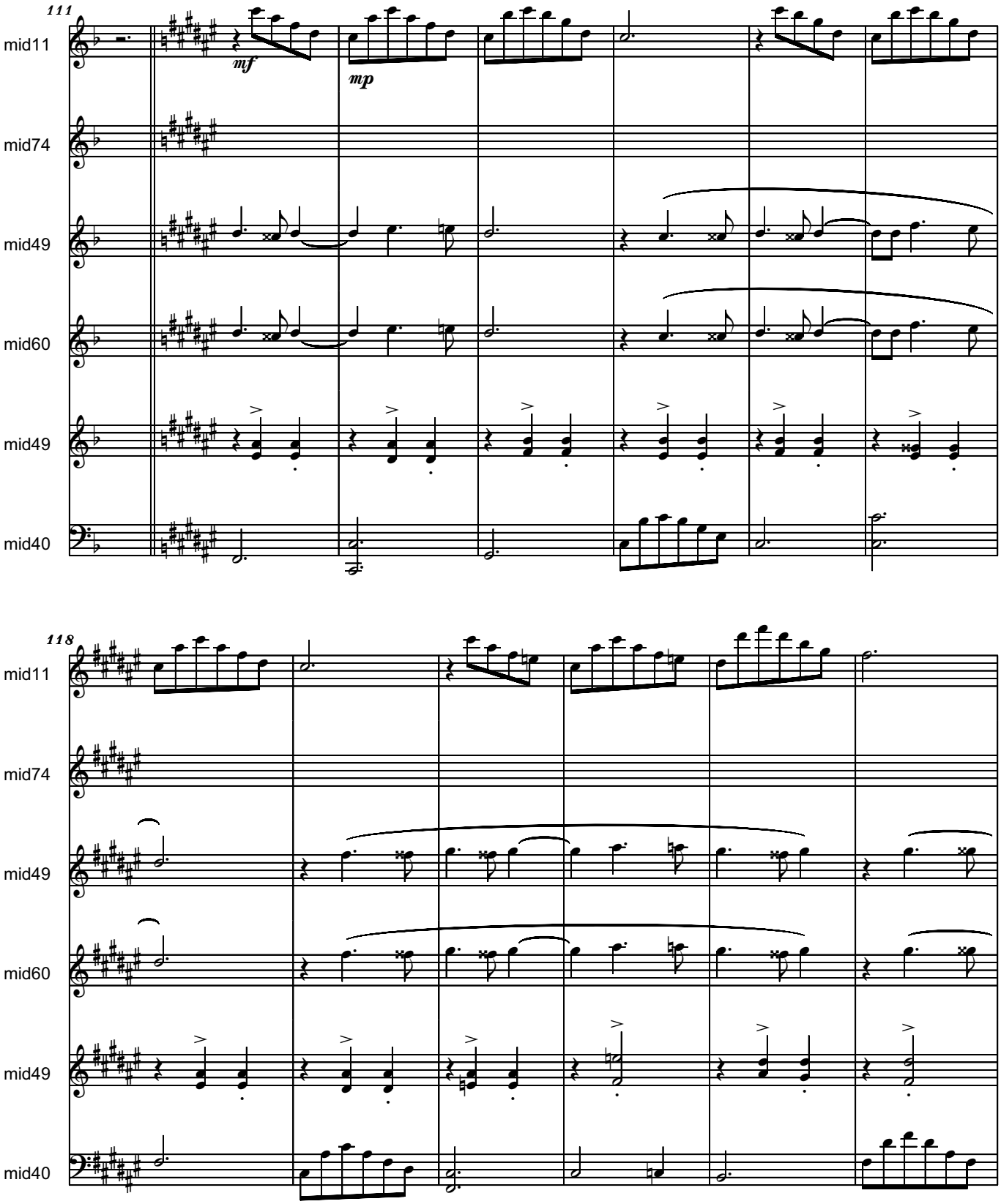

56
mid11
mid74
mid49
mid60
mid49
mid40
63
mid11
mid74
mid49
mid60
mid49
mid40
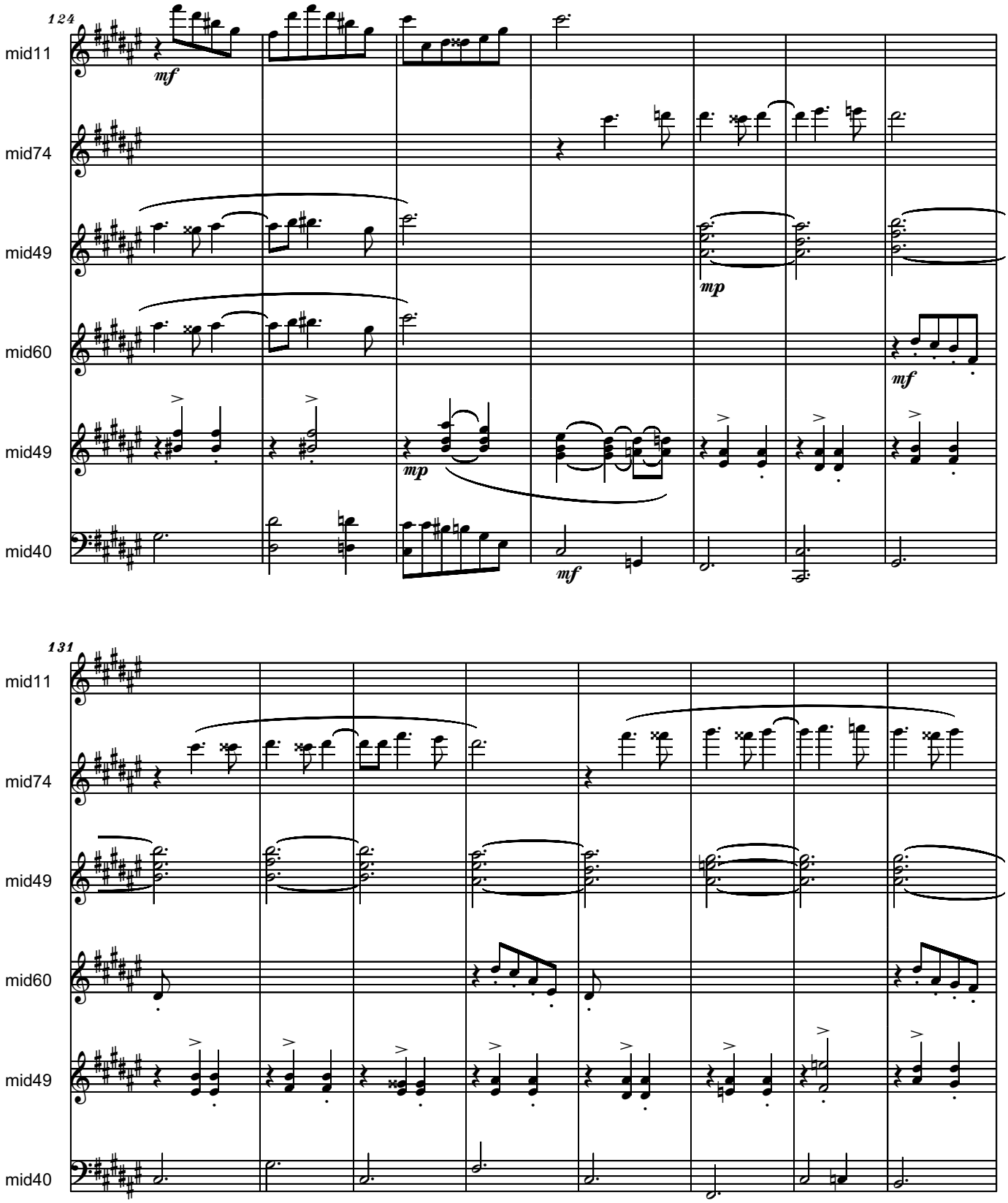

70
♩= 200
♩= 220
mid11
mid74
mid49
mid60
mid49
mid40
mf
mp
mf
f
mf
77
♩= 240
♩= 260
mid11
mid74
mid49
mid60
mid49
mid40
f
mp
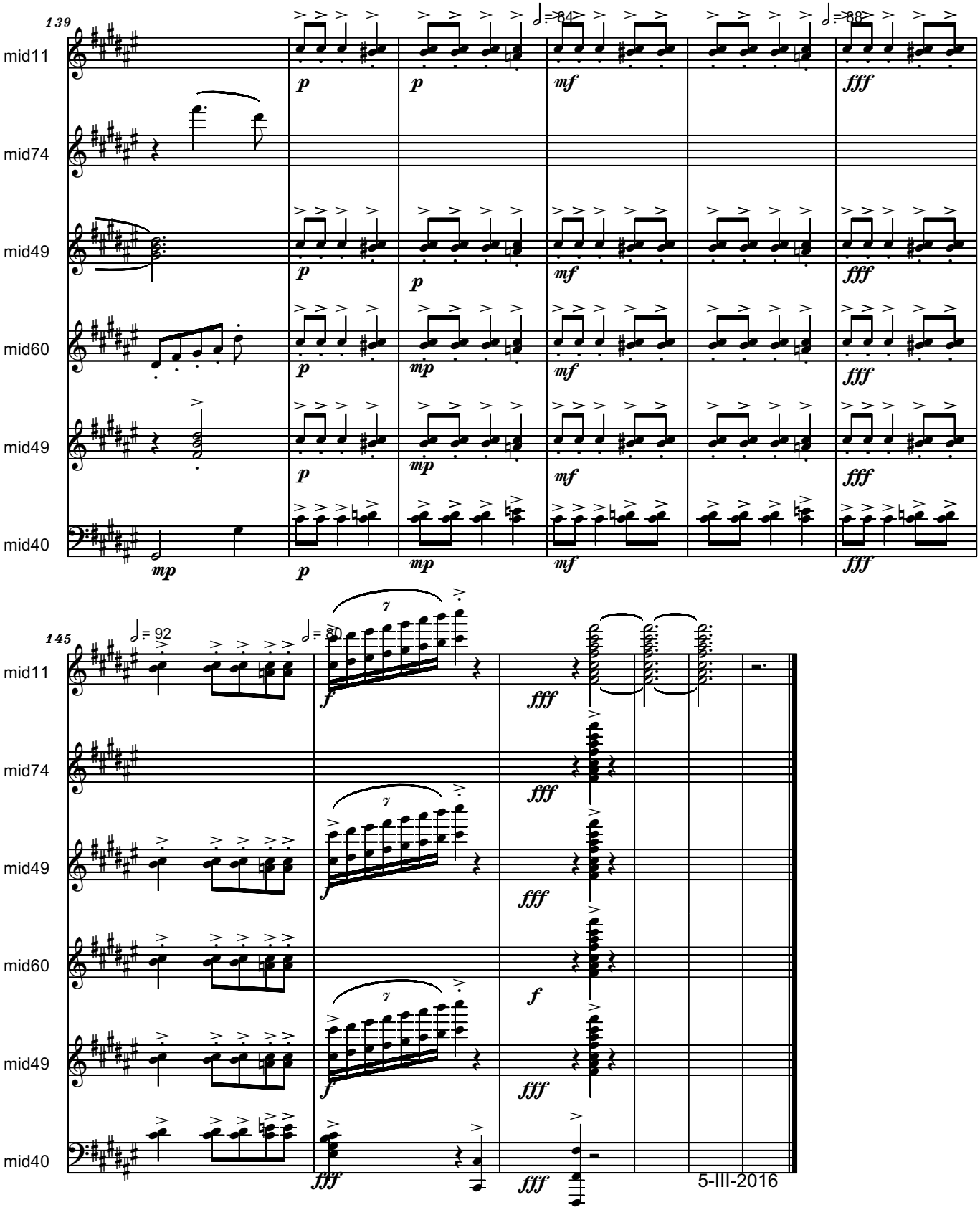

85
♩= 80
mid11
mid74
mid49
mid60
mid49
mid40
f
f
mf
f
fff
90
mf
mf
mf
mf
f
p
mf


96
mid11
mid74
mid49
mid60
mid49
mid40


104
mid11
mid74
mid49
mid60
mid49
mid40
f
mp
mp
mf


111
mid11
mid74
mid49
mid60
mid49
mid40
mf
mp
118
mid11
mid74
mid49
mid60
mid49
mid40
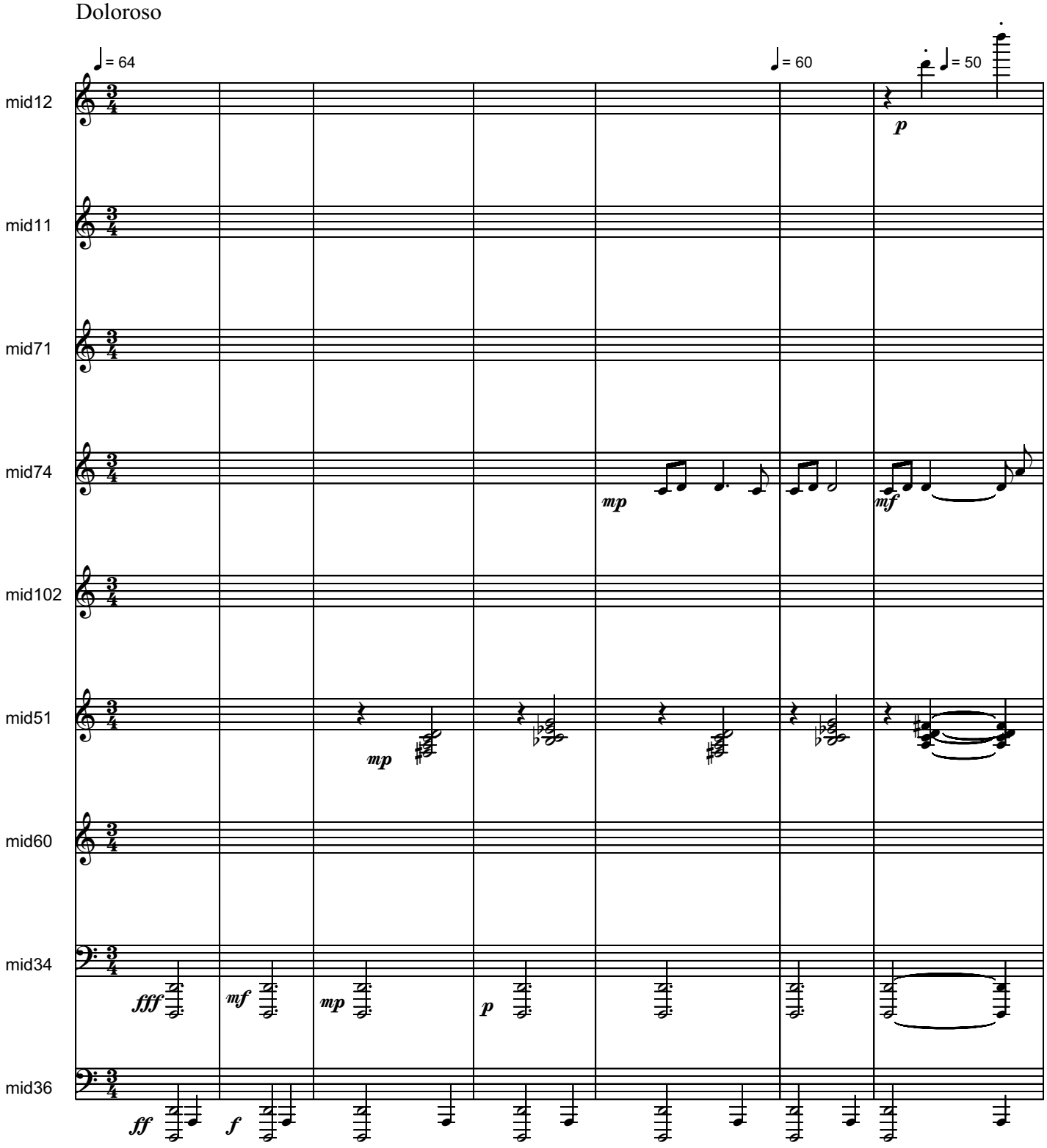

124
mid11
mid74
mid49
mid60
mid49
mid40
mf
mp
mf
mp
mf
131
mid11
mid74
mid49
mid60
mid49
mid40


139
mid11
mid74
mid49
mid60
mid49
mid40
♩= 84
♩= 88
p
mf
fff
mp
145
♩= 92
♩= 80
f
7
5-III-2016
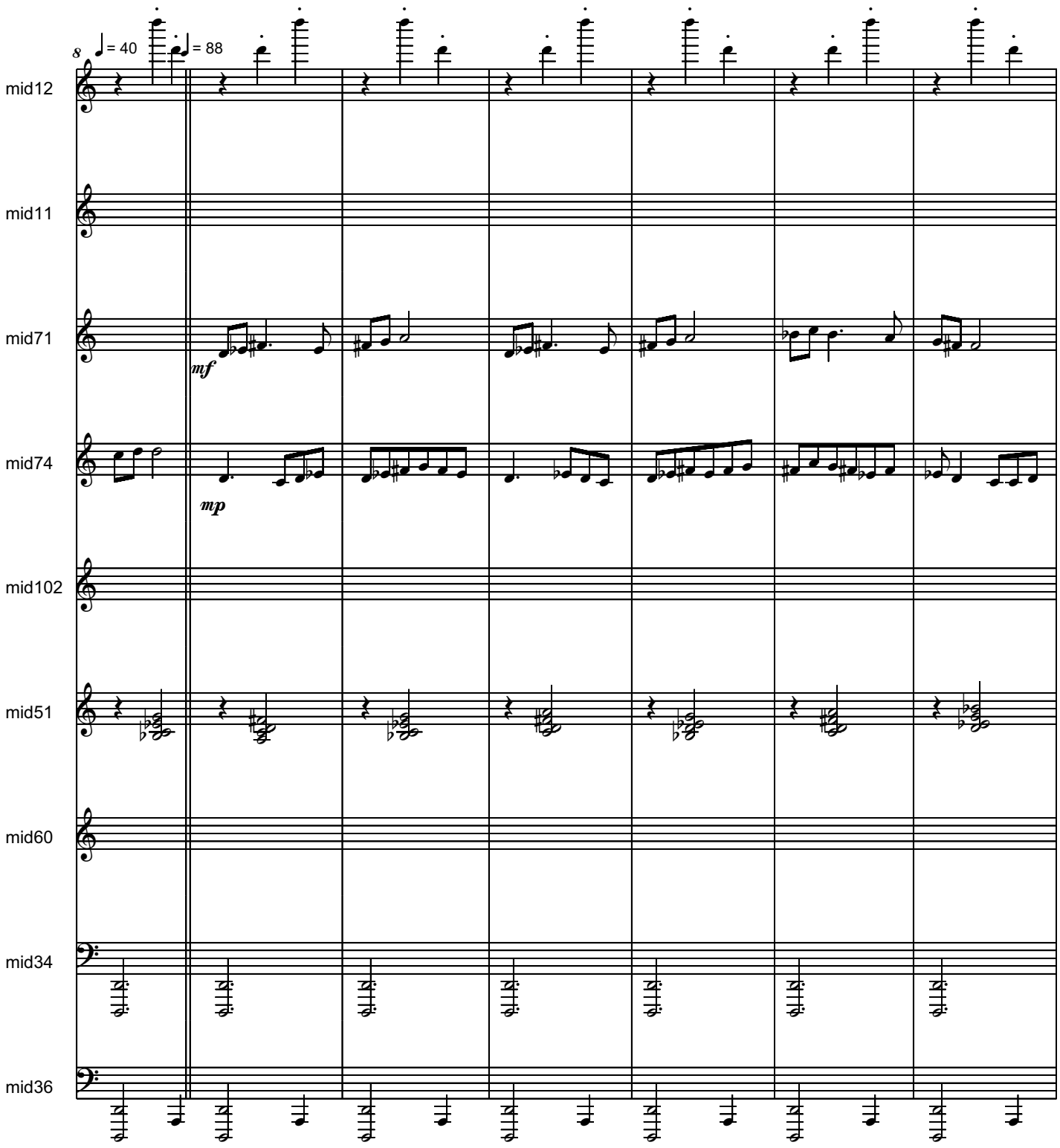
6.) Stavro
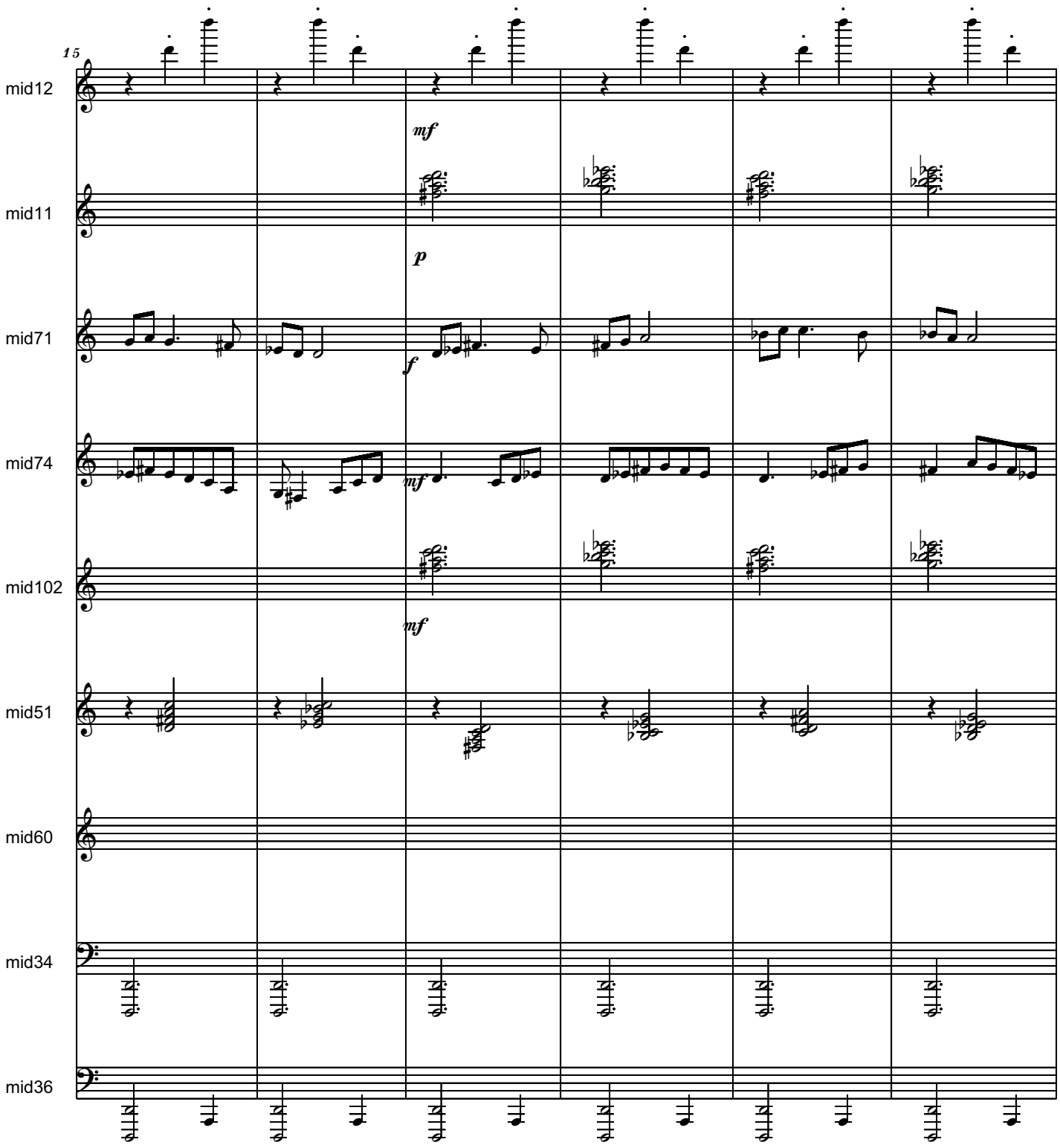
Serban Nichifor
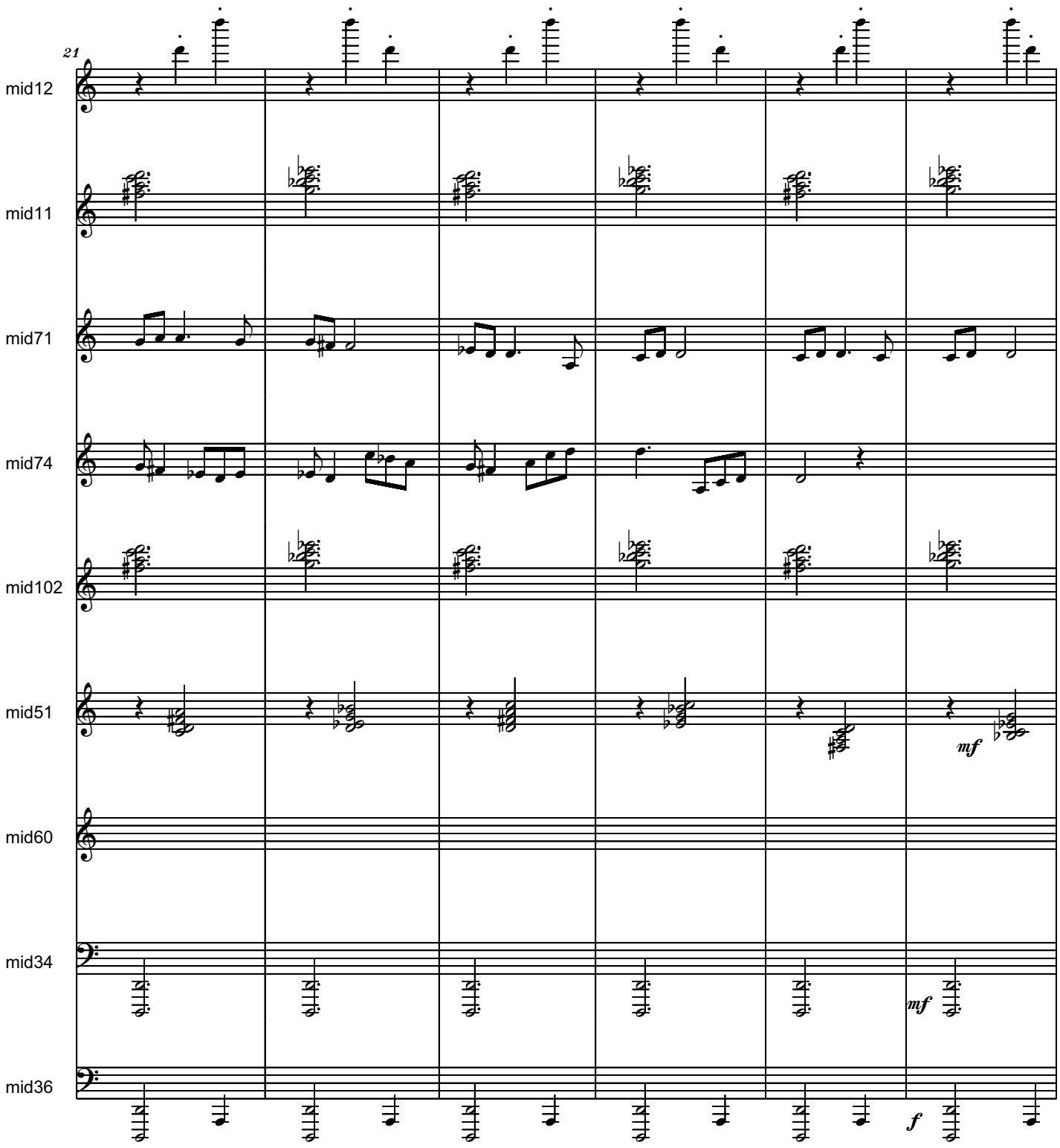
Doloroso
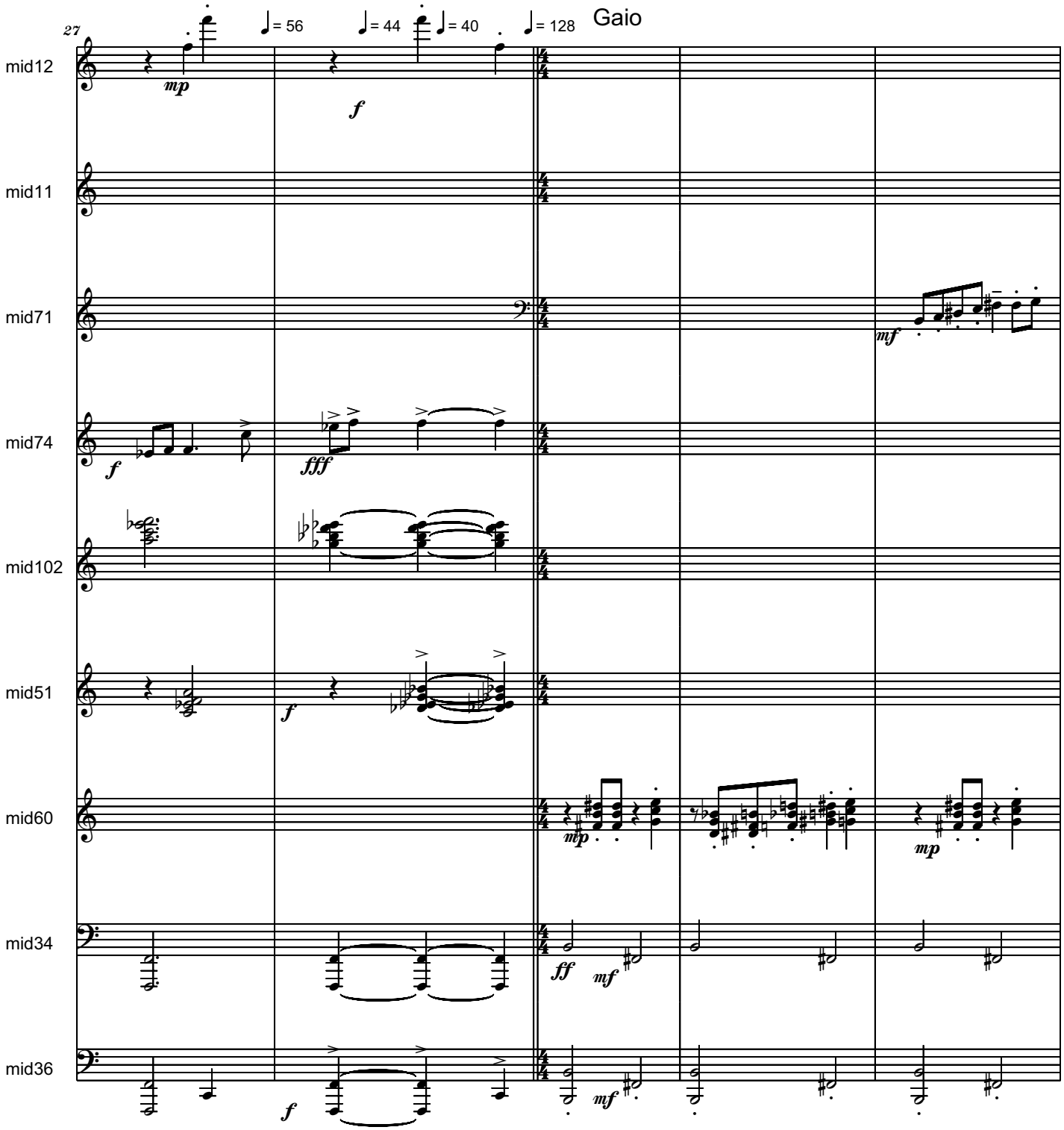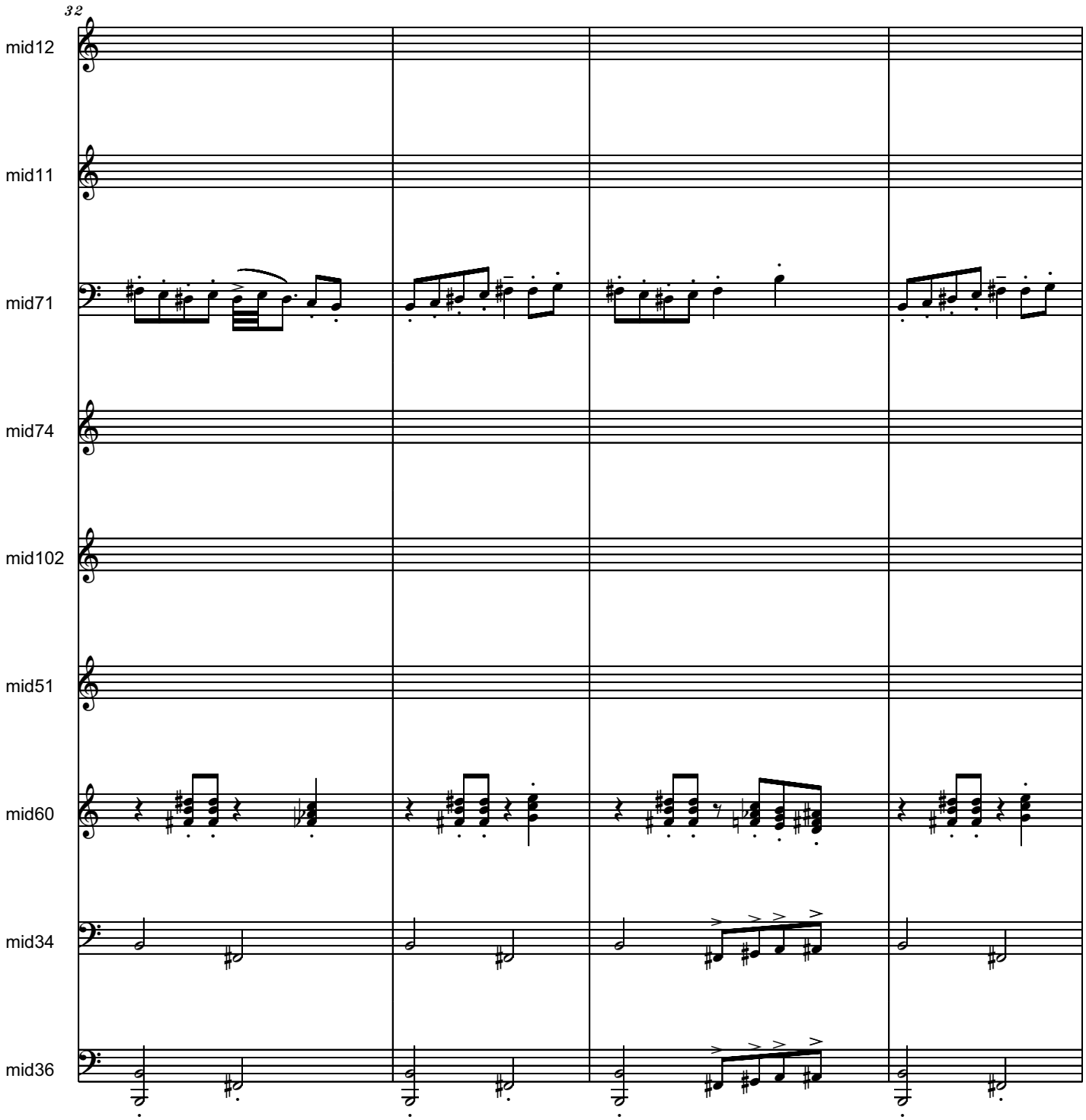


Copyright © 2016 by Serban Nichifor (SABAM and UCMR-ADA)
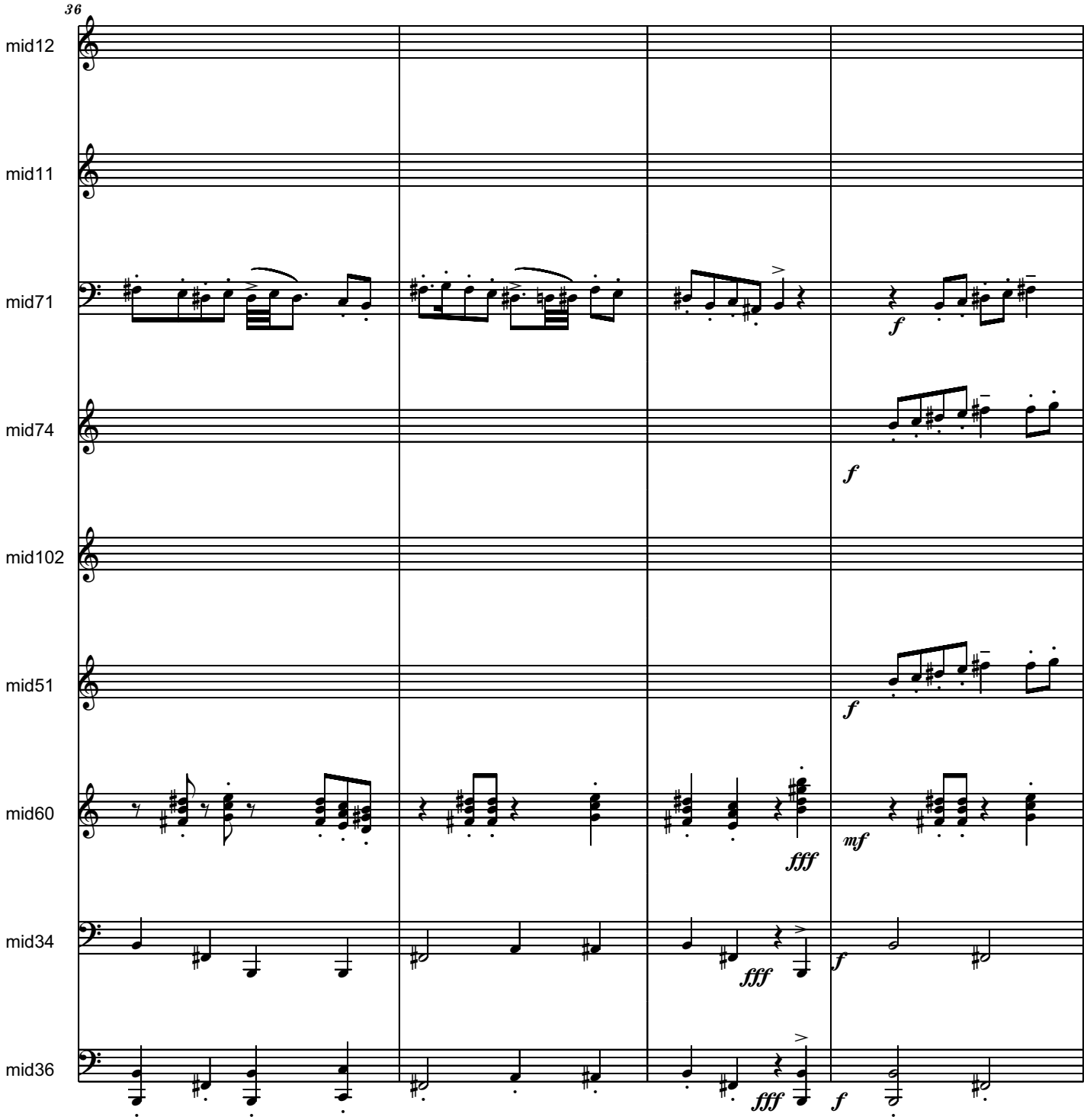

8
♩ = 40
♩ = 88
mid12
mid11
mid71
mf
mid74
mp
mid102
mid51
mid60
mid34
mid36
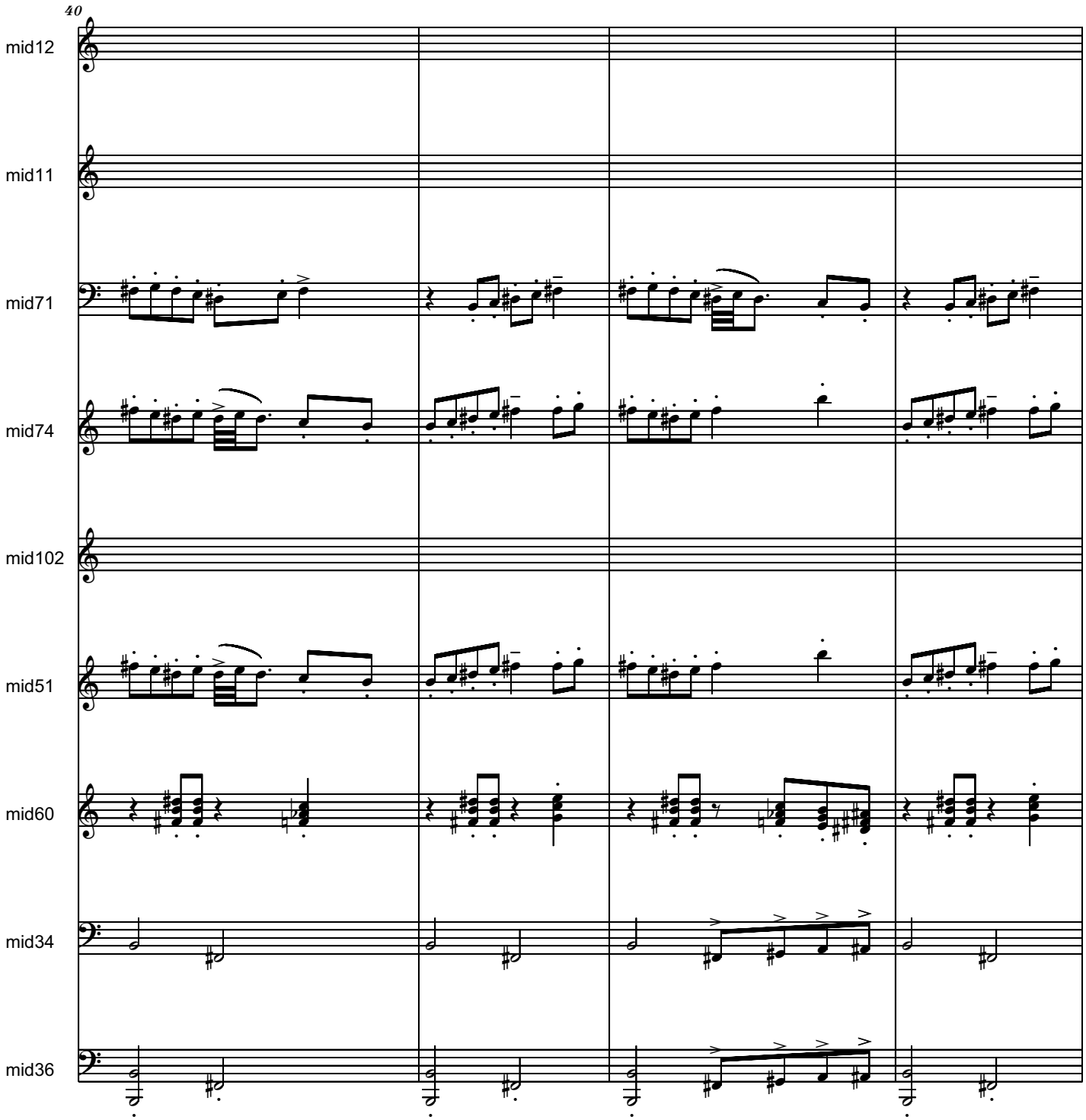

15
mid12
mid11
mid71
mid74
mid102
mid51
mid60
mid34
mid36
mf
p
f
mf
mf
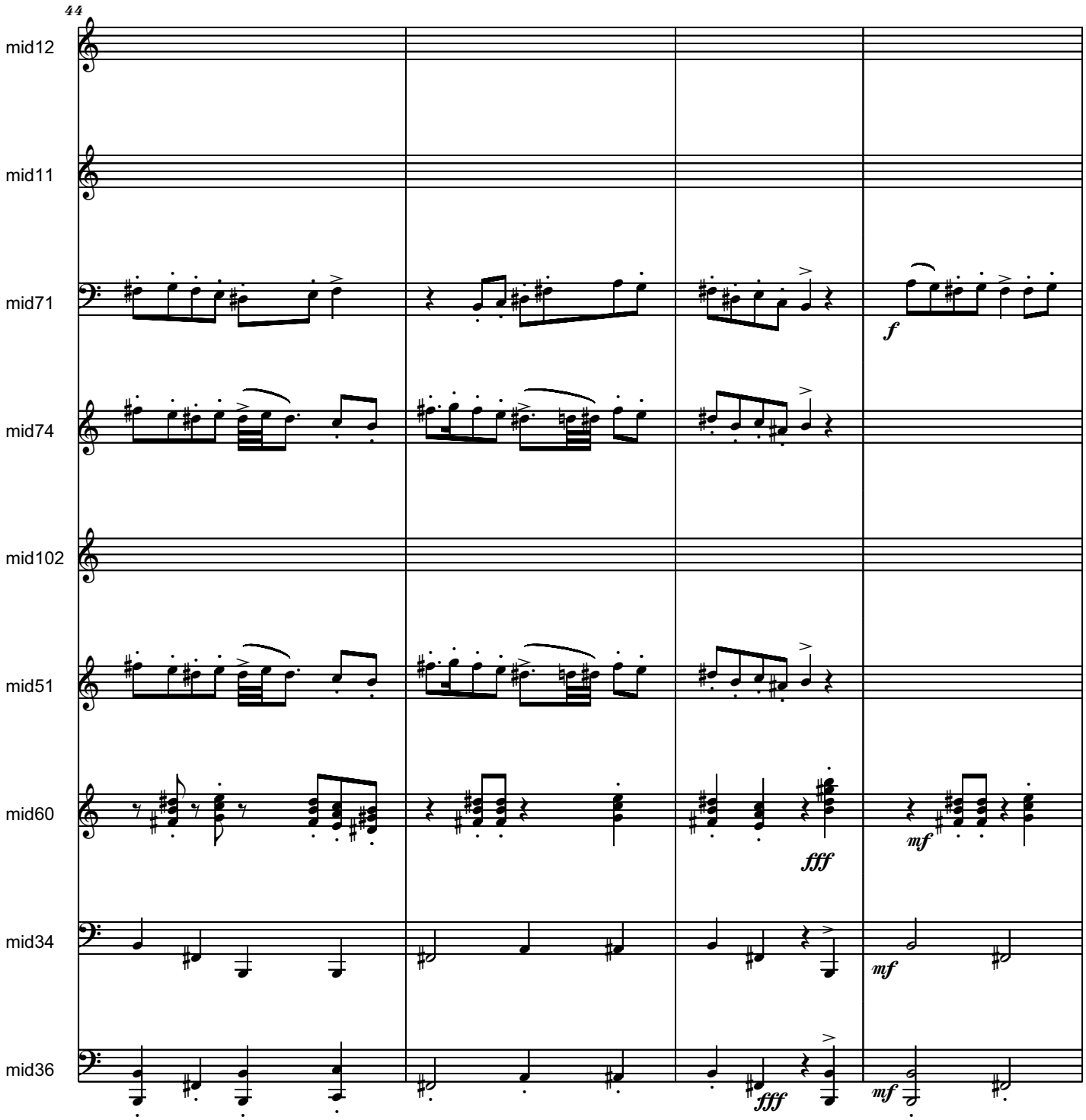

21
mid12
mid11
mid71
mid74
mid102
mid51
mf
mid60
mid34
mf
mid36
f
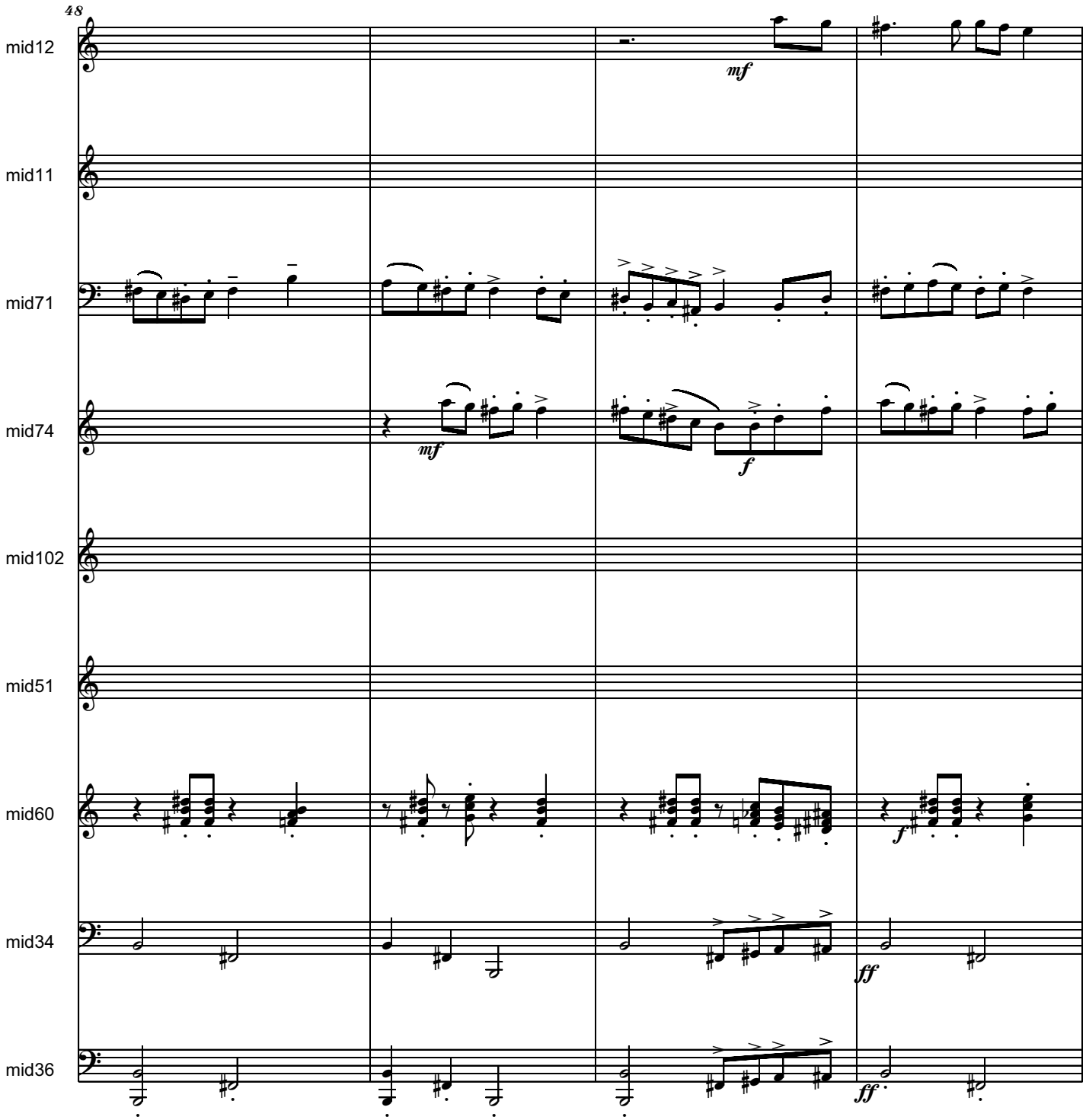

27
♩= 56
♩= 44
♩= 40
♩= 128
Gaio
mid12
mid11
mid71
mid74
mid102
mid51
mid60
mid34
mid36
mp
f
mf
fff
ff
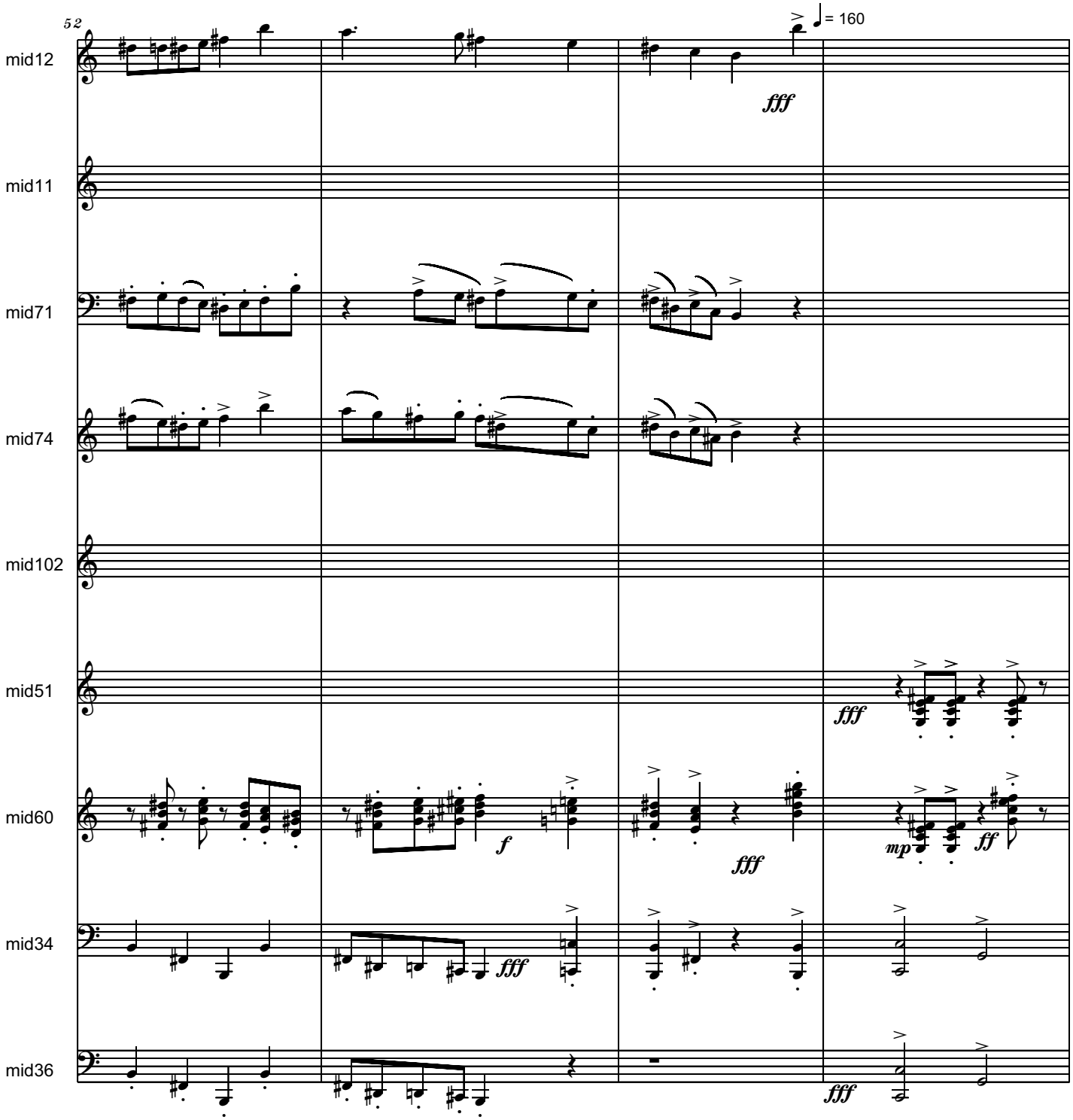

32
mid12
mid11
mid71
mid74
mid102
mid51
mid60
mid34
mid36
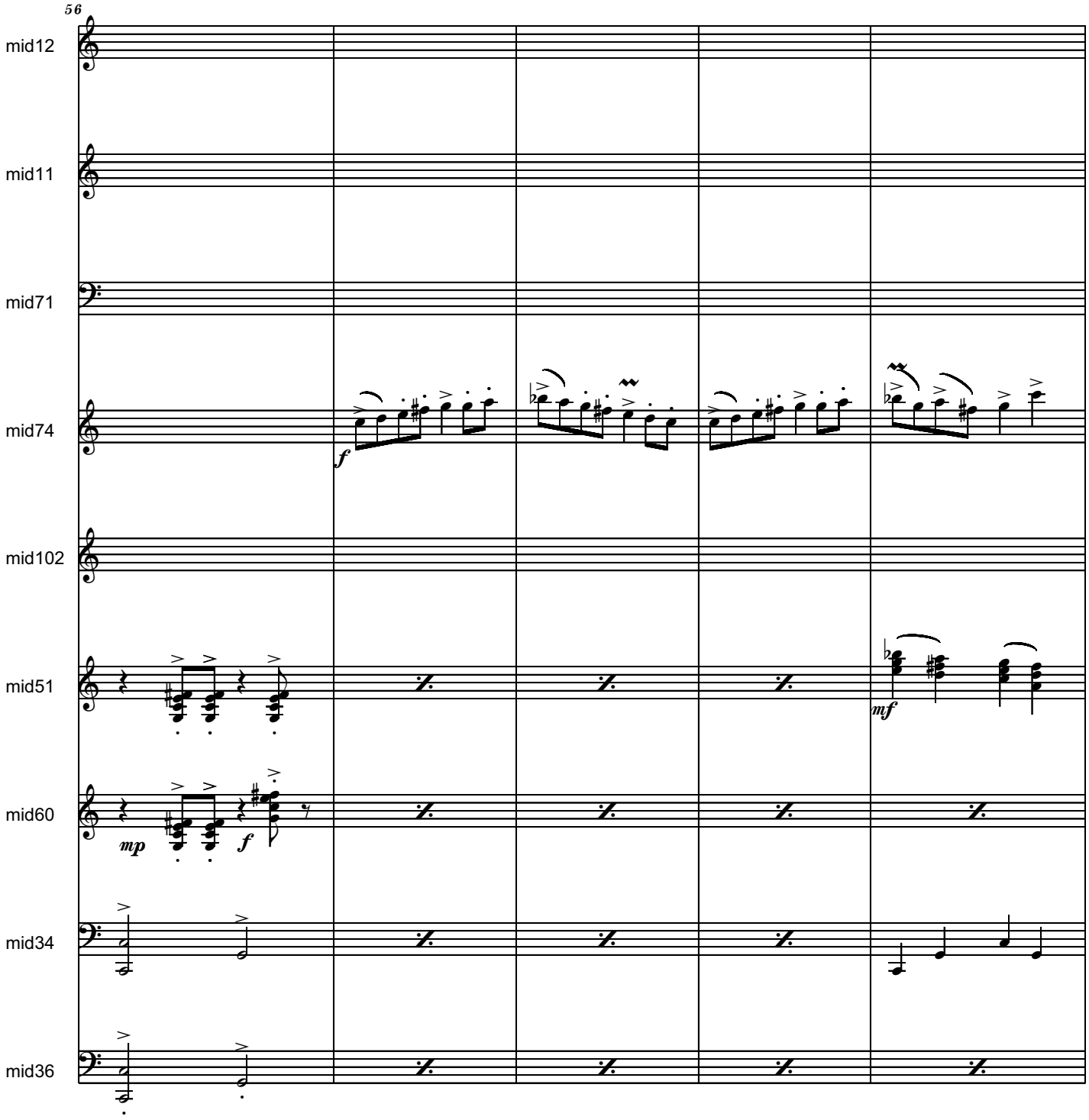

36
mid12
mid11
mid71
mid74
mid102
mid51
mid60
mid34
mid36
f
f
f
mf
fff
fff
fff
f
f
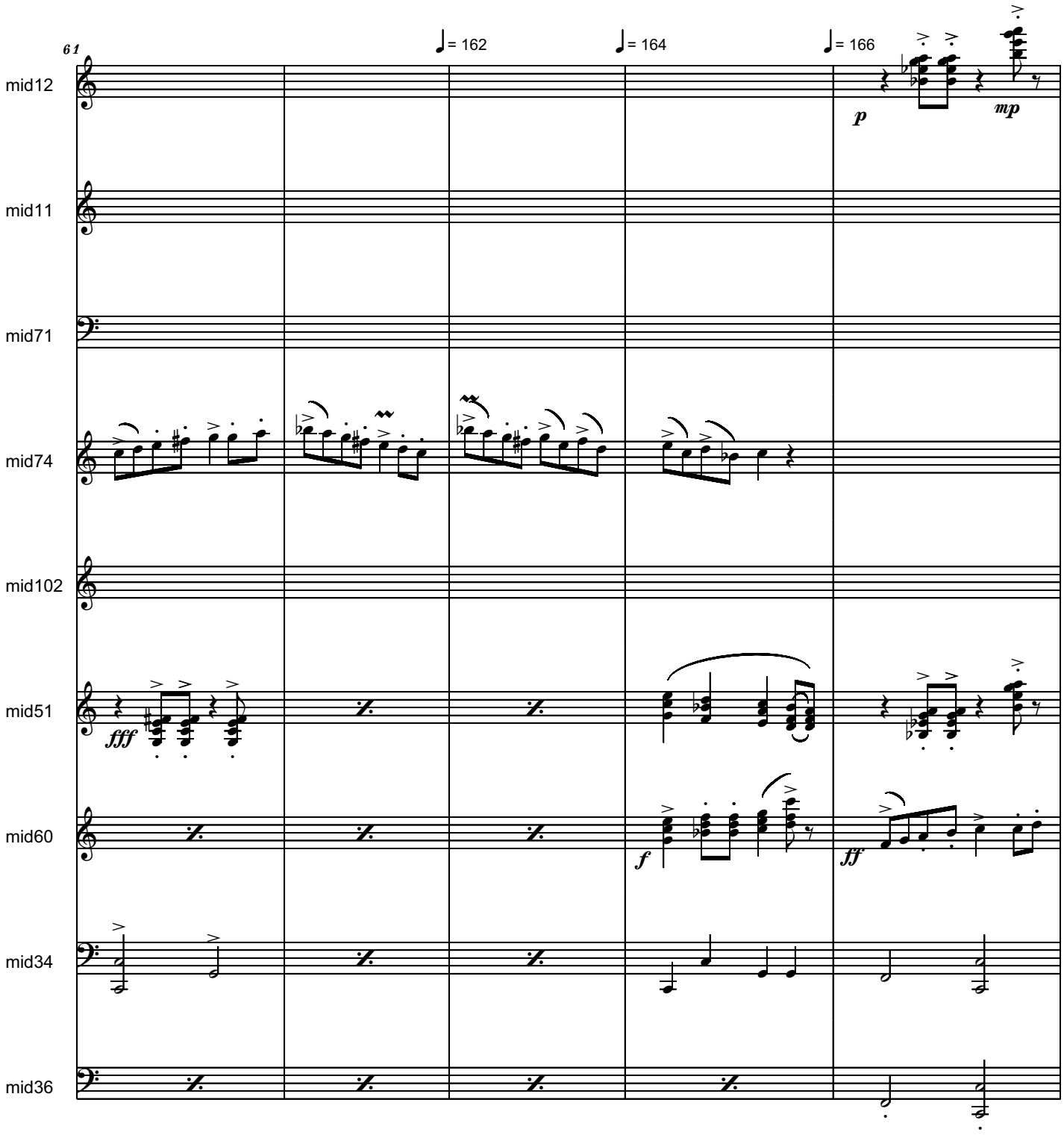

40
mid12
mid11
mid71
mid74
mid102
mid51
mid60
mid34
mid36
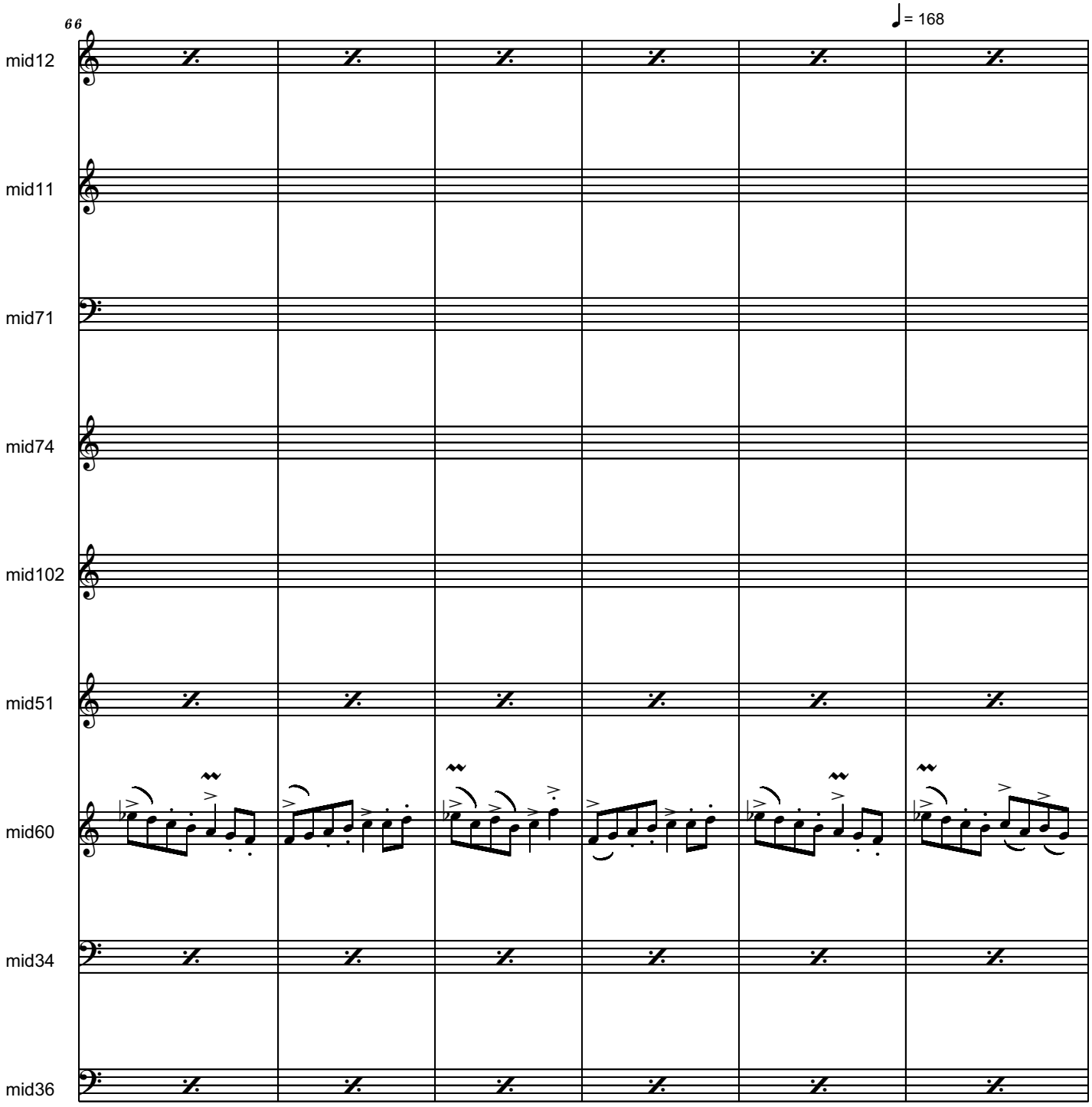

44
mid12
mid11
mid71
mid74
mid102
mid51
mid60
mid34
mid36
f
fff
mf
mf
fff
mf
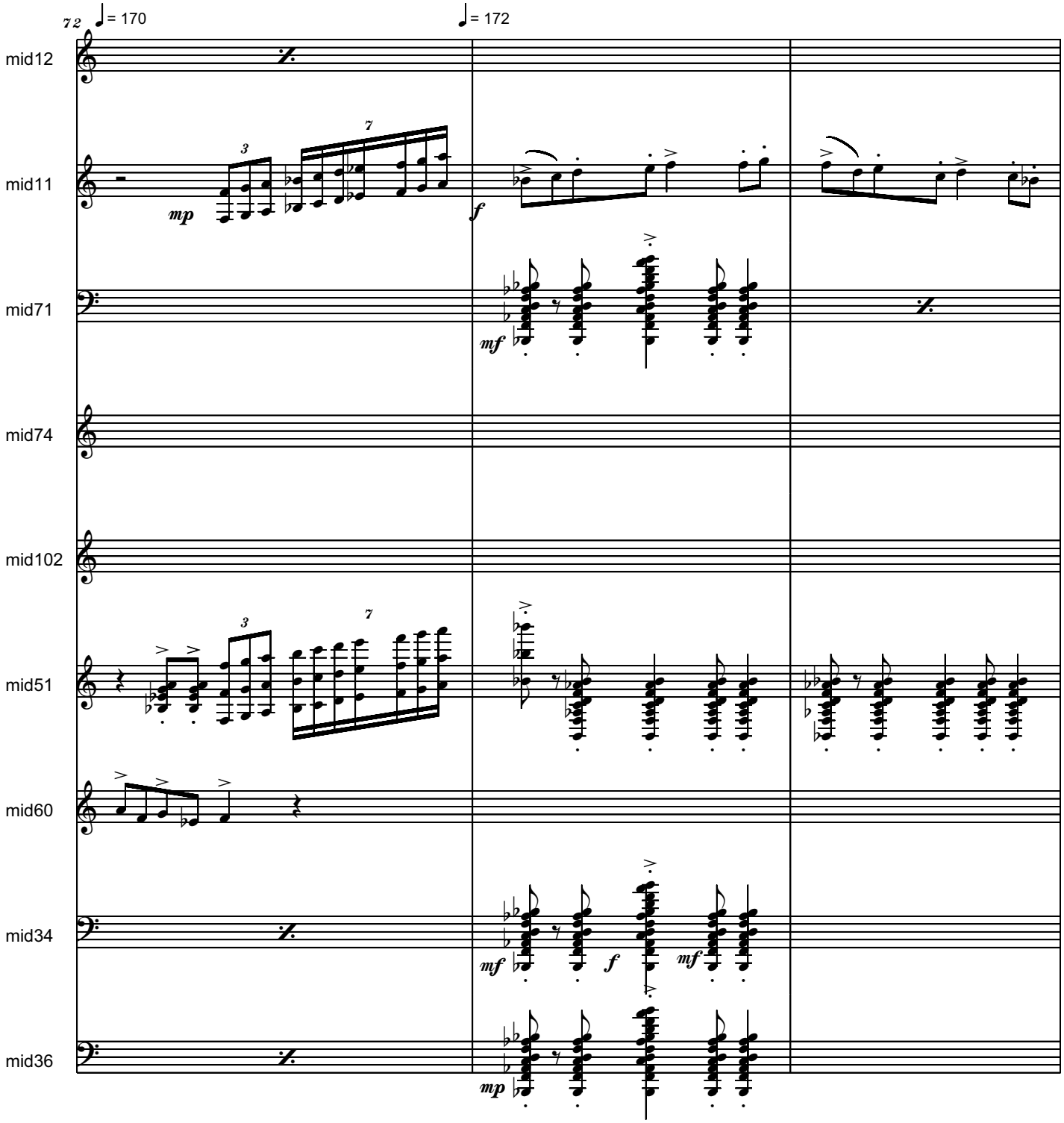

48
mid12
mid11
mid71
mid74
mid102
mid51
mid60
mid34
mid36
mf
mf
f
f
ff
ff
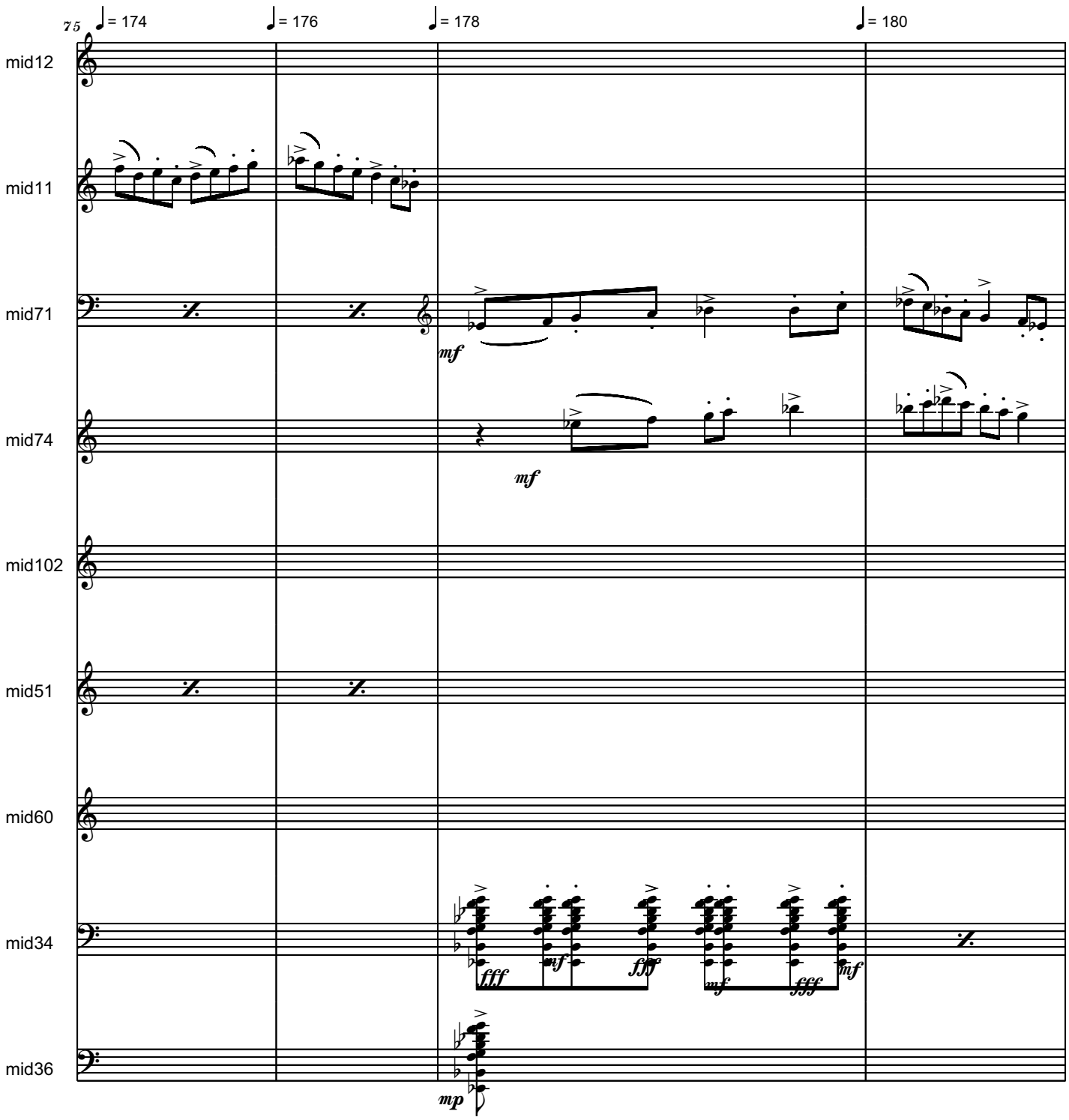

52
♩= 160
mid12
mid11
mid71
mid74
mid102
mid51
mid60
mid34
mid36
fff
f
mp
ff
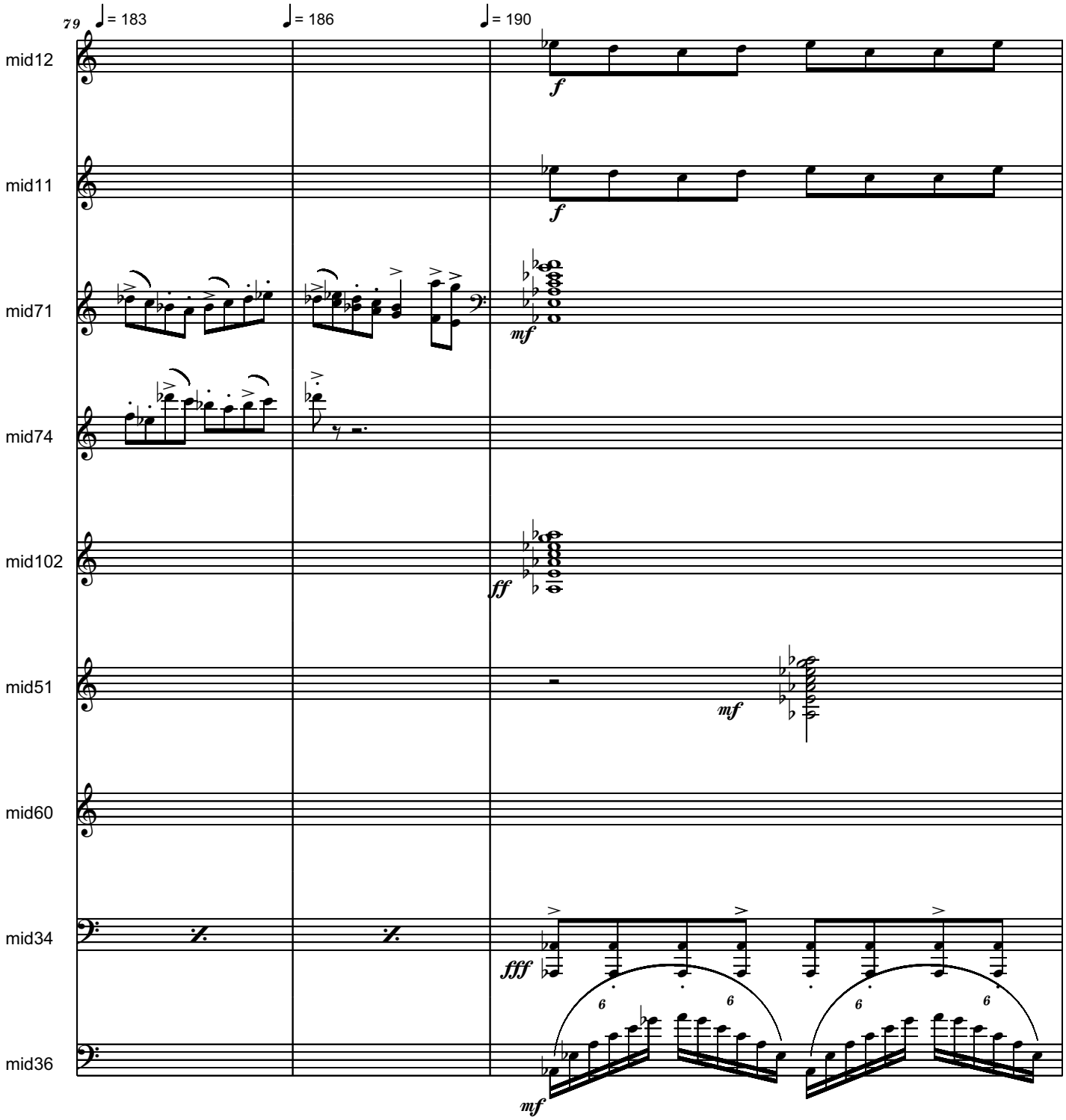

56
mid12
mid11
mid71
mid74
mid102
mid51
mid60
mid34
mid36
f
mf
mp
f

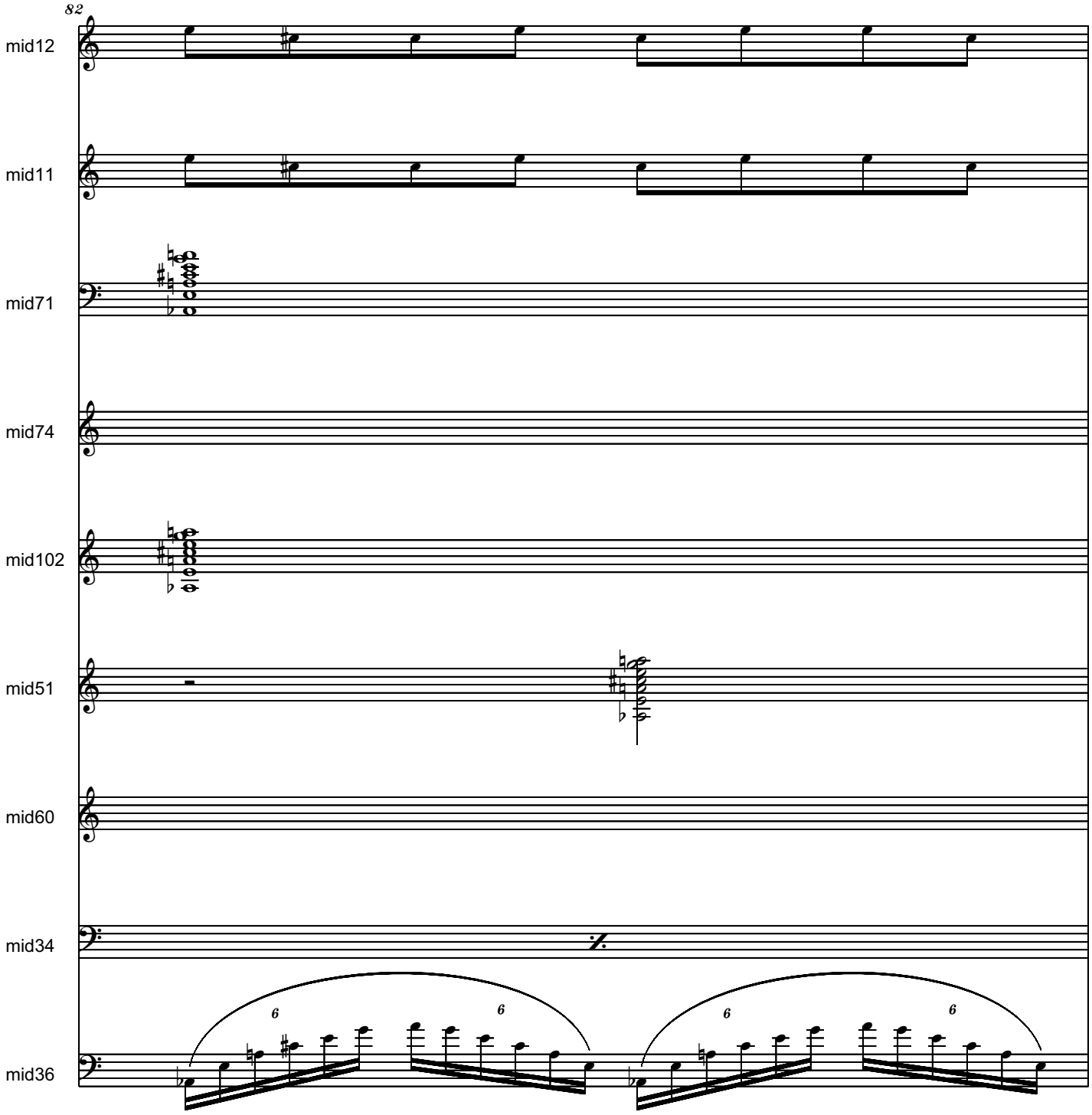

61
♩= 162
♩= 164
♩= 166
mid12
mid11
mid71
mid74
mid102
mid51
mid60
mid34
mid36
p
mp
fff
f
ff

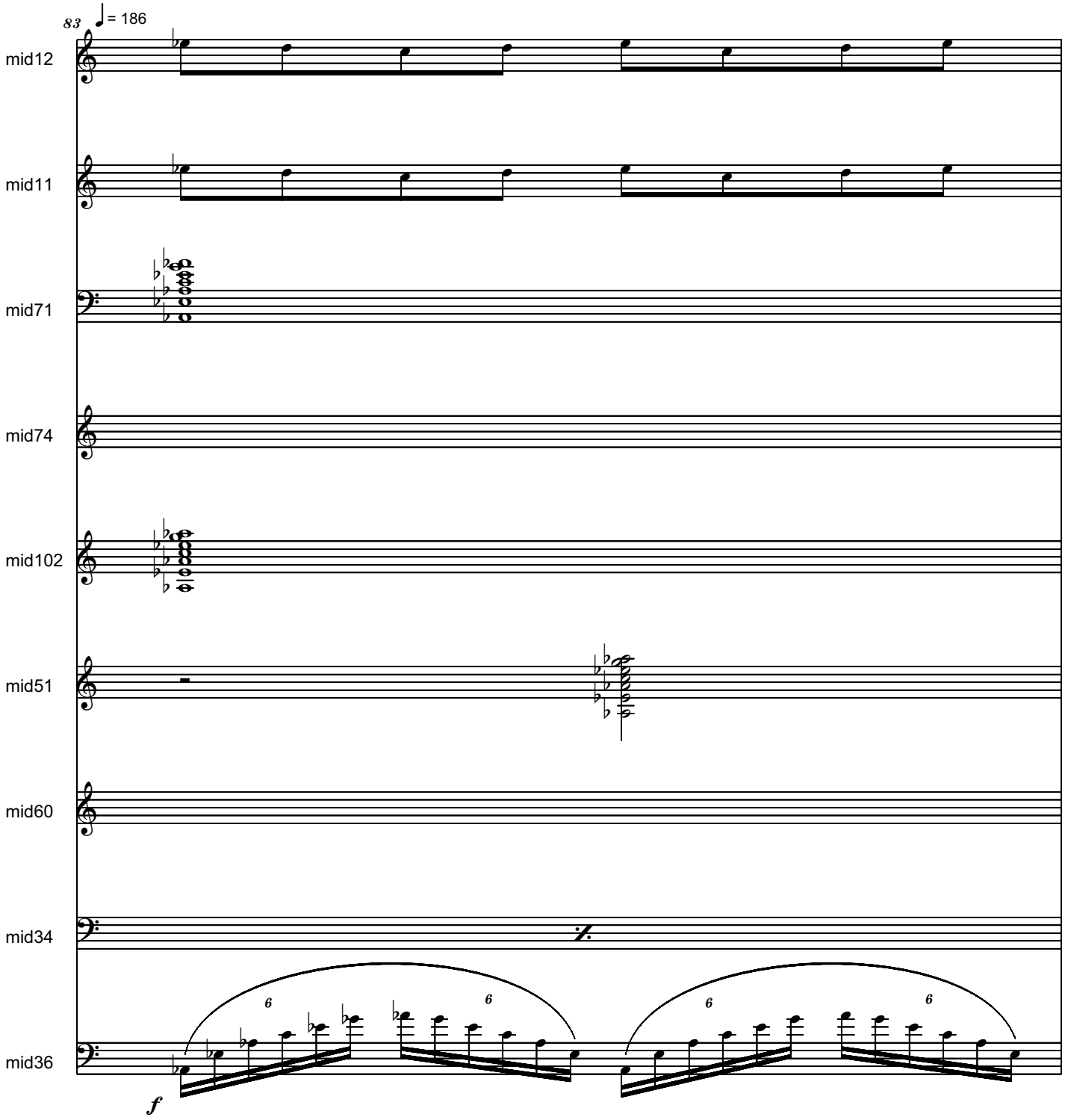

66
♩= 168
mid12
mid11
mid71
mid74
mid102
mid51
mid60
mid34
mid36

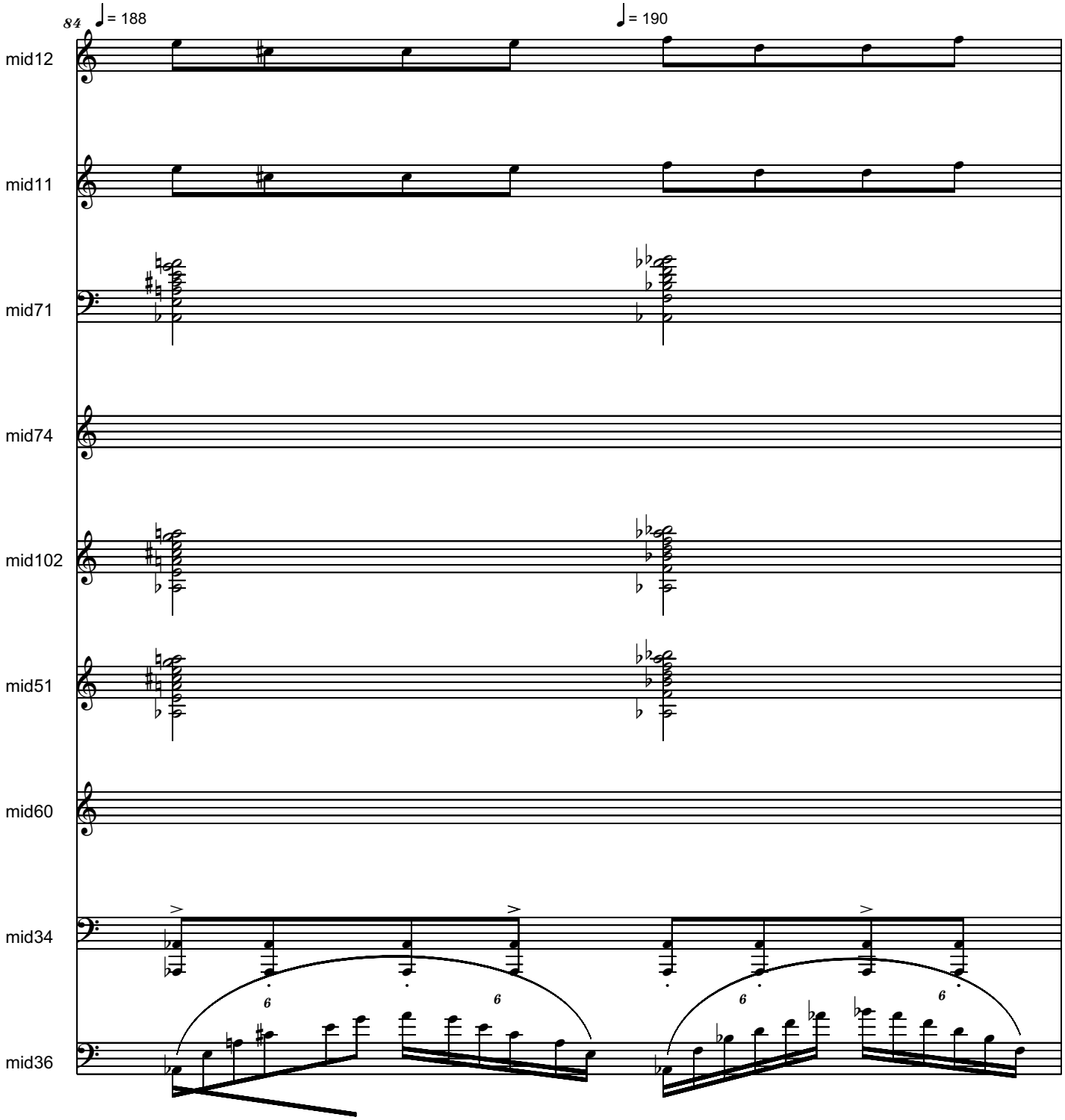

72
= 170
= 172
mid12
mid11
mid71
mid74
mid102
mid51
mid60
mid34
mid36
mp
f
mf
f
mf
mp

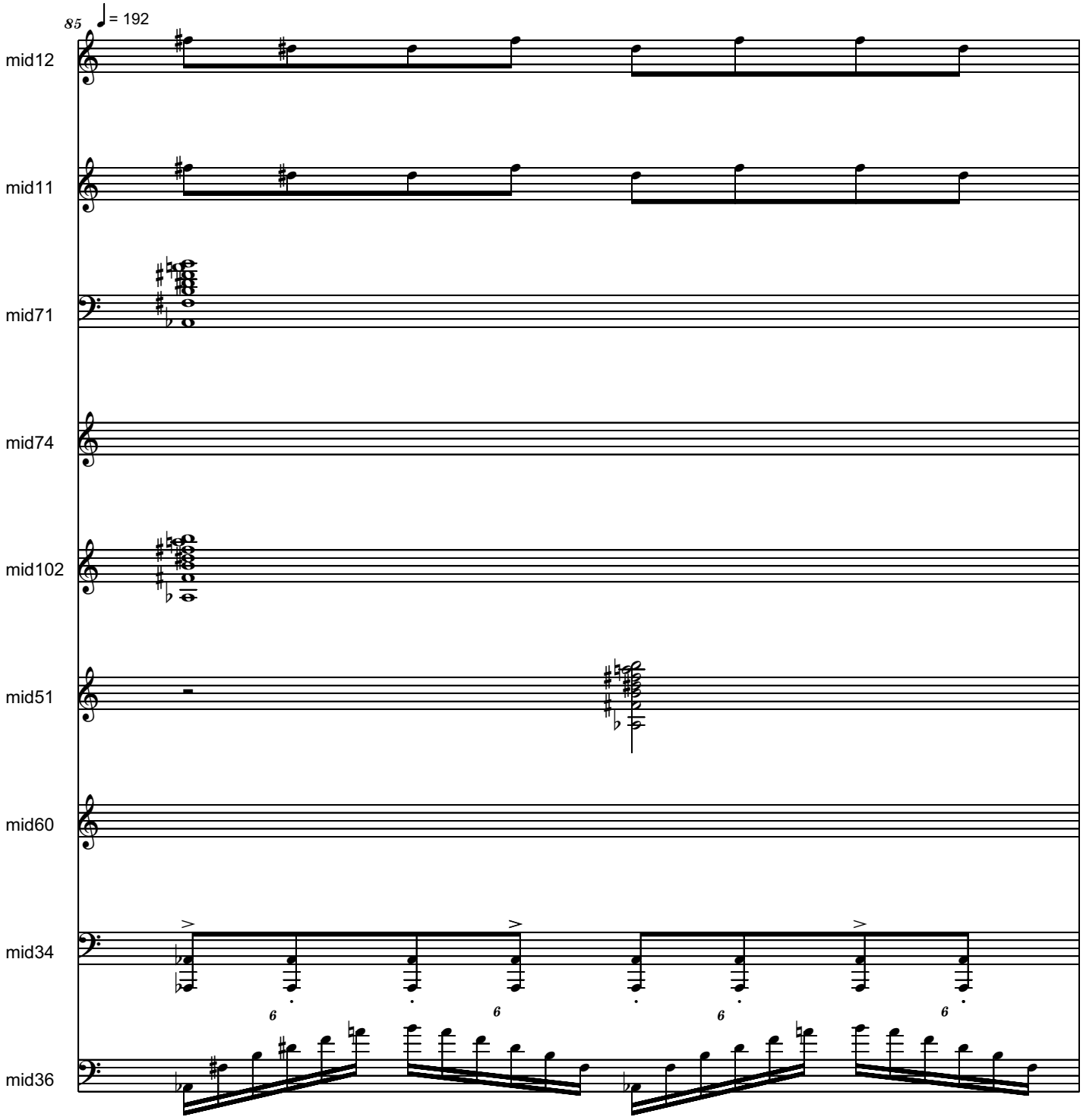

75
♩= 174
♩= 176
♩= 178
♩= 180
mid12
mid11
mid71
mid74
mid102
mid51
mid60
mid34
mid36
mf
mf
fff
mf
fff
mf
fff
mf
mp

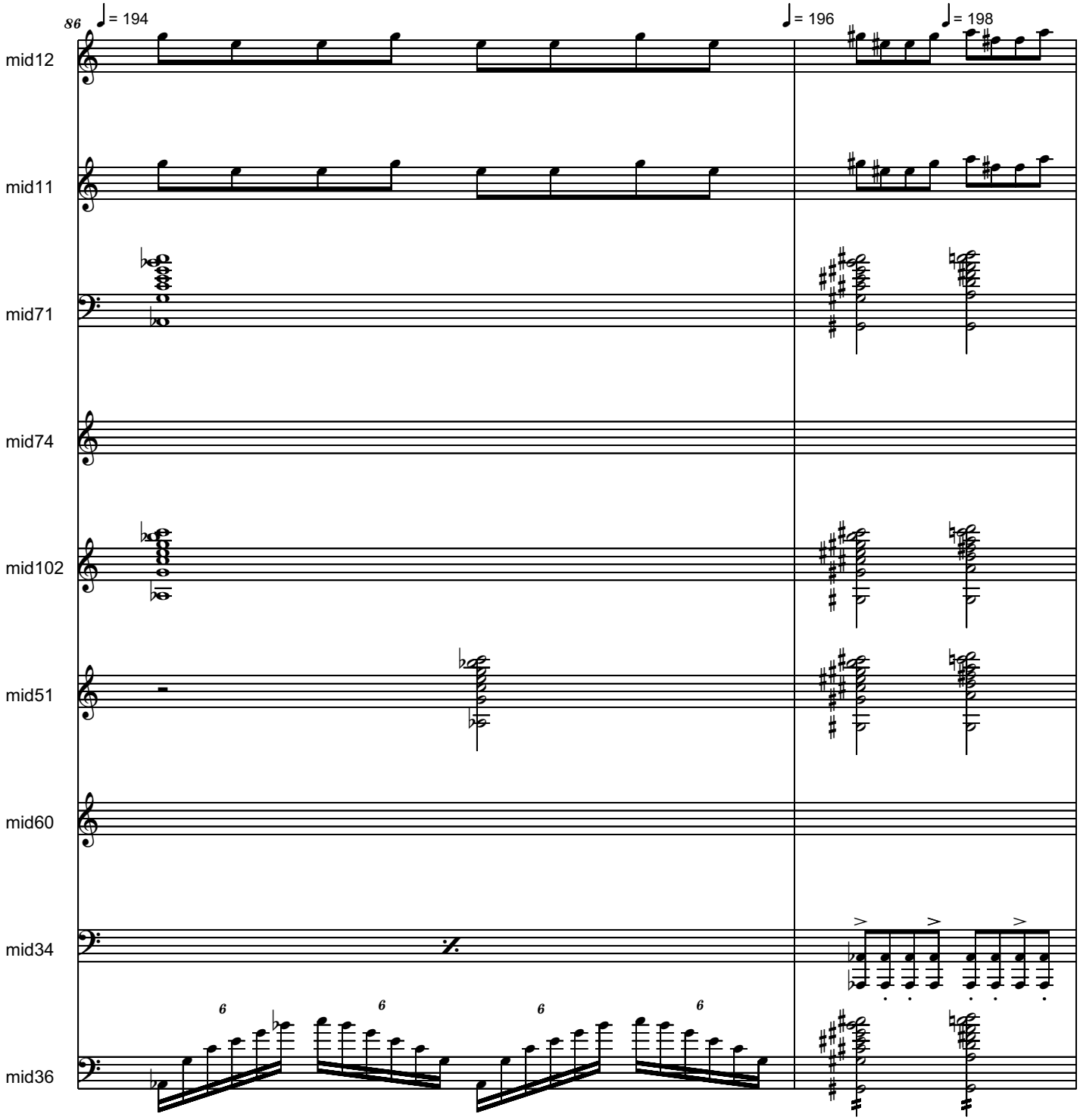

79
♩= 183
♩= 186
♩= 190
mid12
mid11
mid71
mid74
mid102
mid51
mid60
mid34
mid36
f
f
mf
ff
mf
fff
6
6
6
6
mf
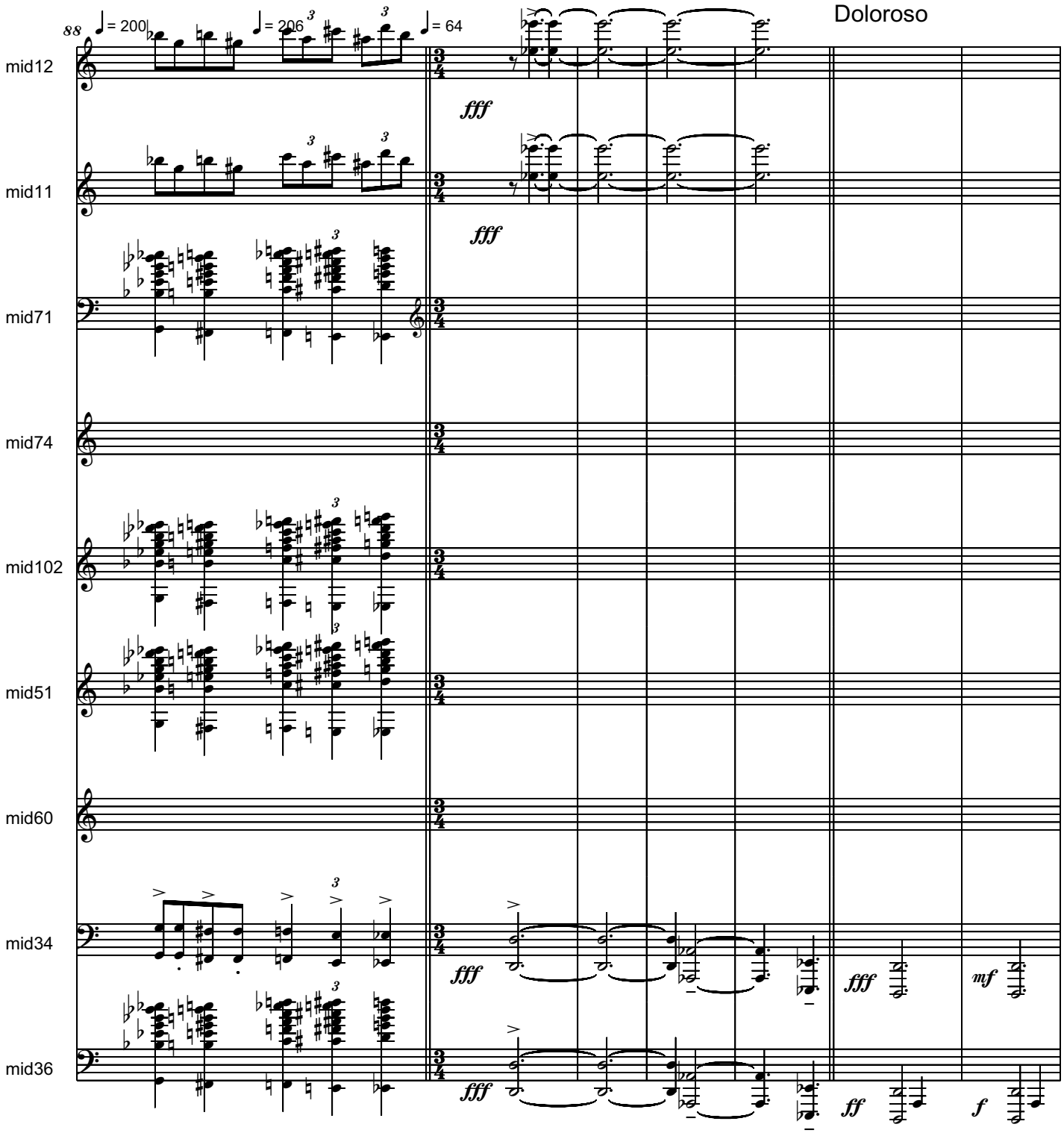

82
mid12
mid11
mid71
mid74
mid102
mid51
mid60
mid34
mid36
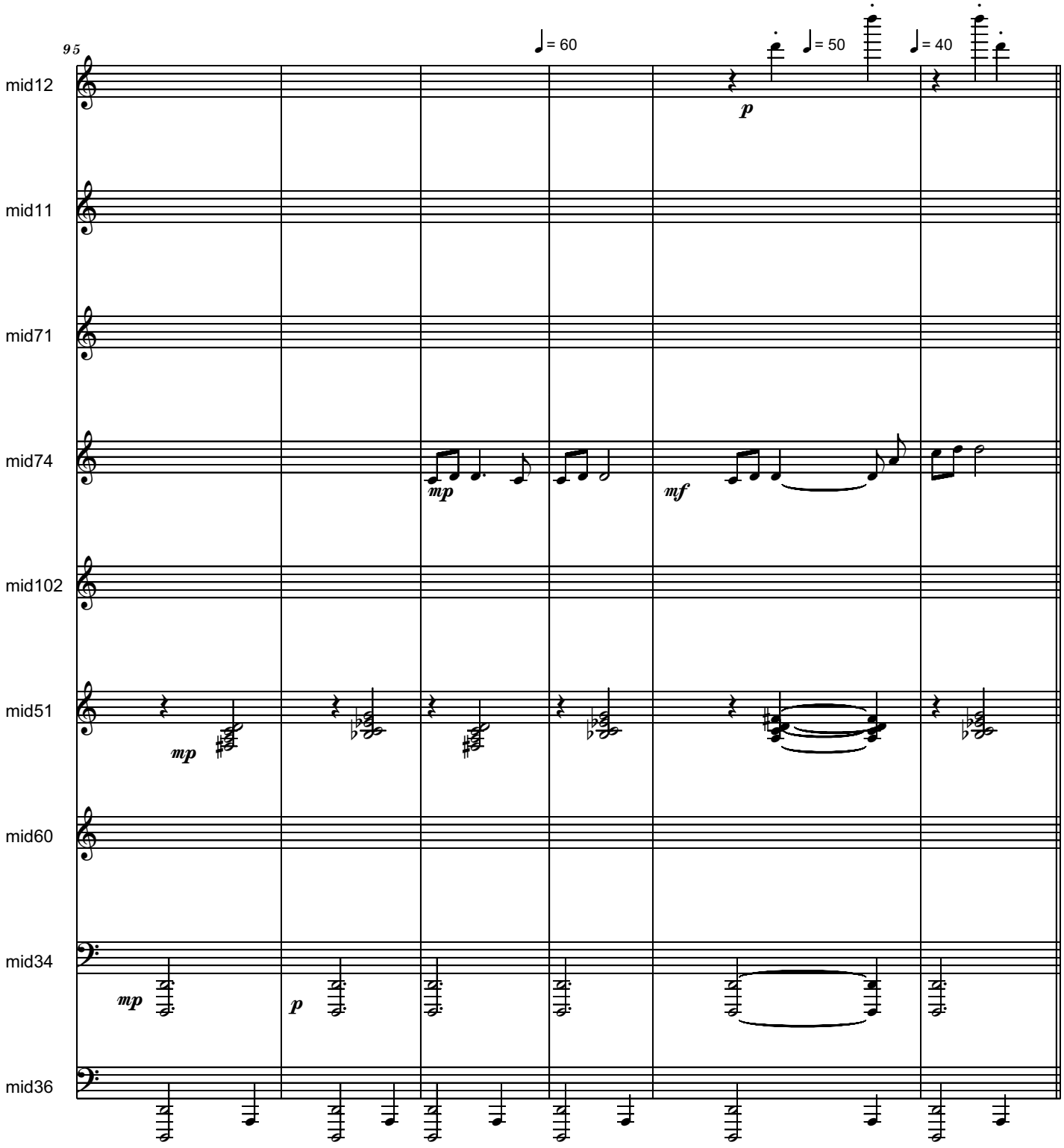

83
♩= 186
mid12
mid11
mid71
mid74
mid102
mid51
mid60
mid34
mid36
6
6
6
6
f
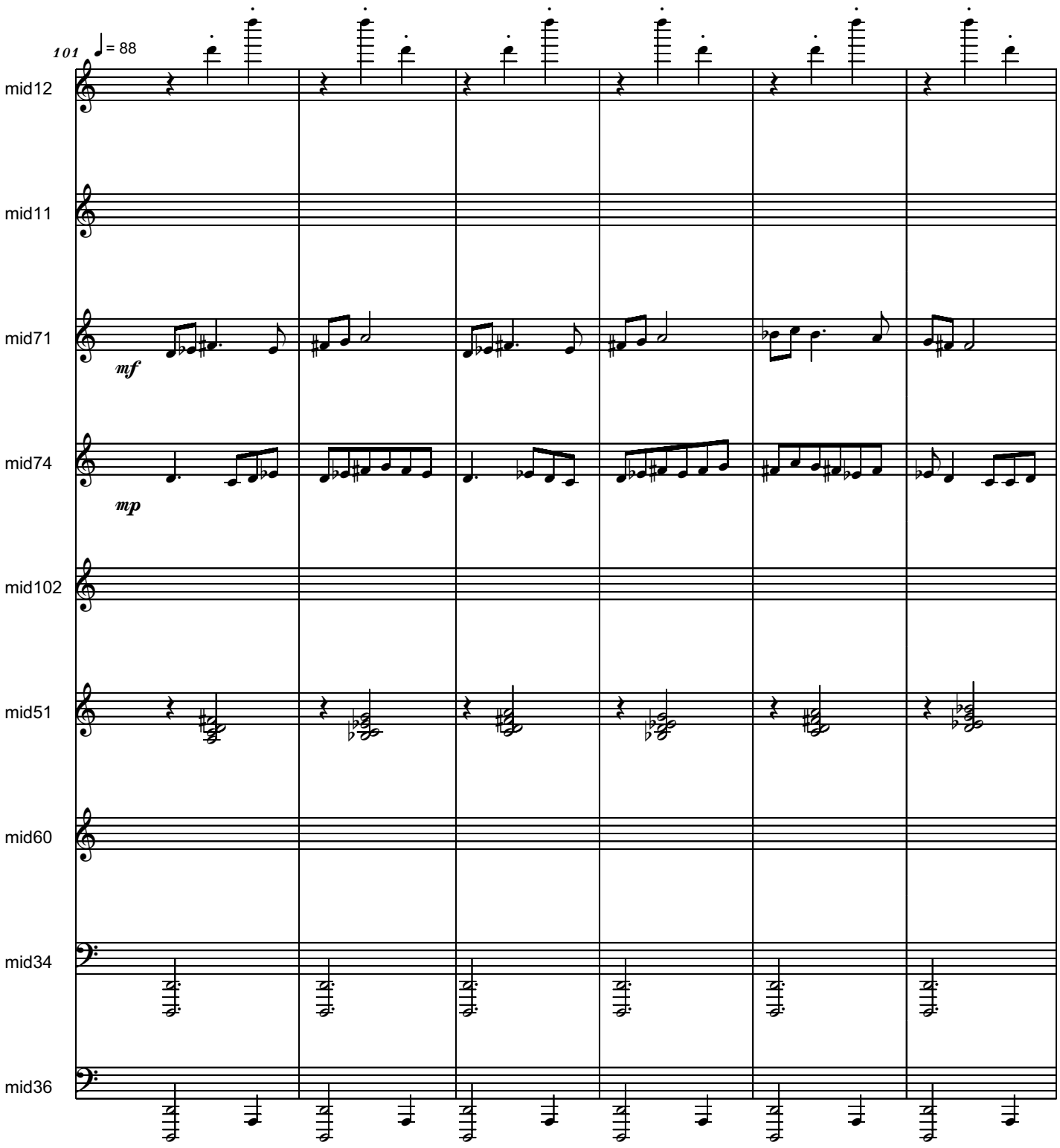

84
♩= 188
♩= 190
mid12
mid11
mid71
mid74
mid102
mid51
mid60
mid34
mid36
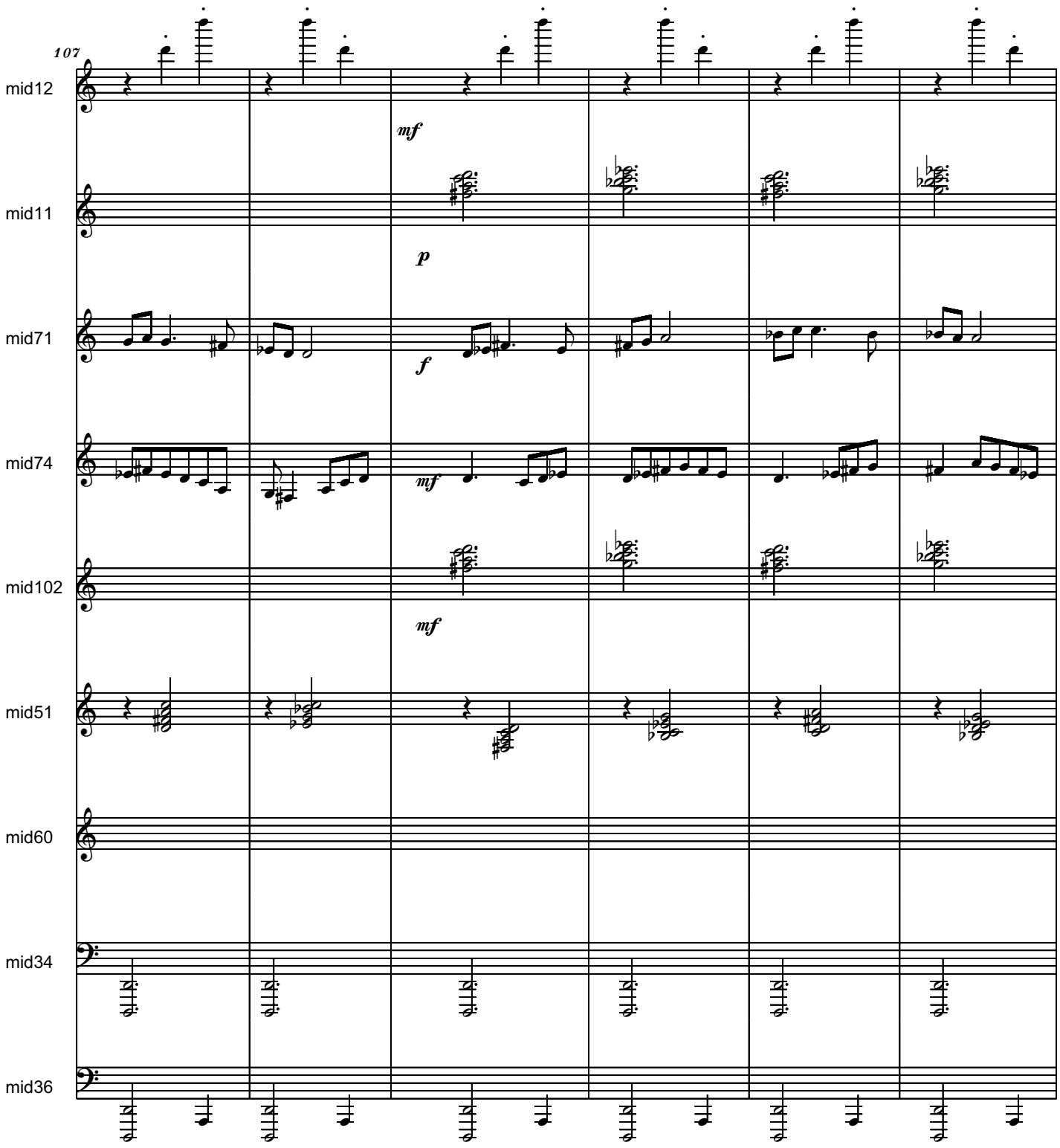

85
= 192
mid12
mid11
mid71
mid74
mid102
mid51
mid60
mid34
mid36
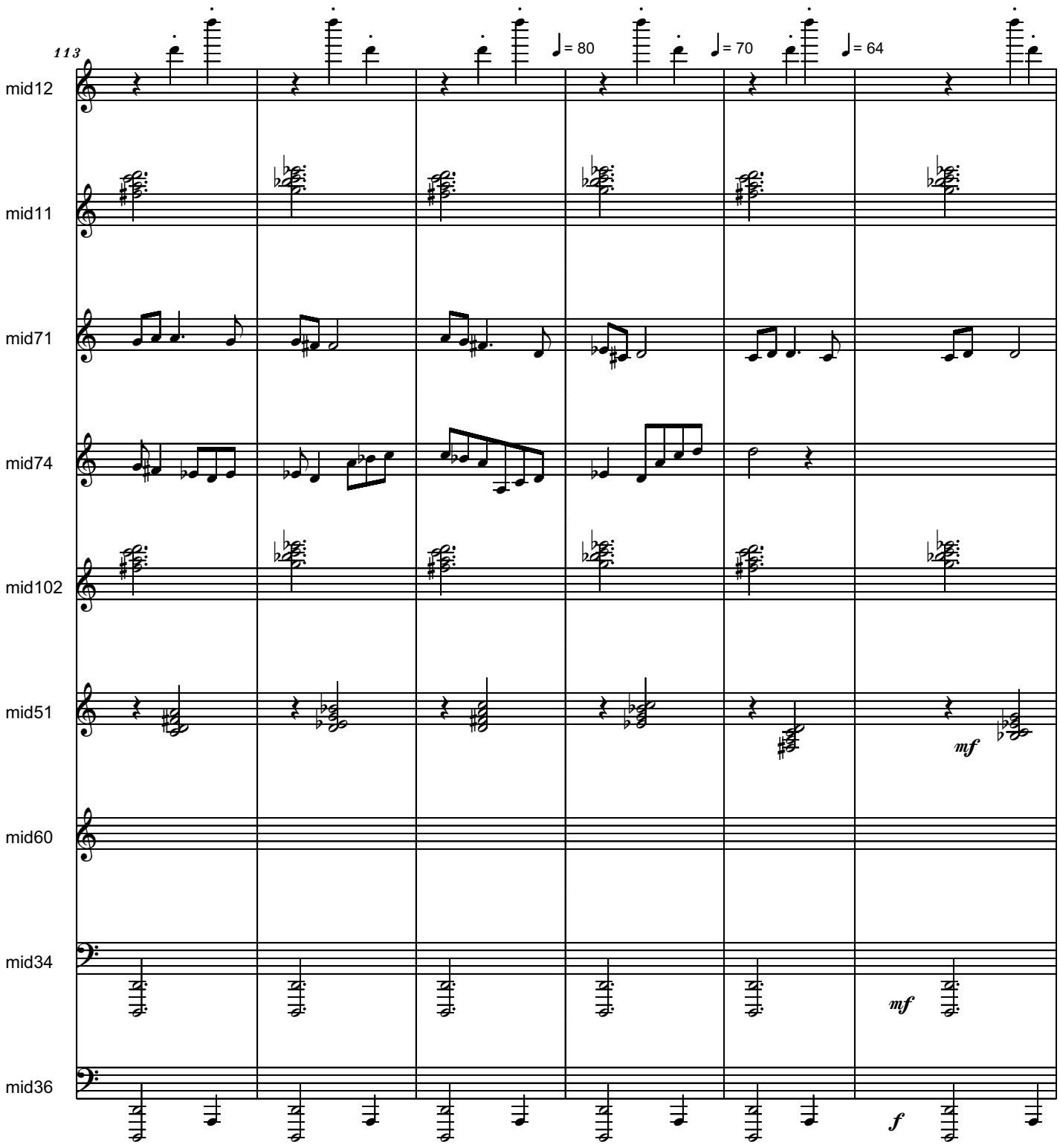

86
♩= 194
♩= 196
♩= 198
mid12
mid11
mid71
mid74
mid102
mid51
mid60
mid34
mid36
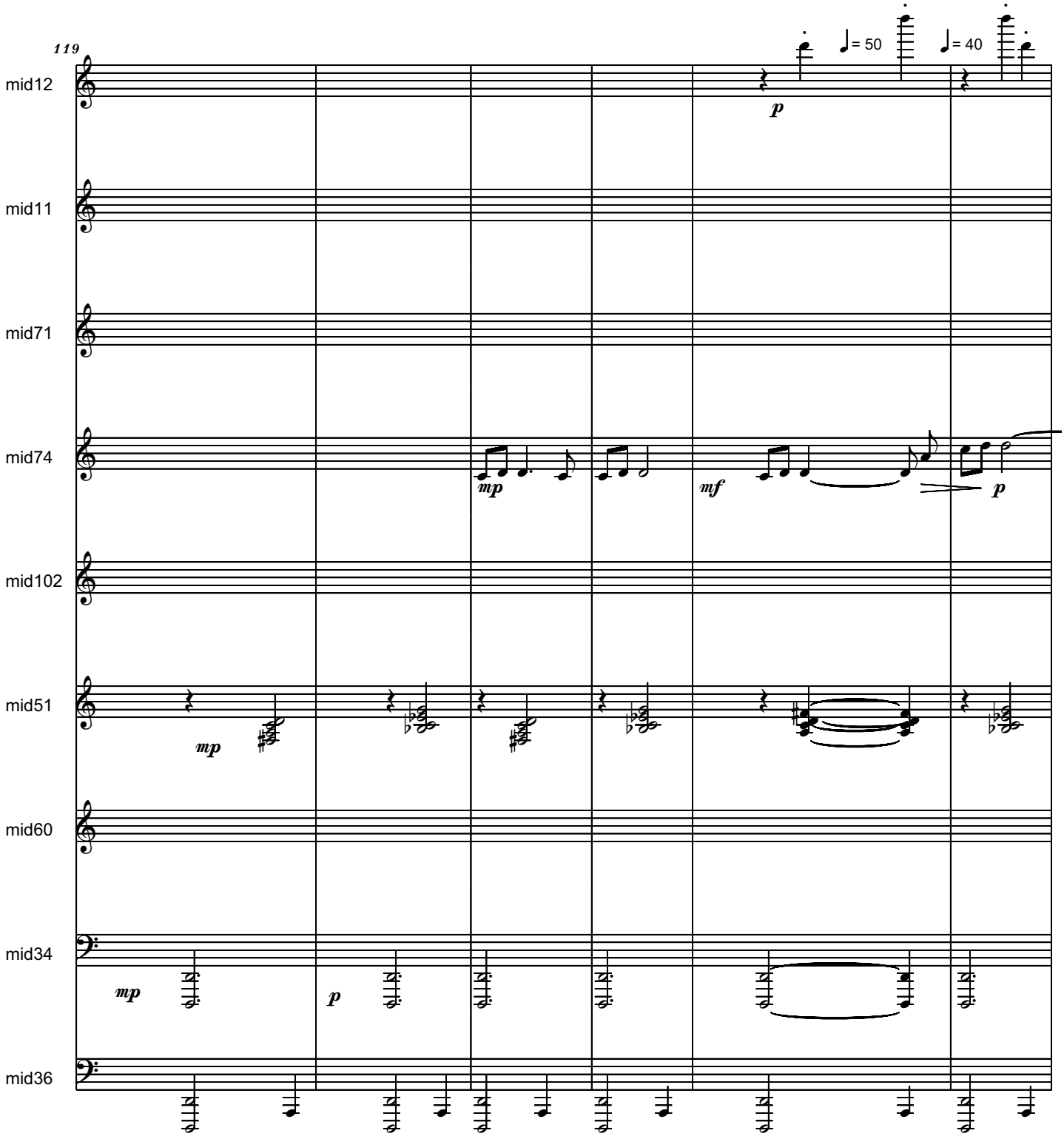

88
♩= 200
♩= 206
♩= 64
Doloroso
mid12
mid11
mid71
mid74
mid102
mid51
mid60
mid34
mid36
fff
ff
mf
f

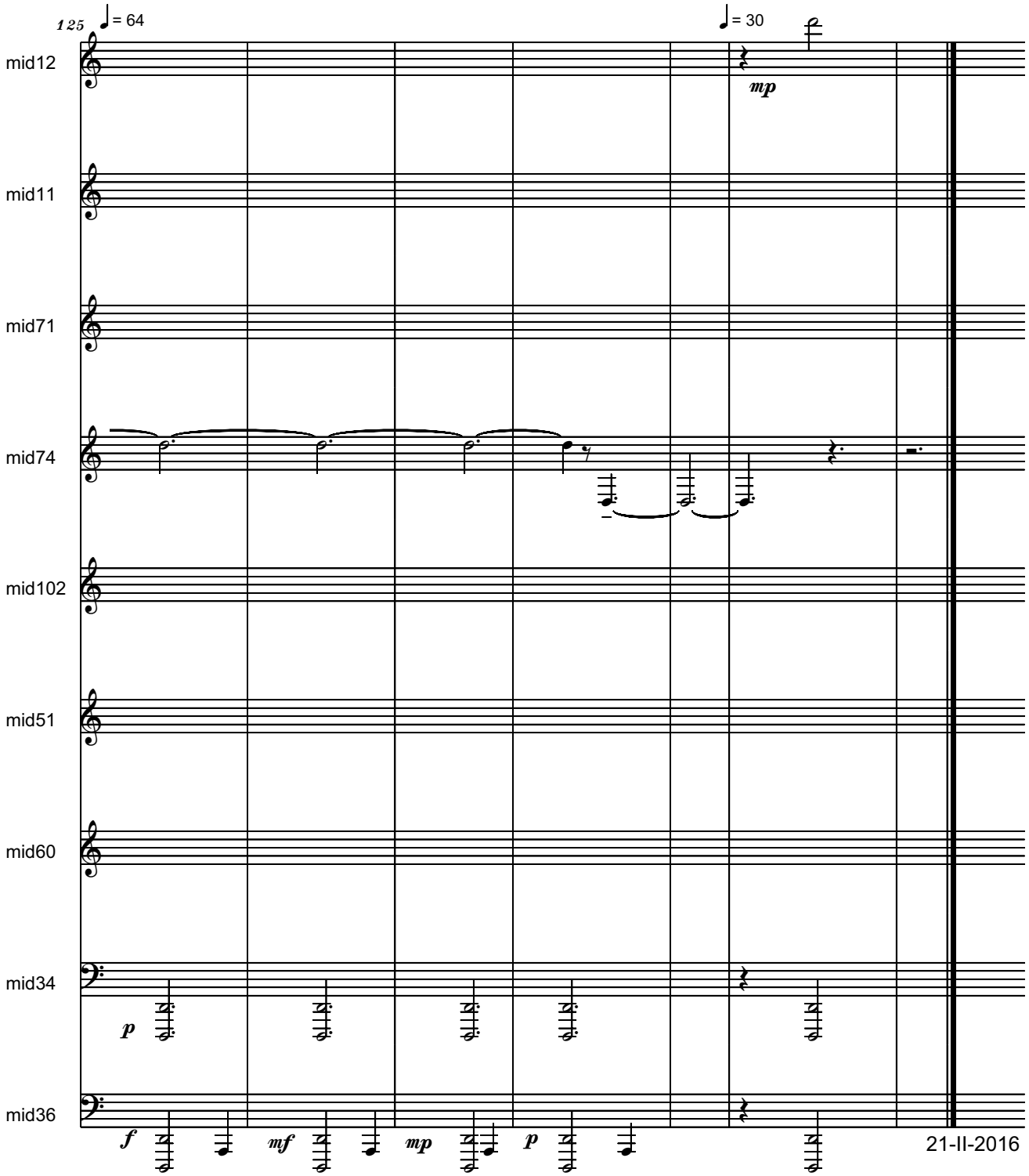

95
♩= 60
♩= 50
♩= 40
mid12
mid11
mid71
mid74
mid102
mid51
mid60
mid34
mid36
p
mp
mf
mp
mp
p


101
♩= 88
mid12
mid11
mid71
mf
mid74
mp
mid102
mid51
mid60
mid34
mid36


107
mid12
mid11
mid71
mid74
mid102
mid51
mid60
mid34
mid36
mf
p
f
mf
mf


113
♩= 80
♩= 70
♩= 64
mid12
mid11
mid71
mid74
mid102
mid51
mid60
mid34
mid36
mf
mf
f
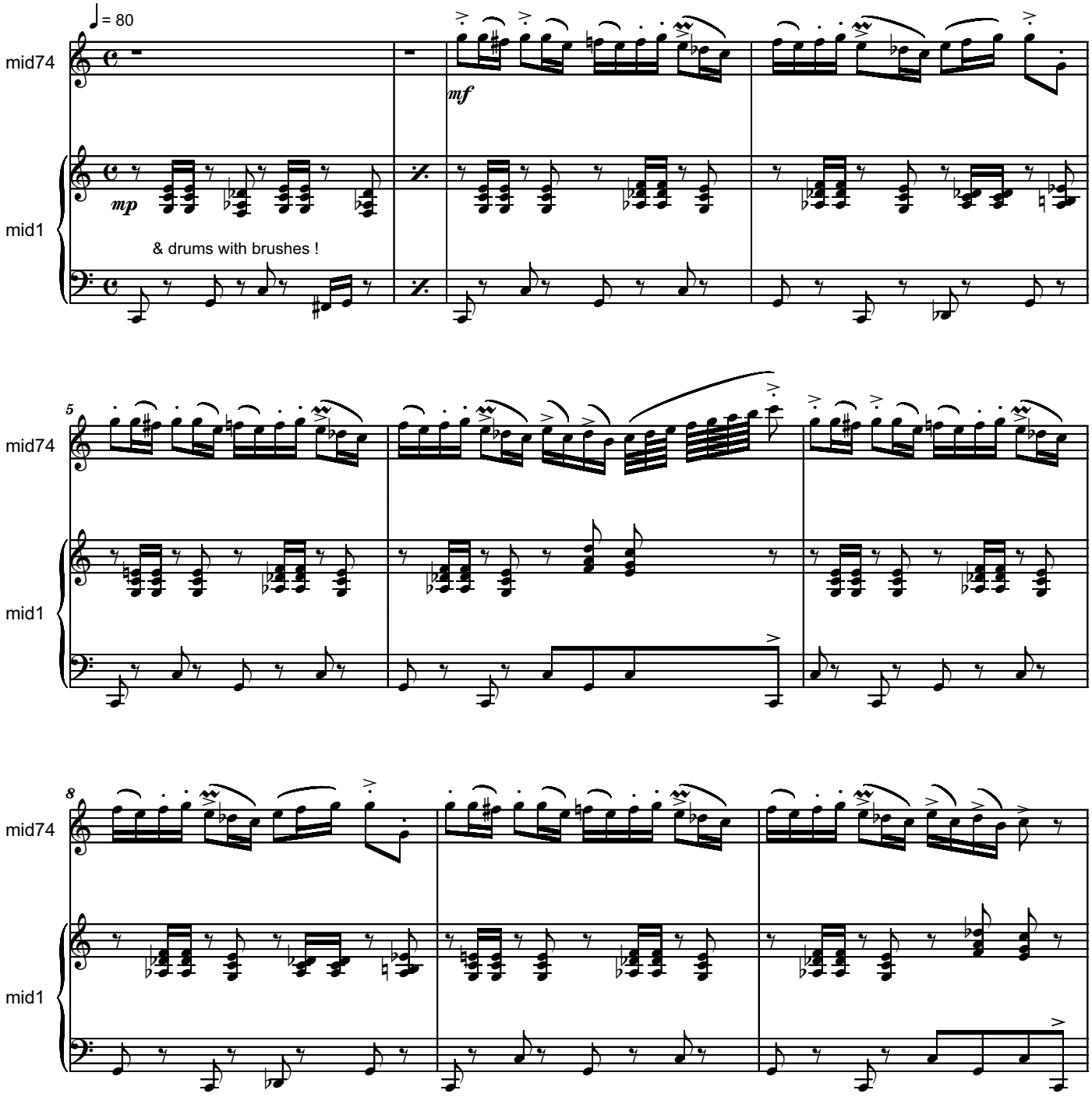

119
mid12
mid11
mid71
mid74
mid102
mid51
mid60
mid34
mid36
= 50
= 40
p
mp
mf
p
mp
mp
p


125
= 64
= 30
mid12
mid11
mid71
mid74
mid102
mid51
mid60
mid34
mid36
mp
p
f
mf
mp
p
21-II-2016
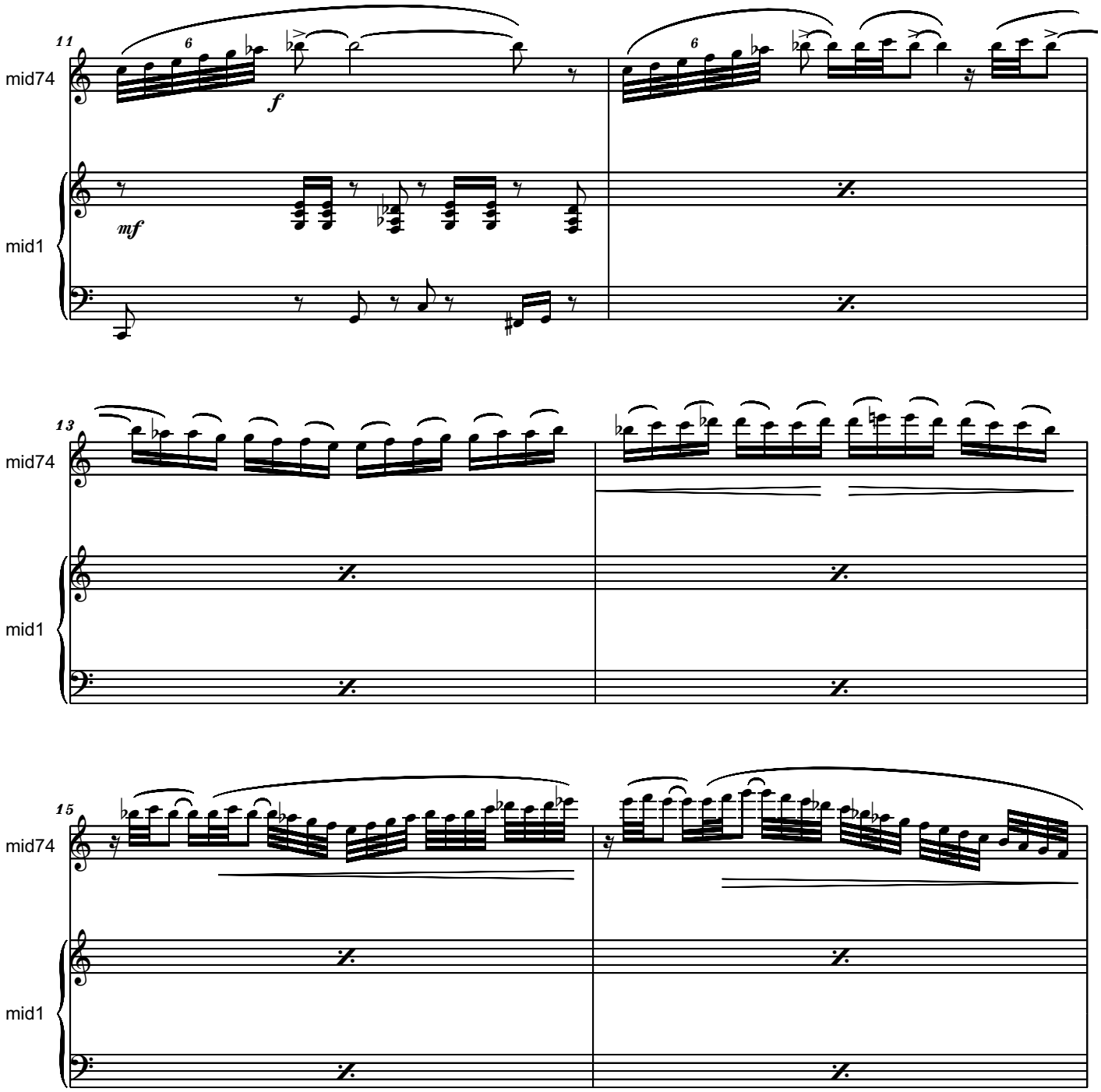
7.) Alla Turca
(flute & piano)
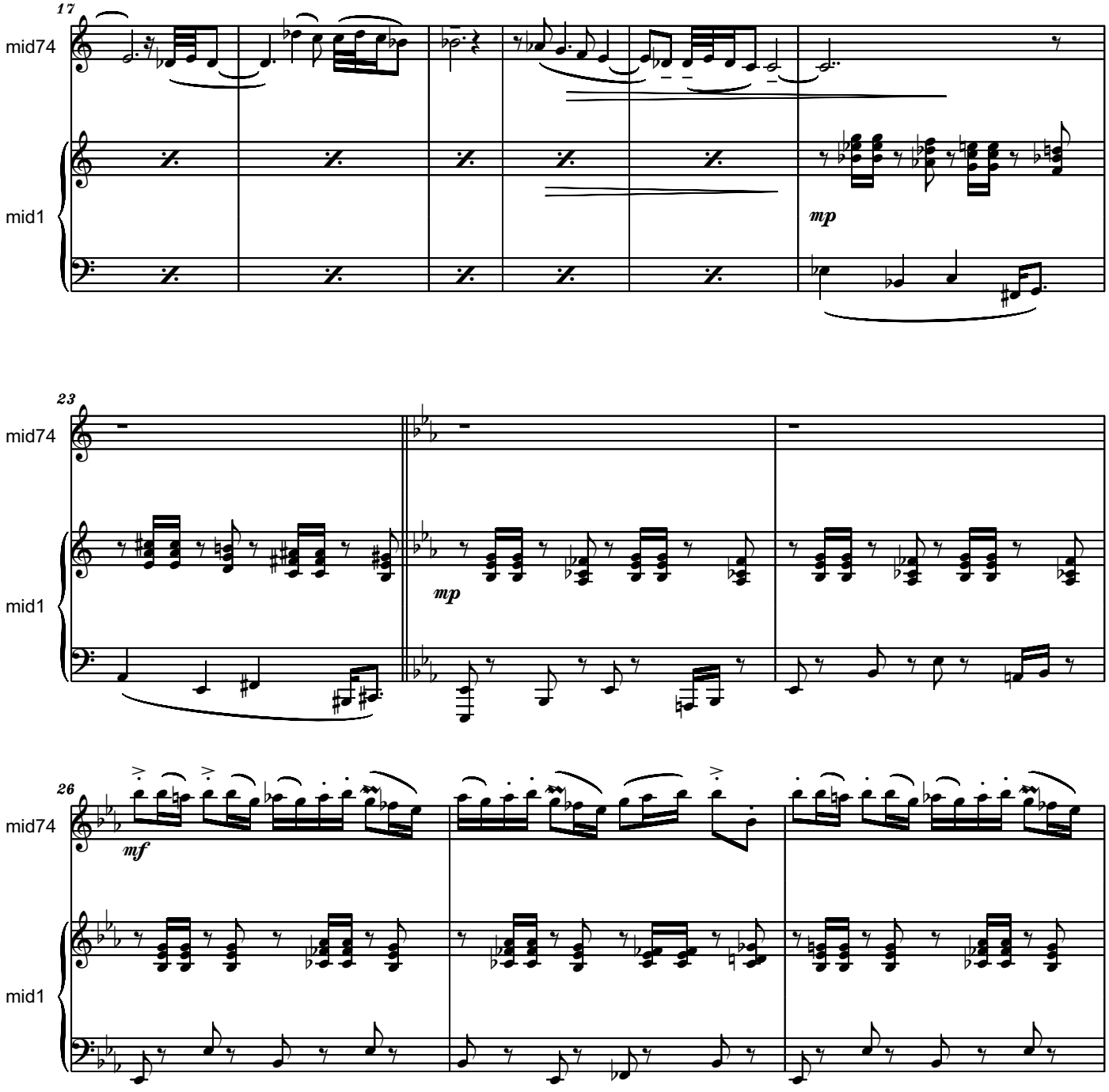
Moderato
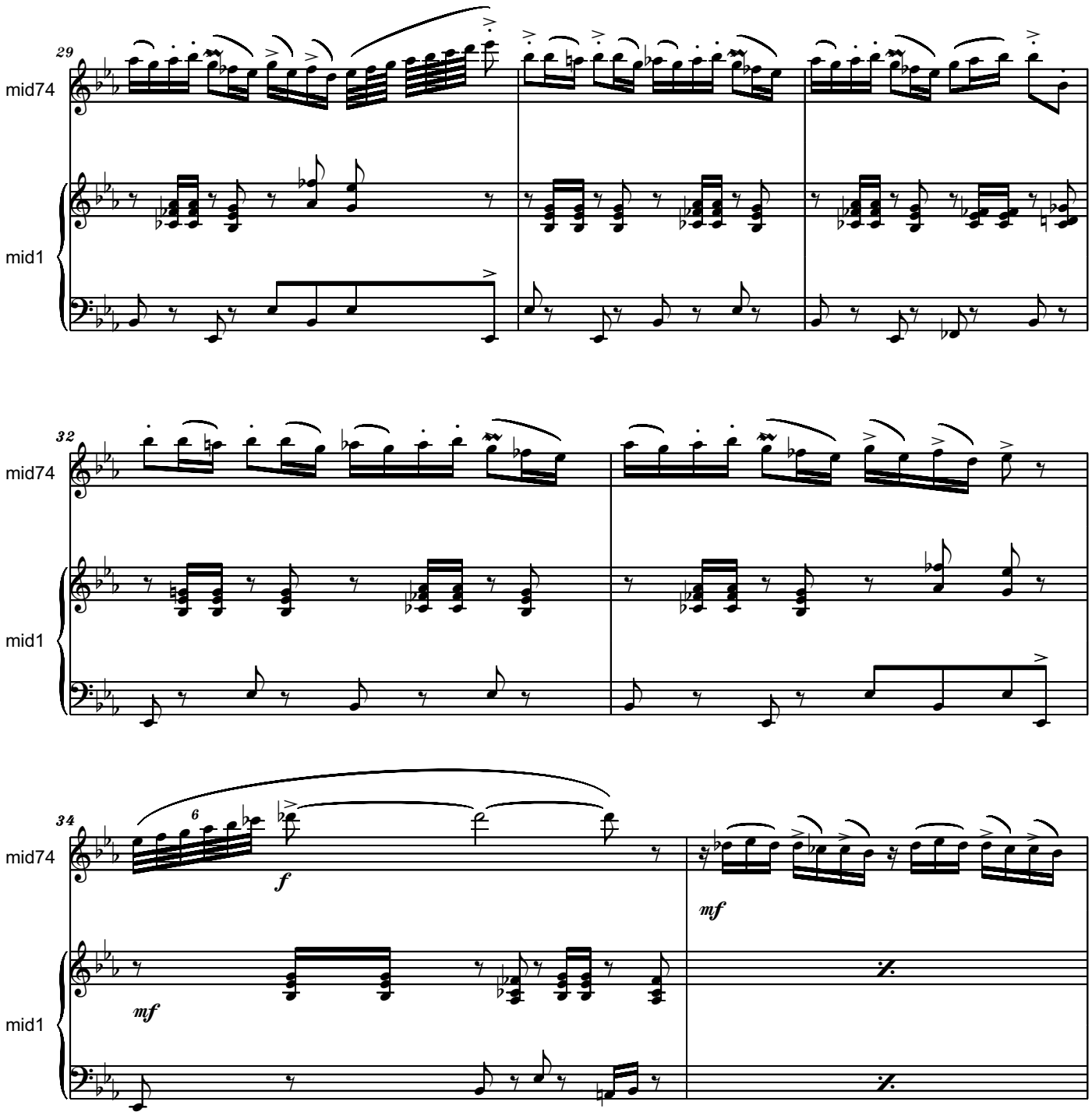
Serban Nichifor
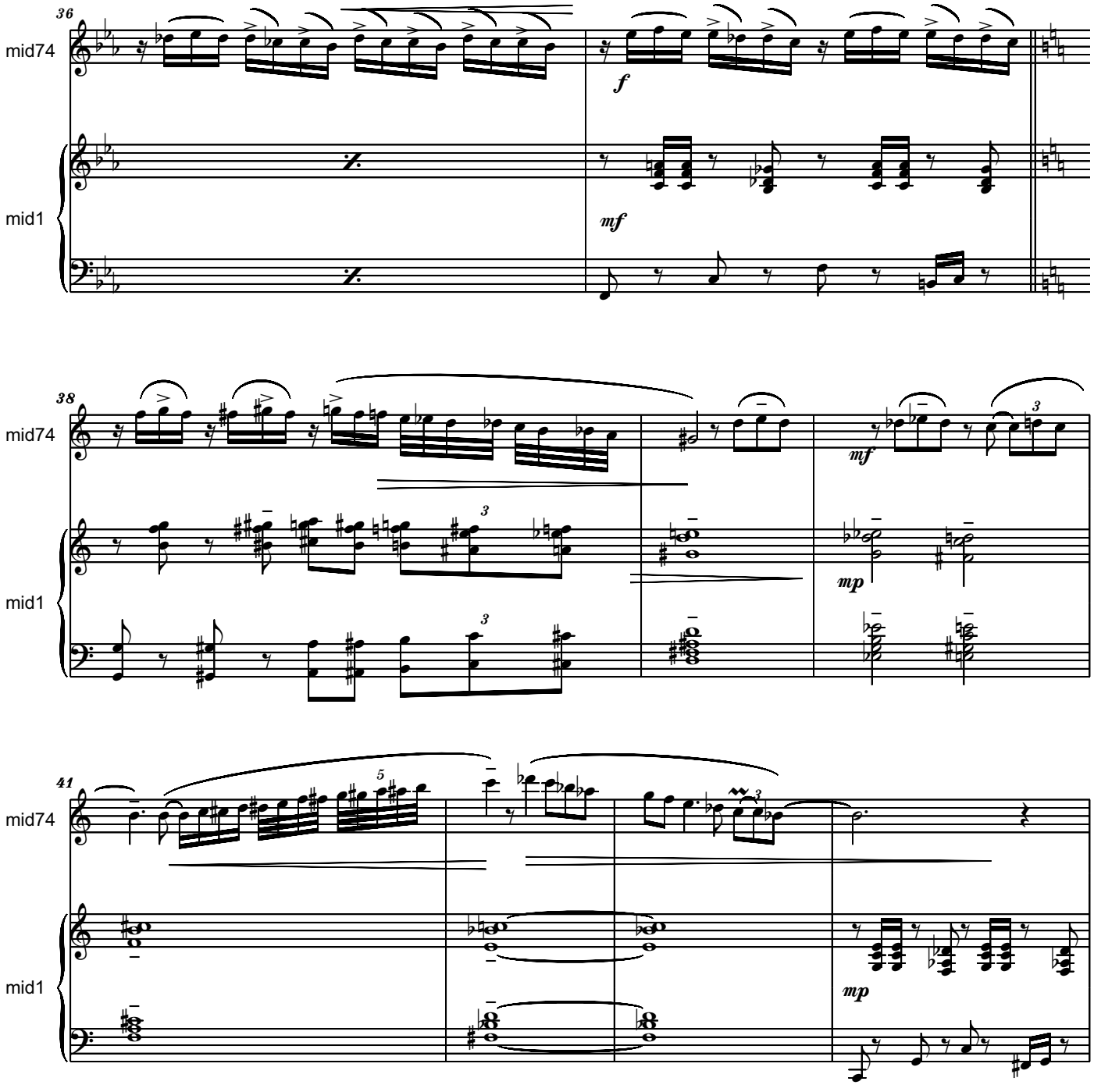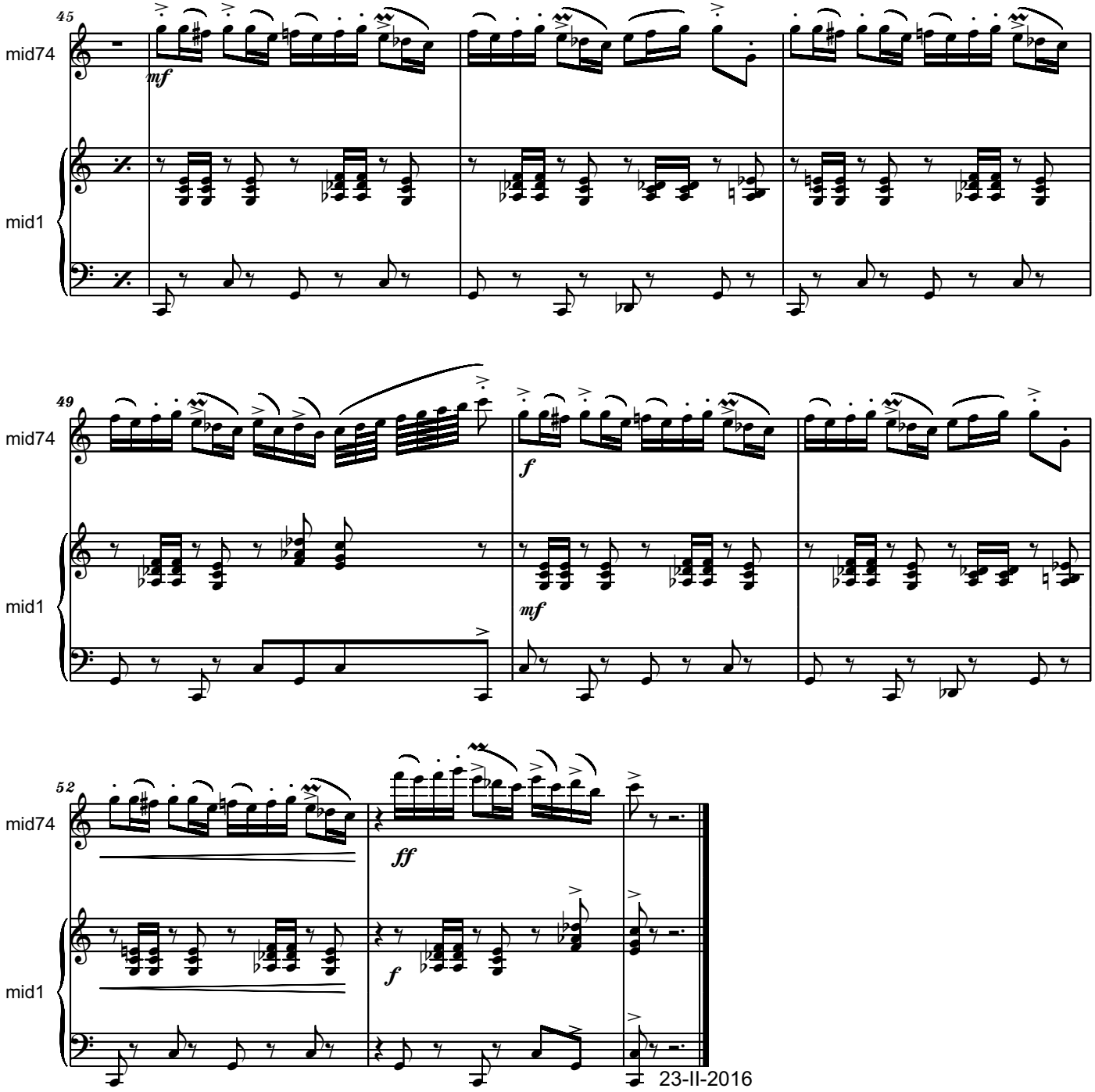


Copyright © 2016 by Serban Nichifor (SABAM and UCMR-ADA)


11
mid74
mid1
f
mf
13
mid74
mid1
15
mid74
mid1


17
mid74
mid1
mp
23
mid74
mid1
mp
26
mid74
mf
mid1


29
mid74
mid1
32
mid74
mid1
34
6
f
mf
mf
mid74
mid1
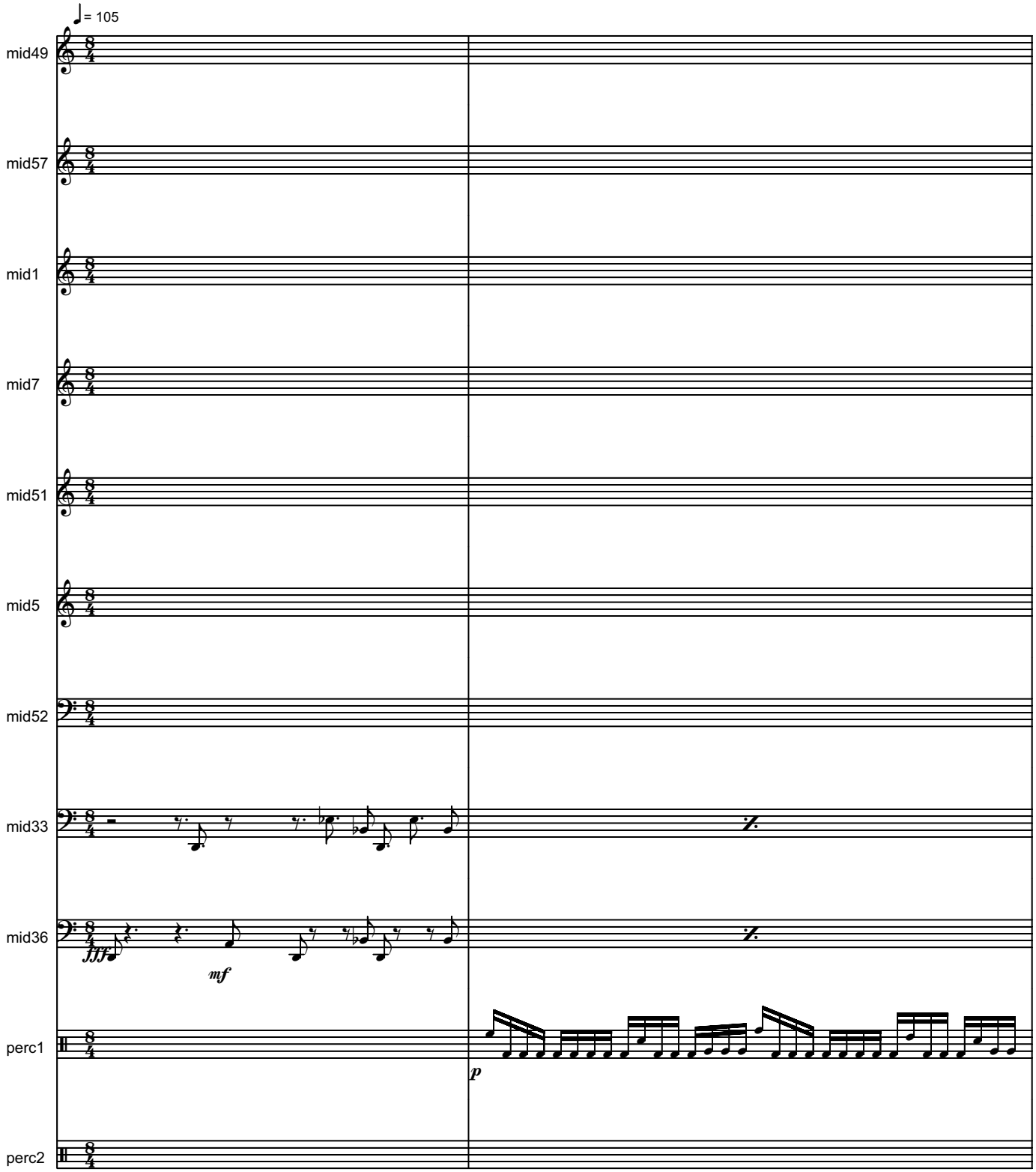

36
mid74
mid1
f
mf
38
mid74
mid1
mf
mp
41
mid74
mid1
mp


45
mid74
mf
mid1
49
mid74
f
mf
mid1
52
mid74
ff
f
mid1
23-II-2016

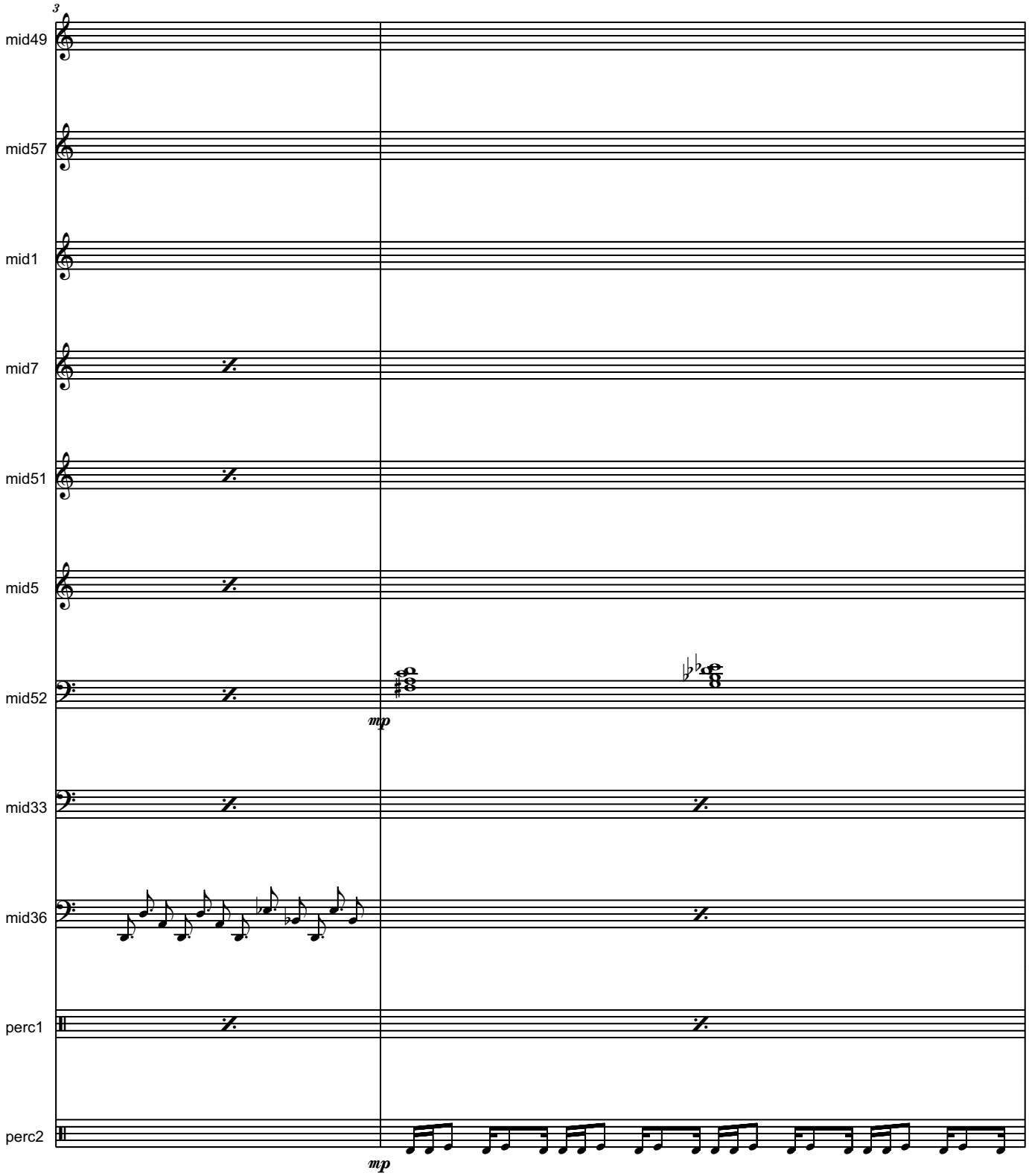
8.) Infinite Dance

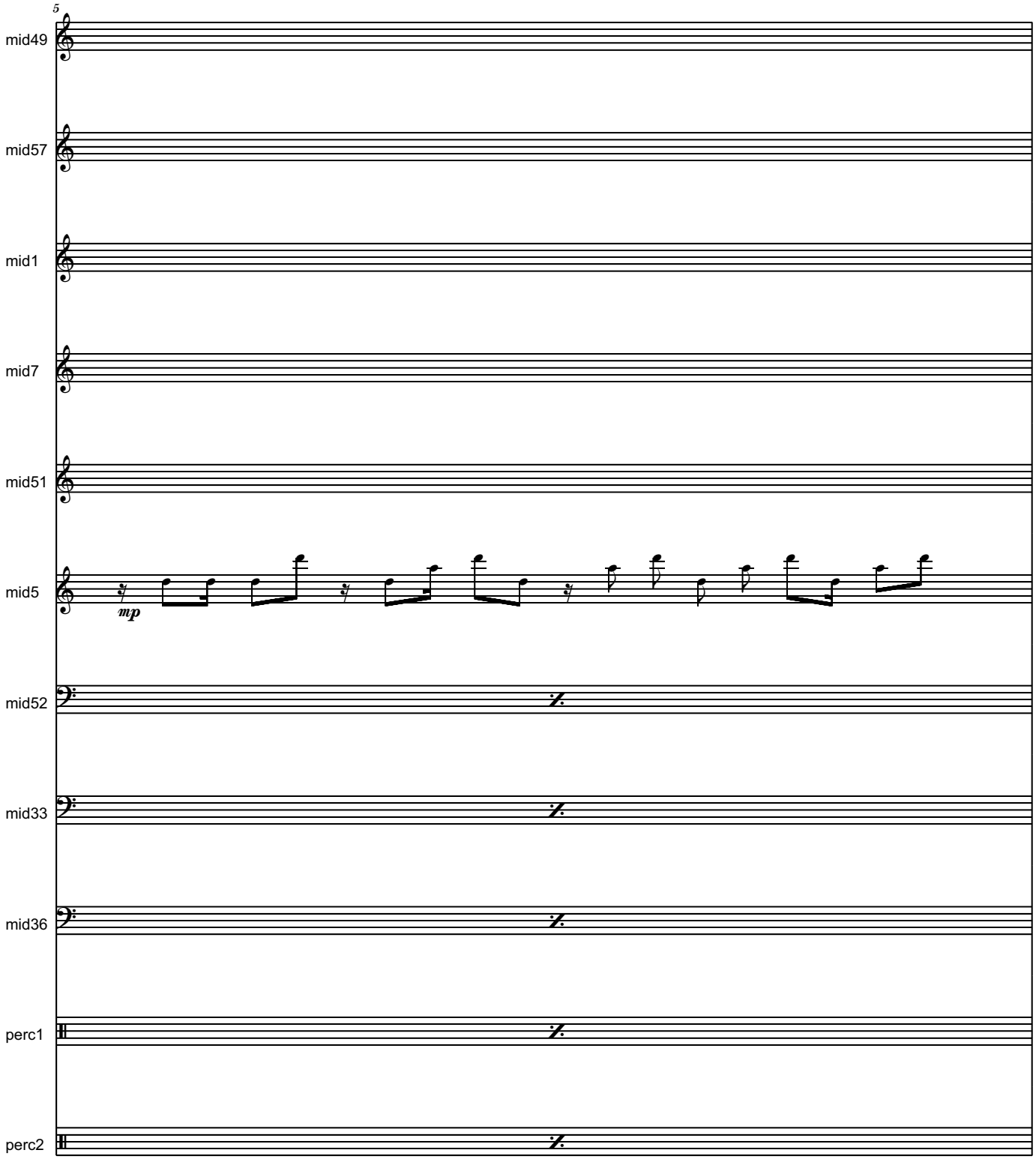
Serban Nichifor
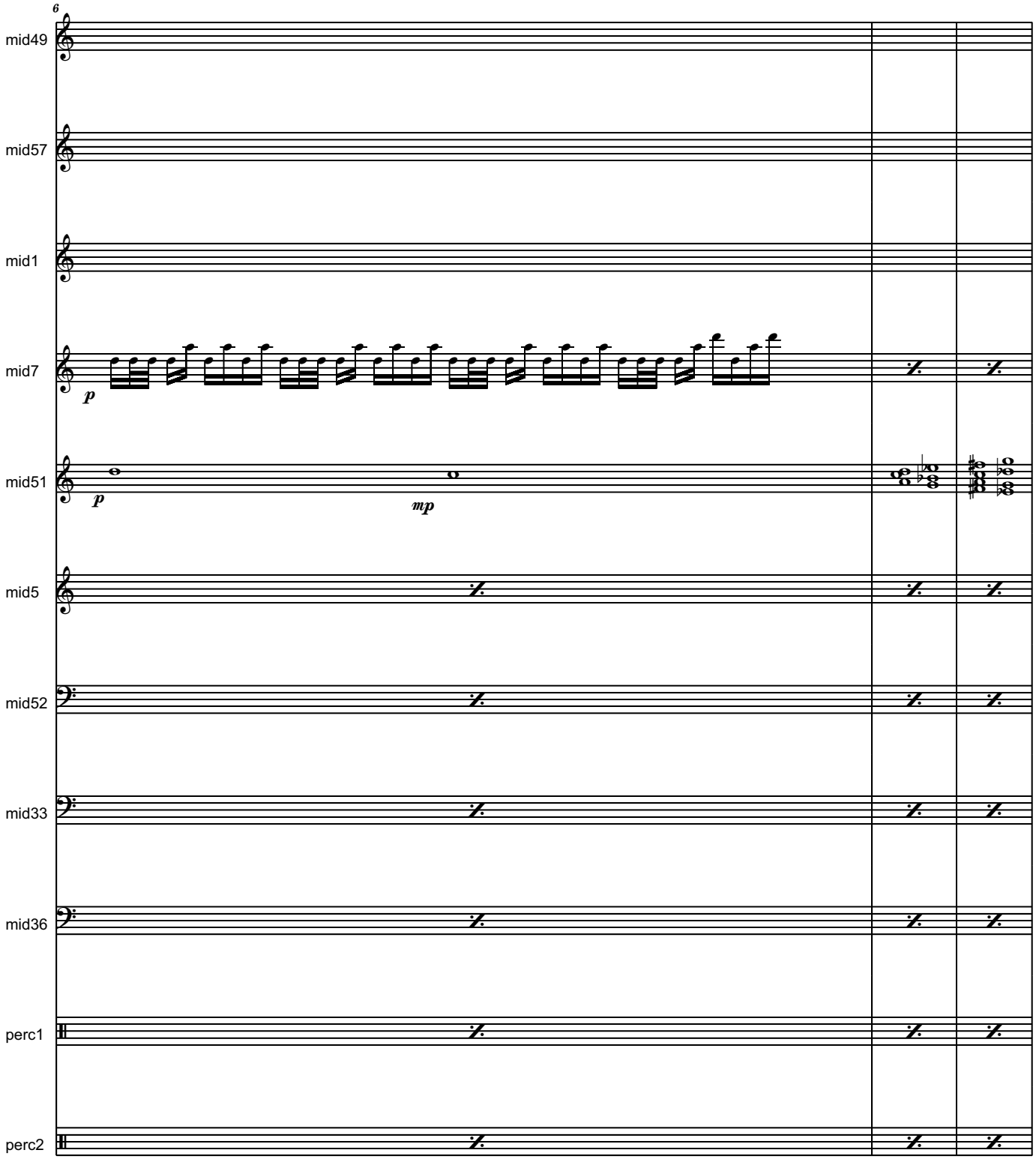
Ritmico

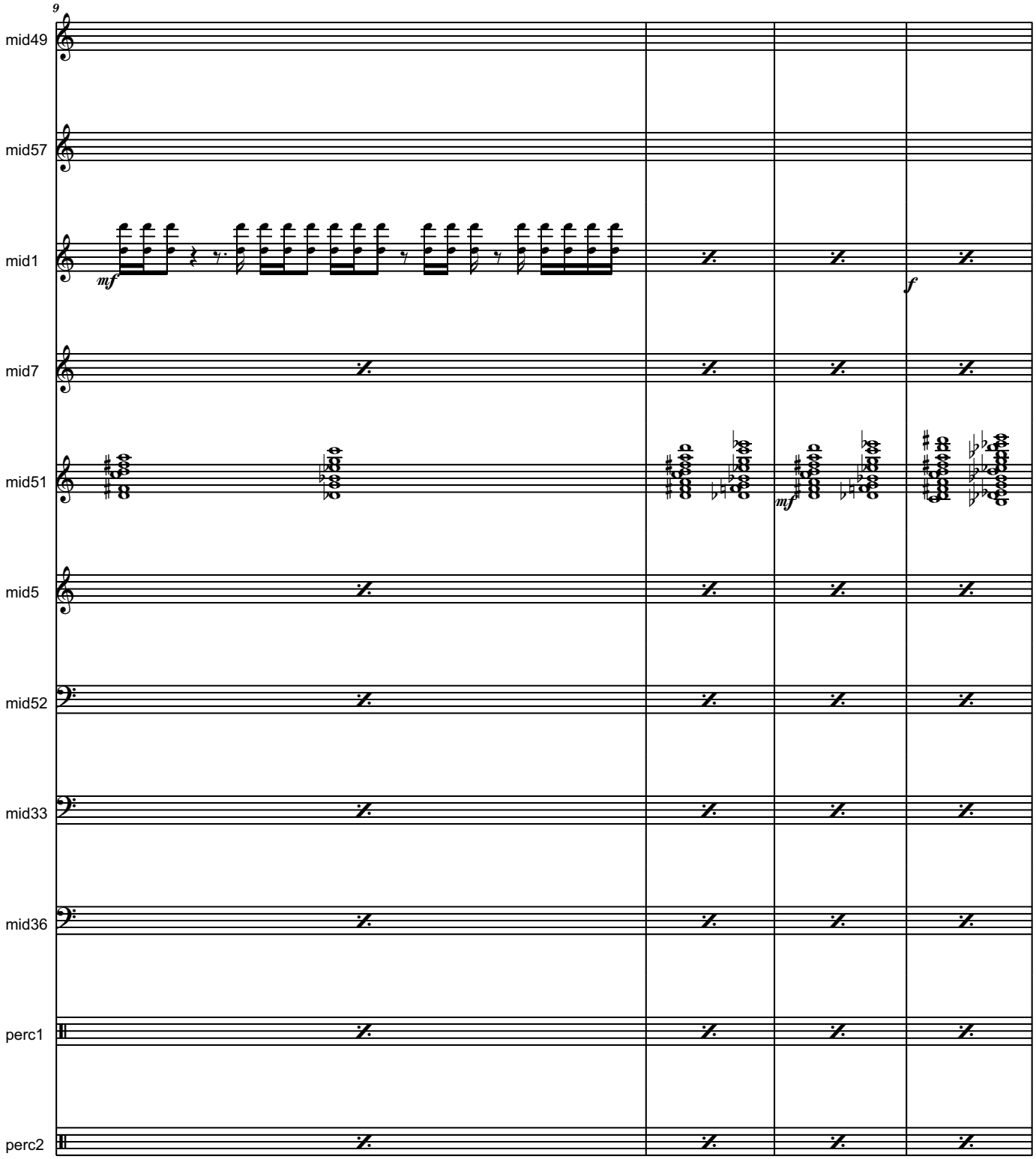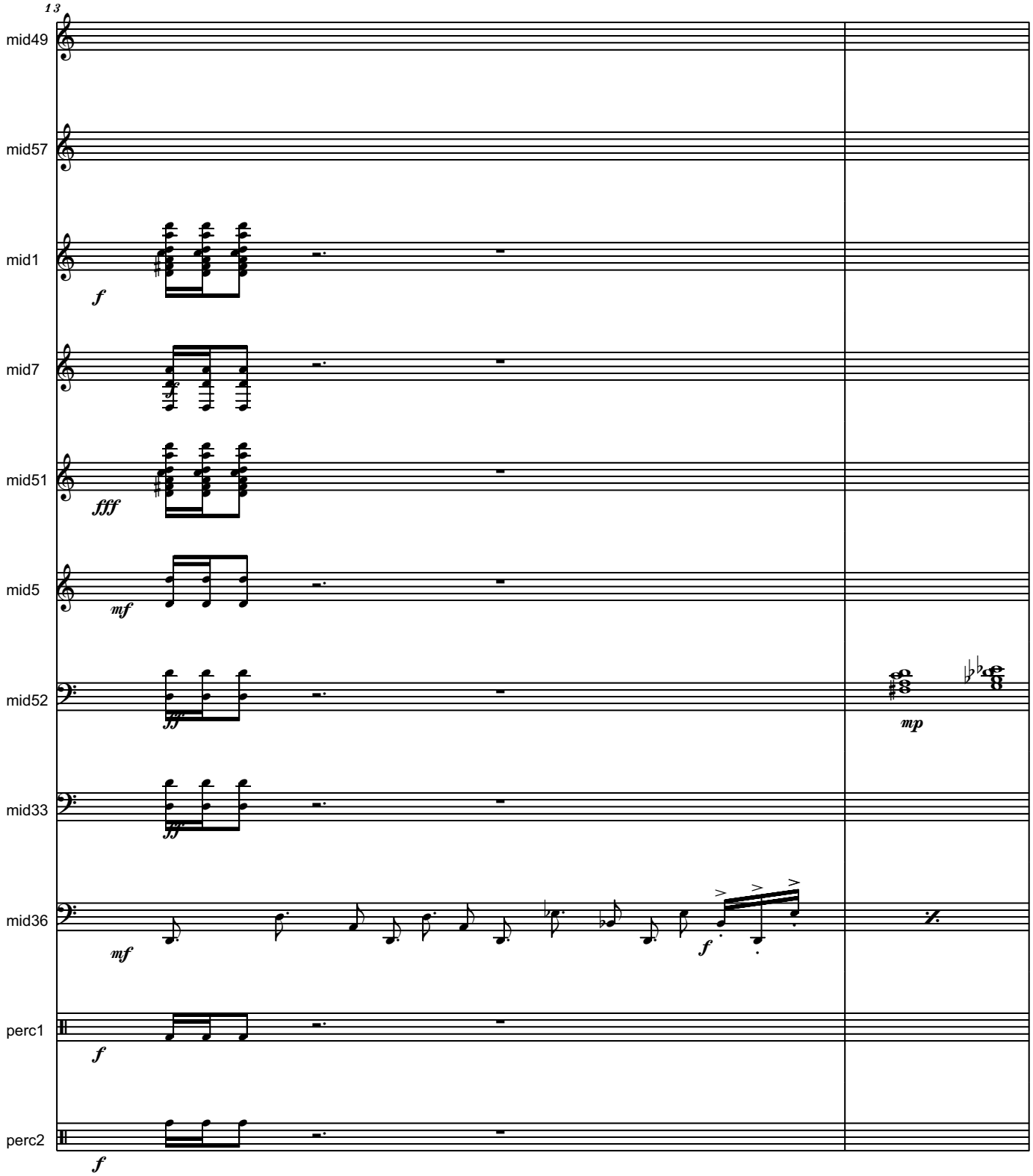


Copyright © 2016 by Serban Nichifor (SABAM and UCMR-ADA)

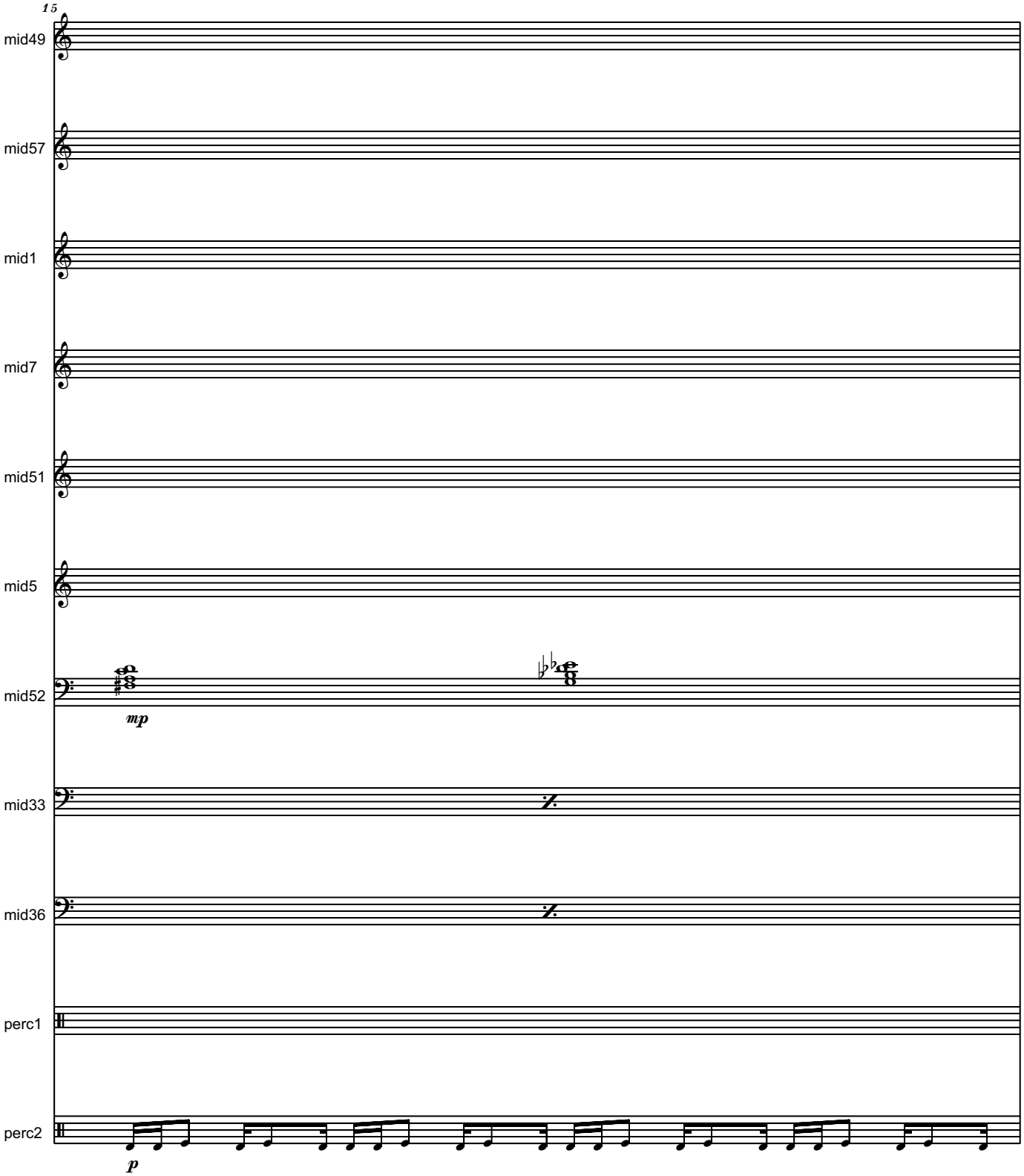

3
mid49
mid57
mid1
mid7
mid51
mid5
mid52
mp
mid33
mid36
perc1
perc2
mp

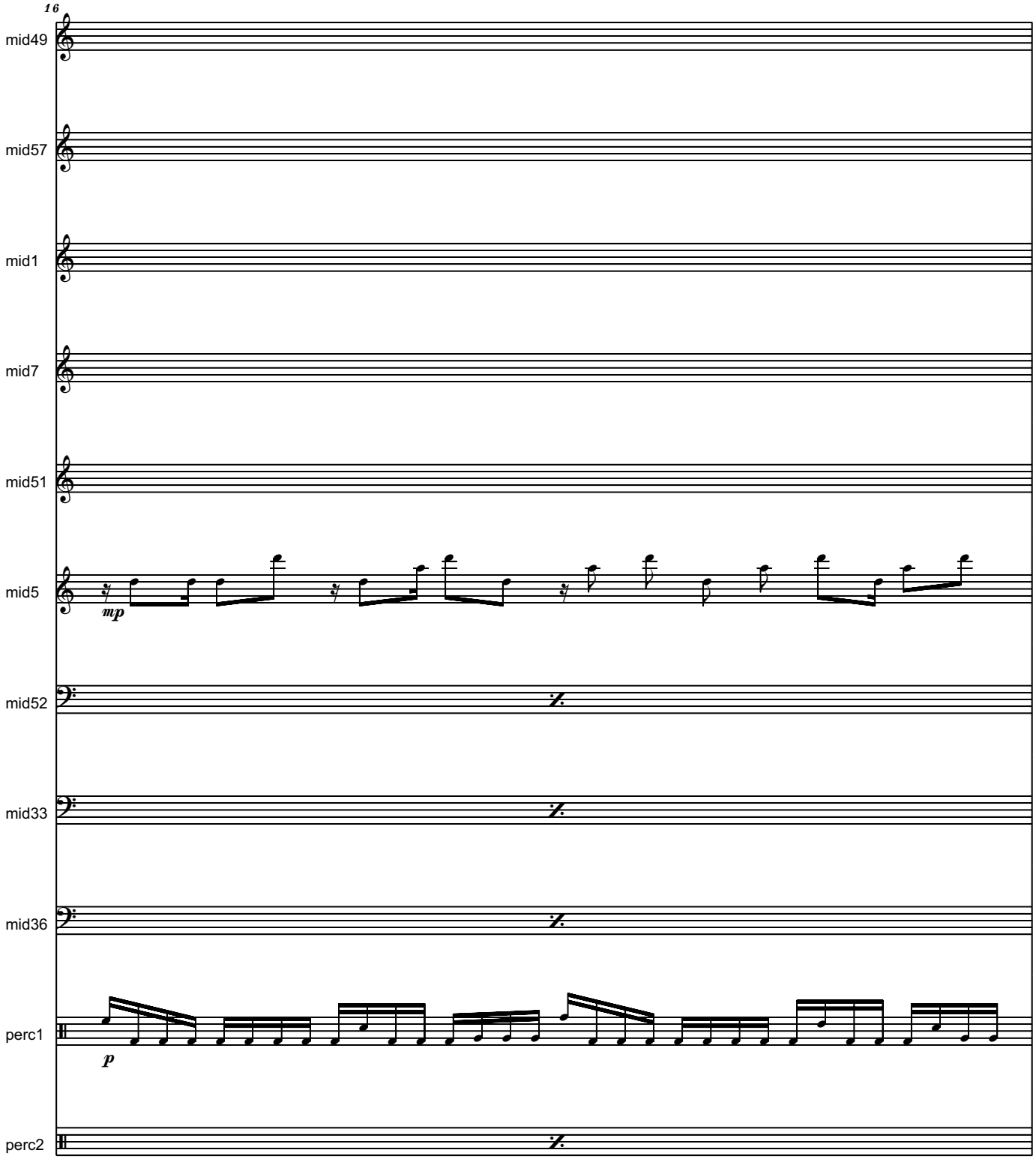

5
mid49
mid57
mid1
mid7
mid51
mid5
mp
mid52
mid33
mid36
perc1
perc2
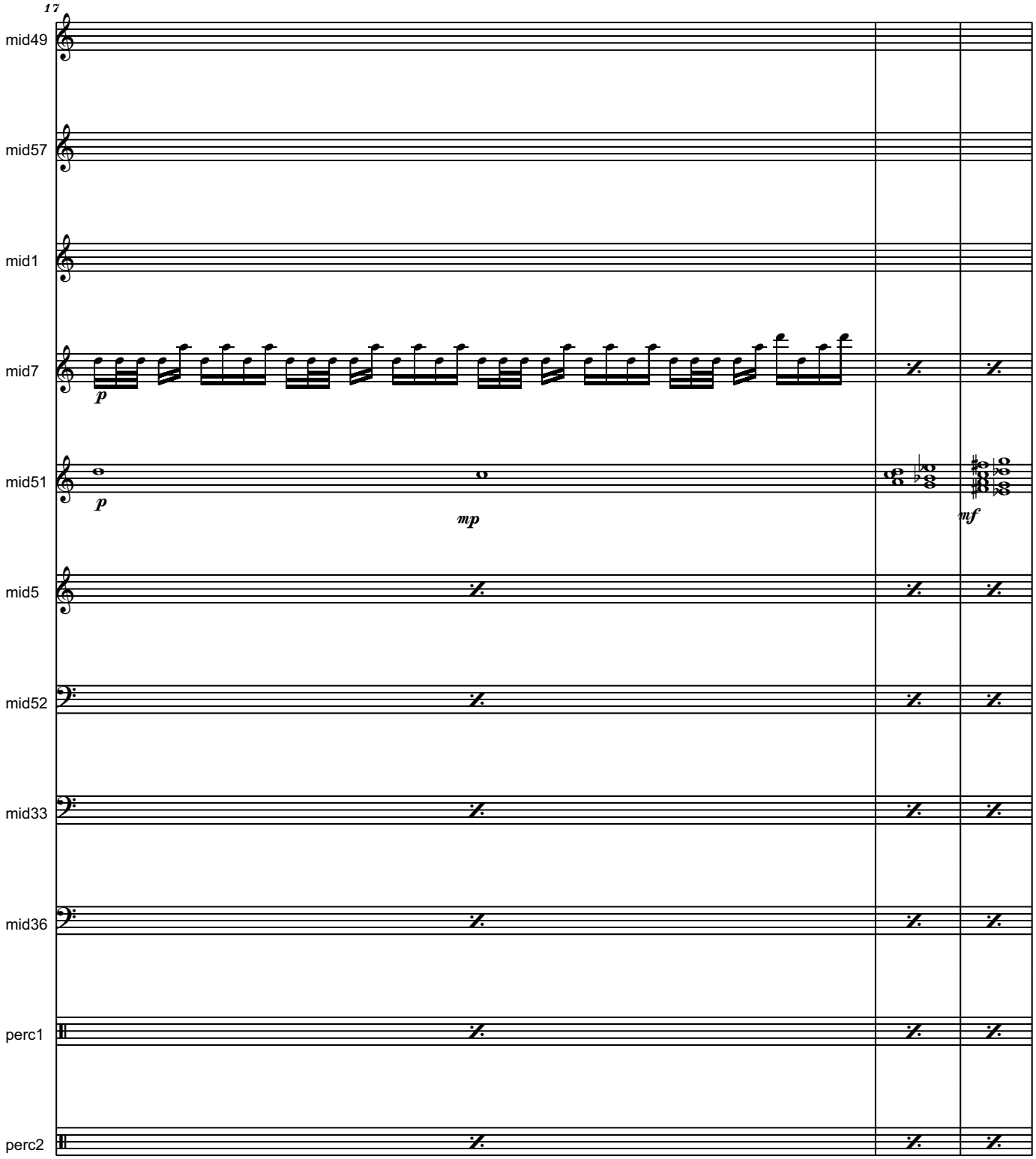

6
mid49
mid57
mid1
mid7
p
mid51
p
mp
mid5
mid52
mid33
mid36
perc1
perc2
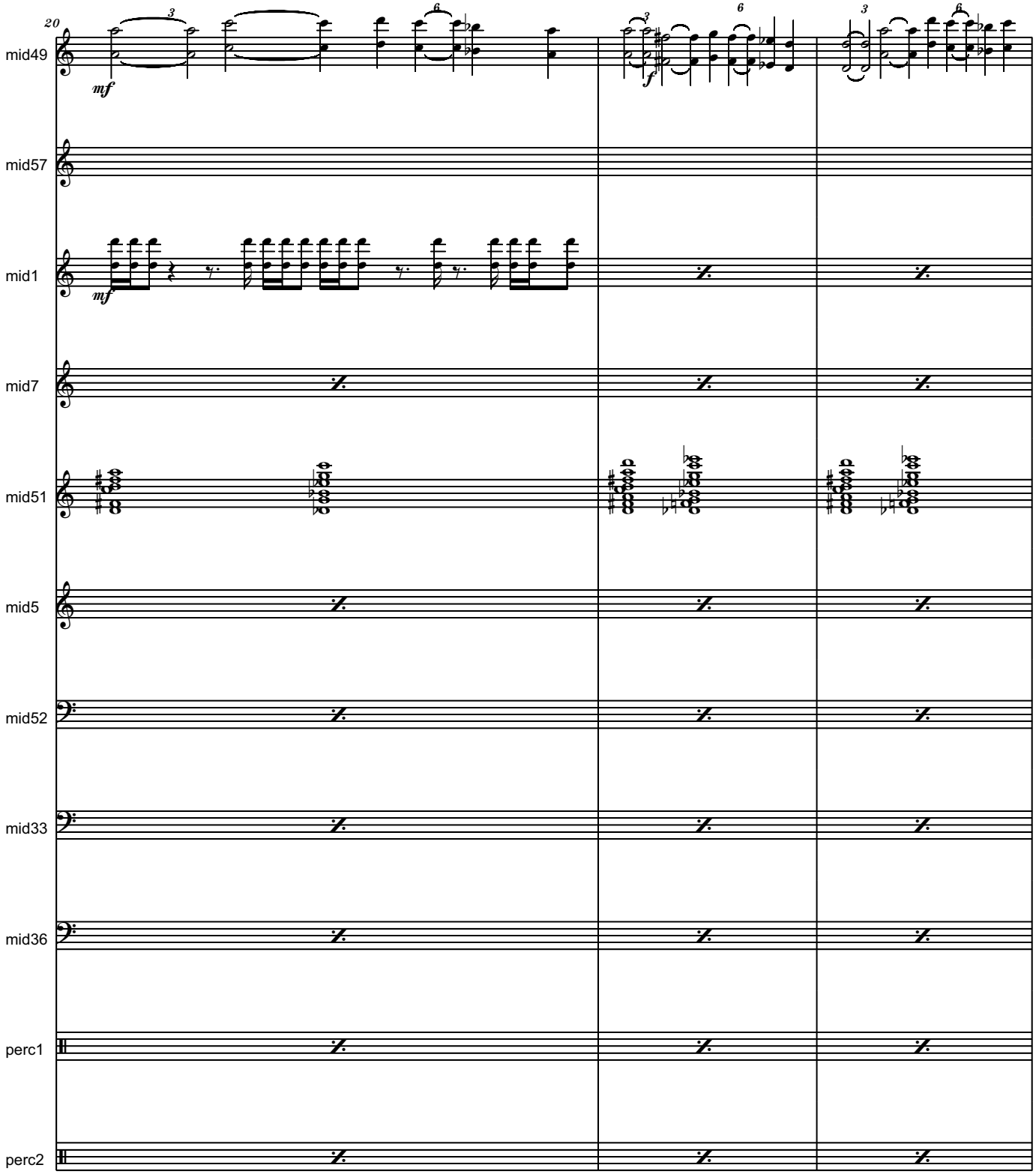

9
mid49
mid57
mid1
mf
f
mid7
mid51
mf
mid5
mid52
mid33
mid36
perc1
perc2

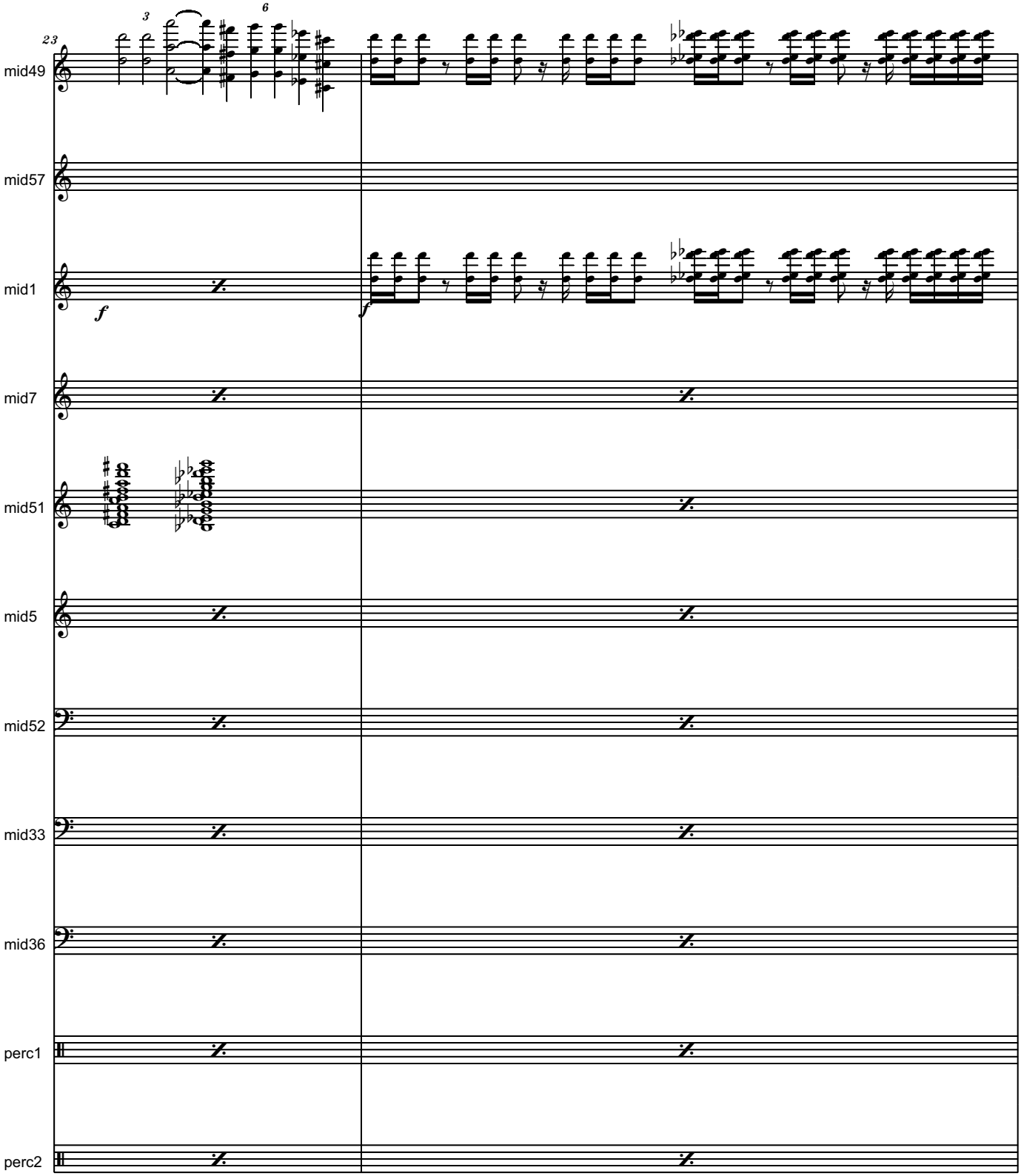

13
mid49
mid57
mid1
f
mid7
mid51
fff
mid5
mf
mid52
ff
mp
mid33
ff
mid36
mf
f
perc1
f
perc2
f

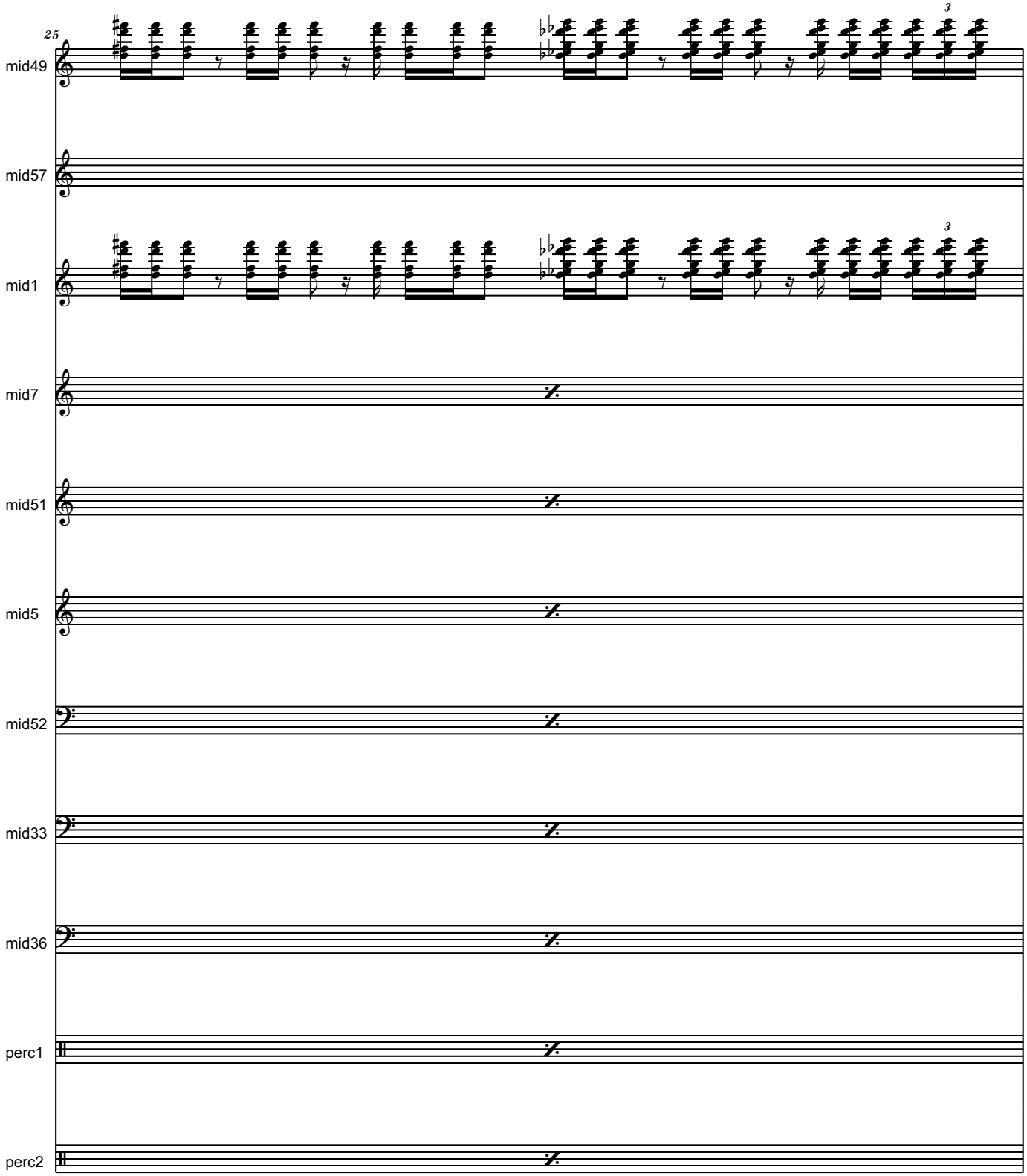

15
mid49
mid57
mid1
mid7
mid51
mid5
mid52
mp
mid33
mid36
perc1
perc2
p

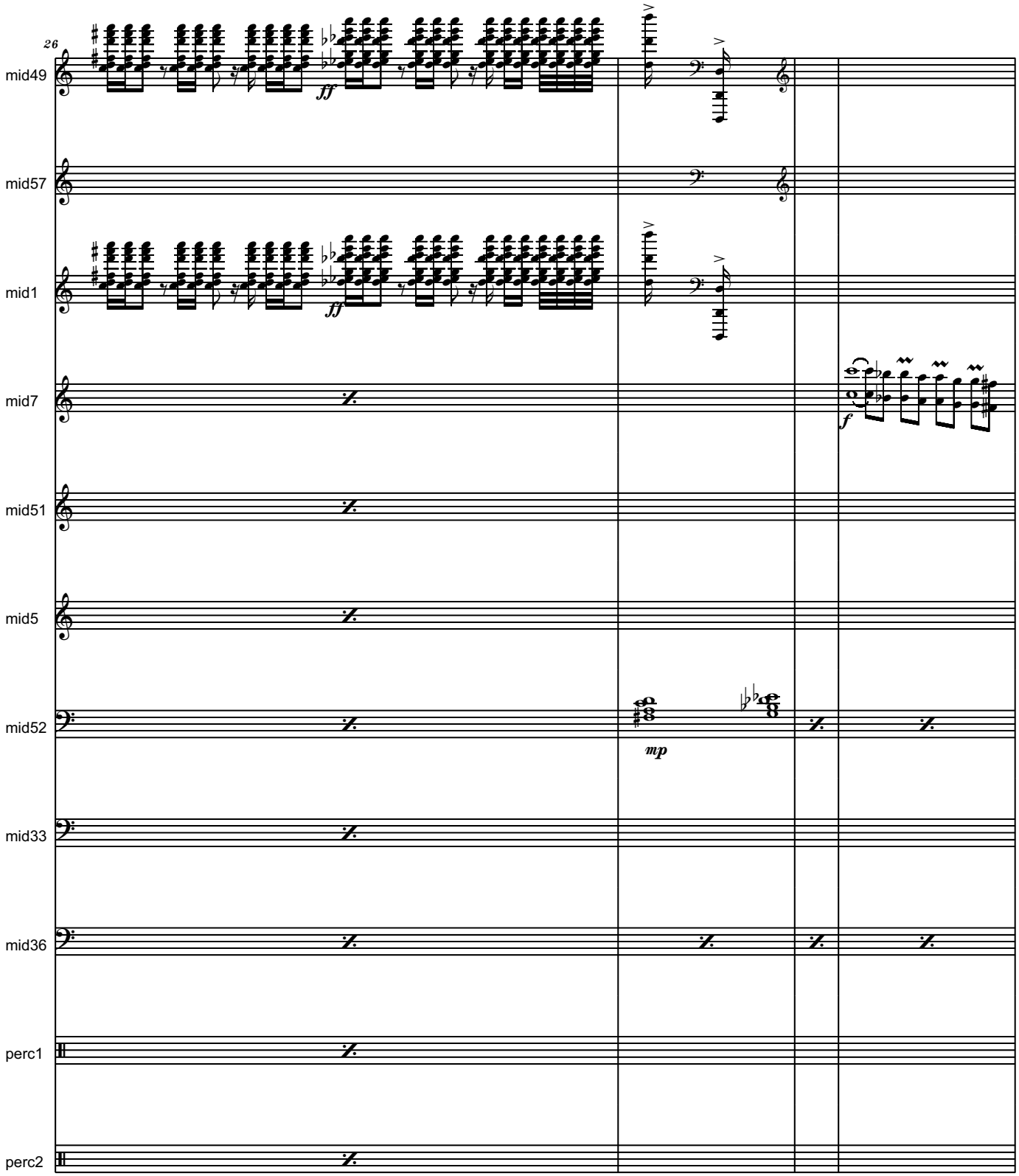

16
mid49
mid57
mid1
mid7
mid51
mid5
mp
mid52
mid33
mid36
perc1
p
perc2
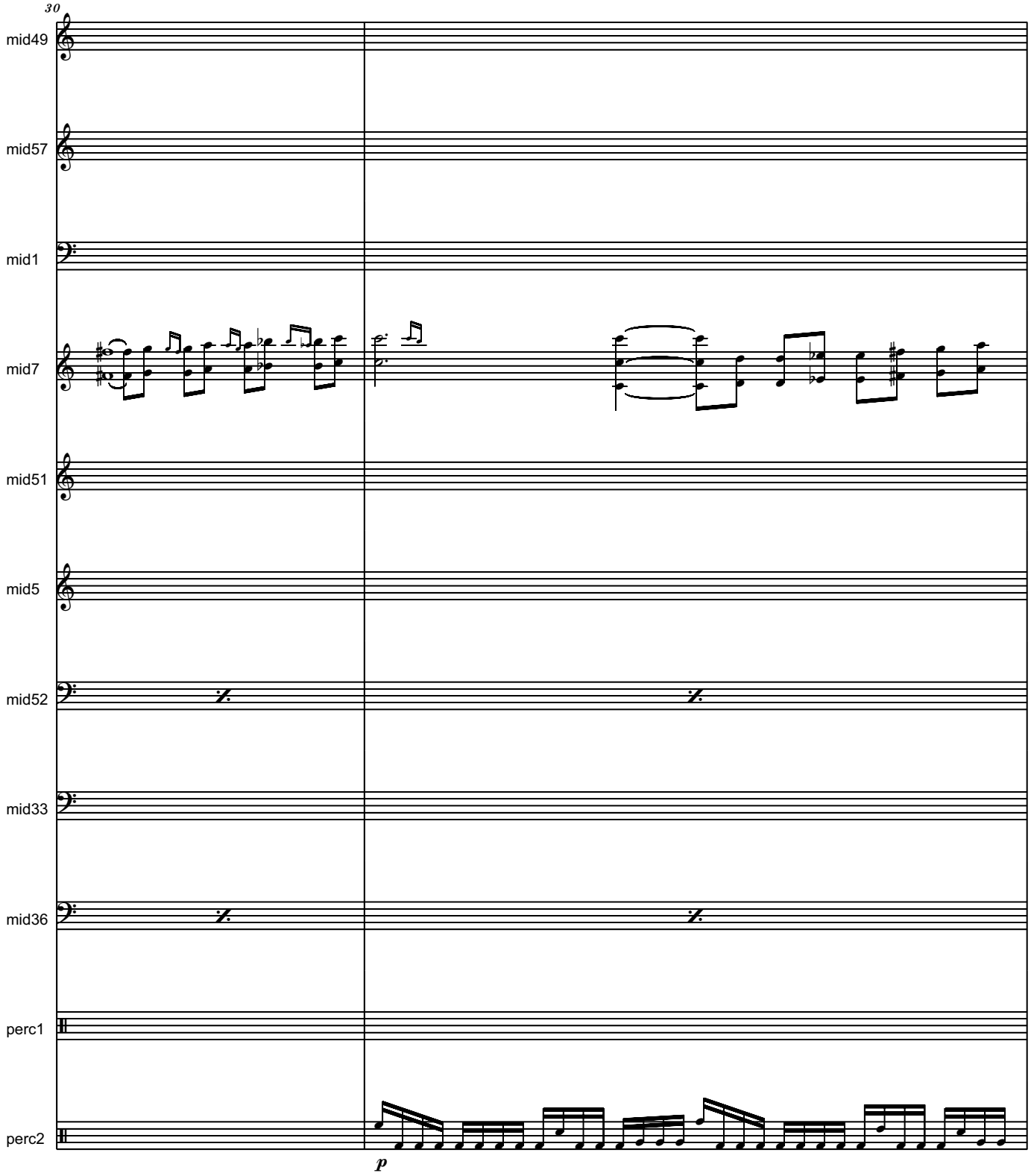

17
mid49
mid57
mid1
mid7
mid51
mid5
mid52
mid33
mid36
perc1
perc2
p
p
mp
mf
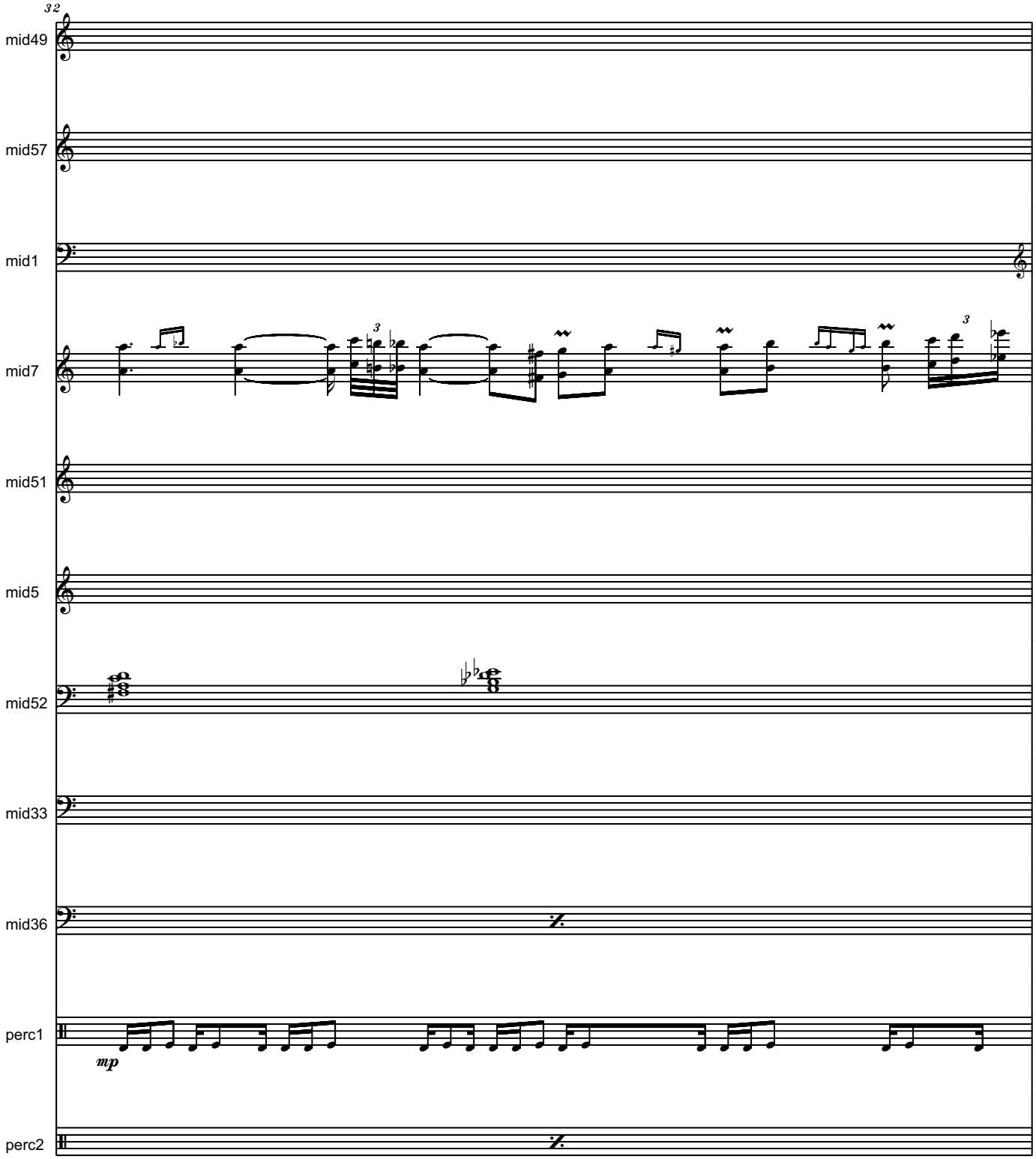

20
mid49
mid57
mid1
mid7
mid51
mid5
mid52
mid33
mid36
perc1
perc2
mf
f

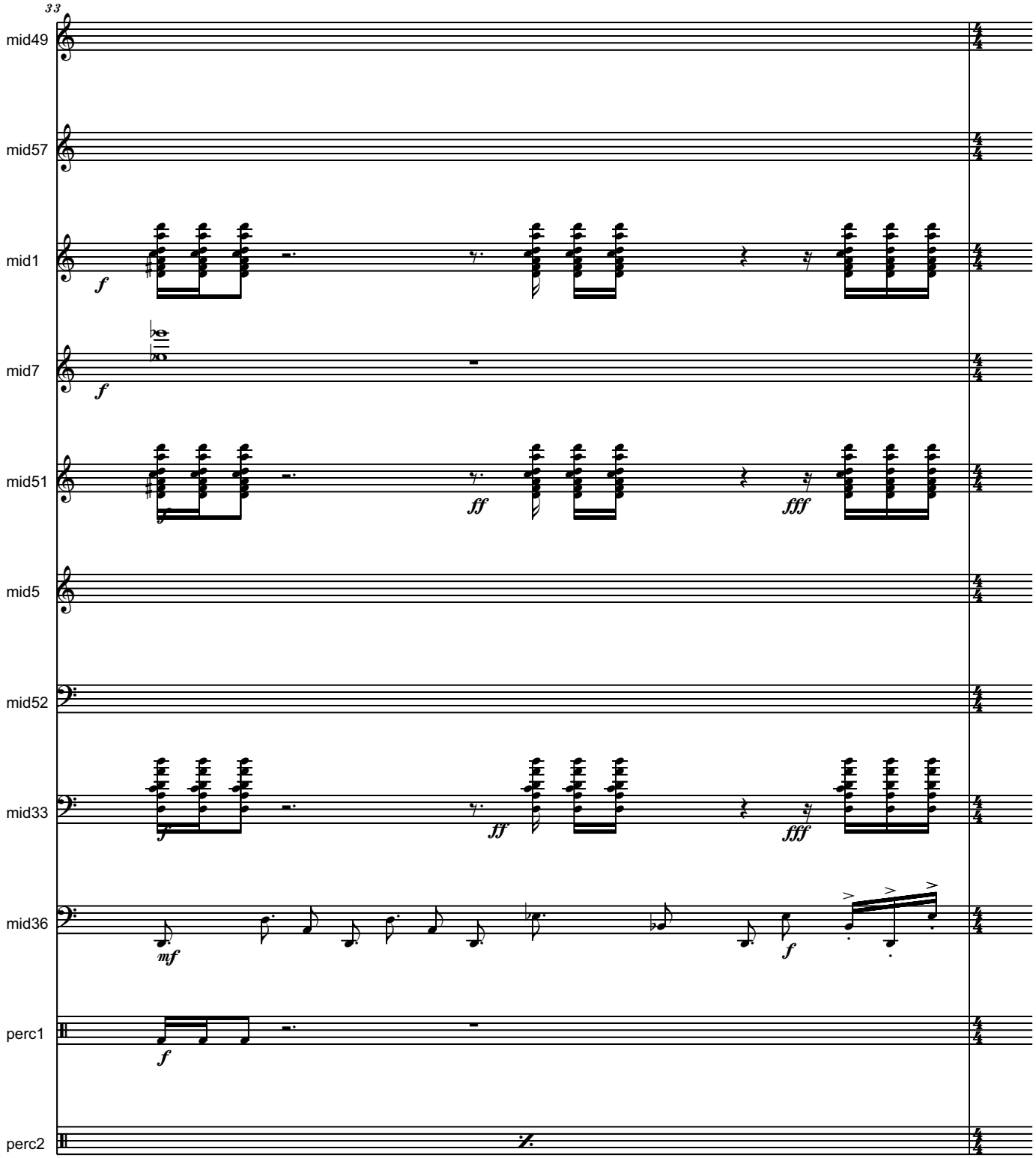

23
3
6
mid49
mid57
mid1
f
f
mid7
mid51
mid5
mid52
mid33
mid36
perc1
perc2
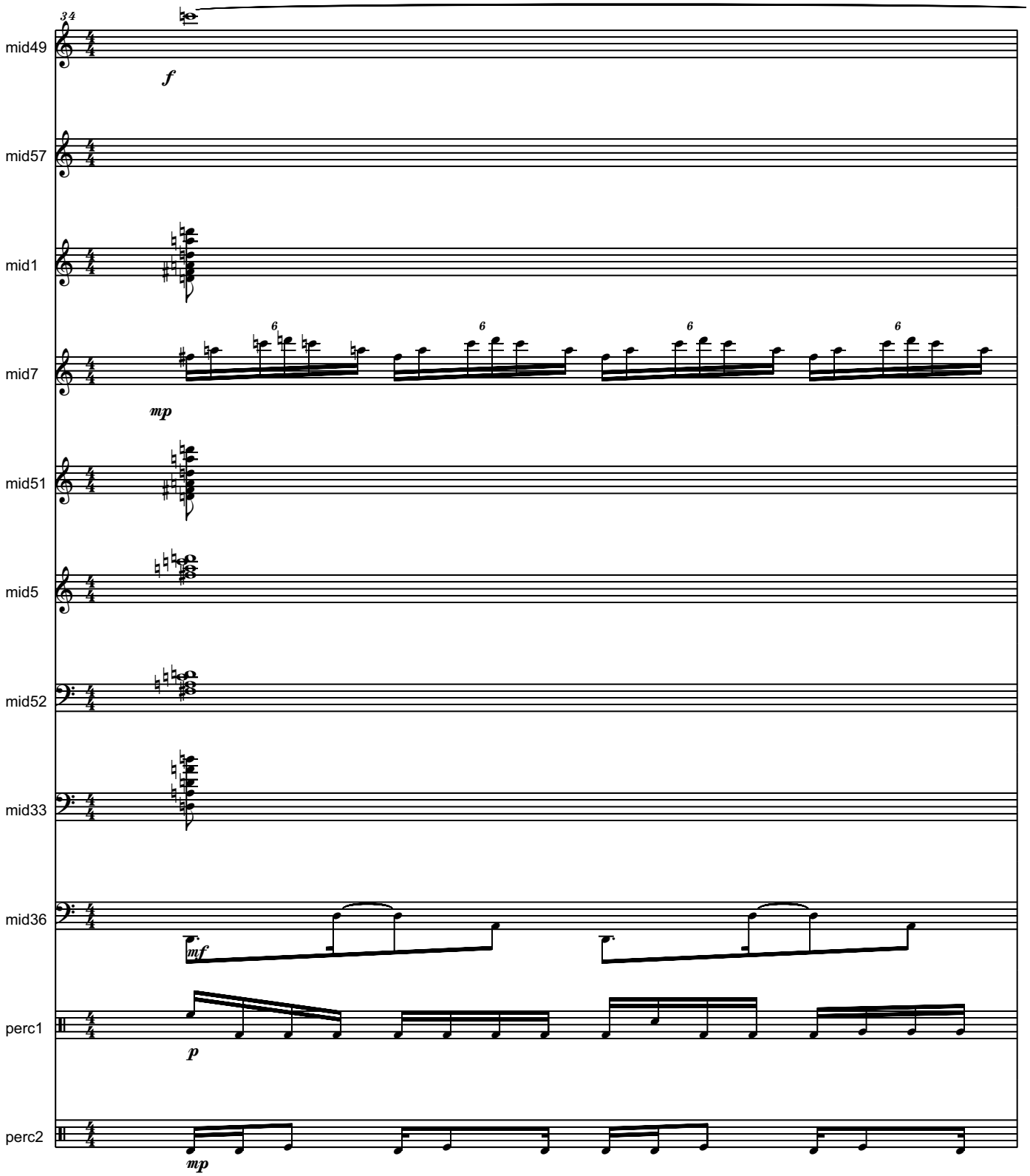

25
mid49
mid57
mid1
mid7
mid51
mid5
mid52
mid33
mid36
perc1
perc2

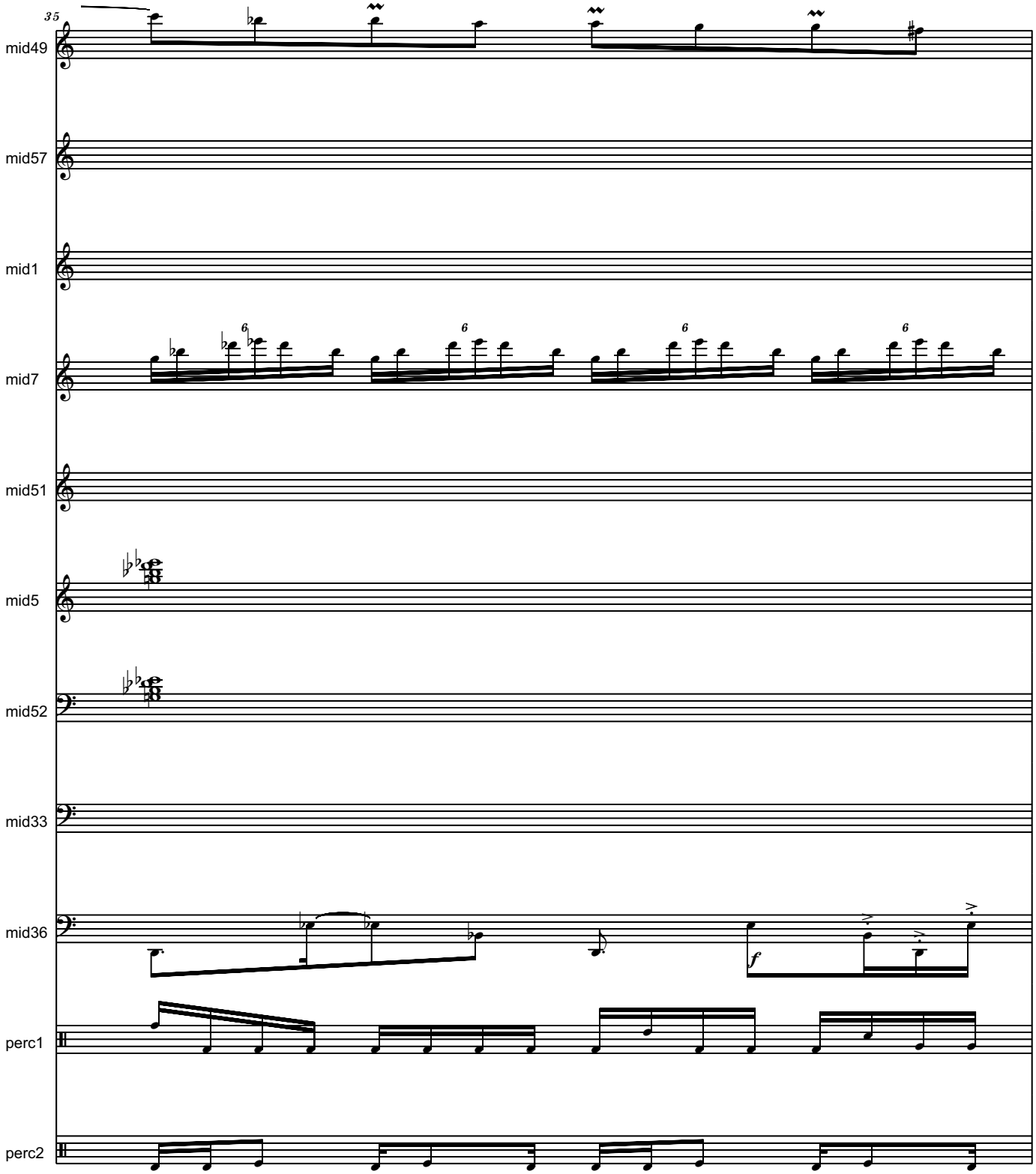

26
mid49
mid57
mid1
mid7
mid51
mid5
mid52
mid33
mid36
perc1
perc2
ff
ff
f
mp

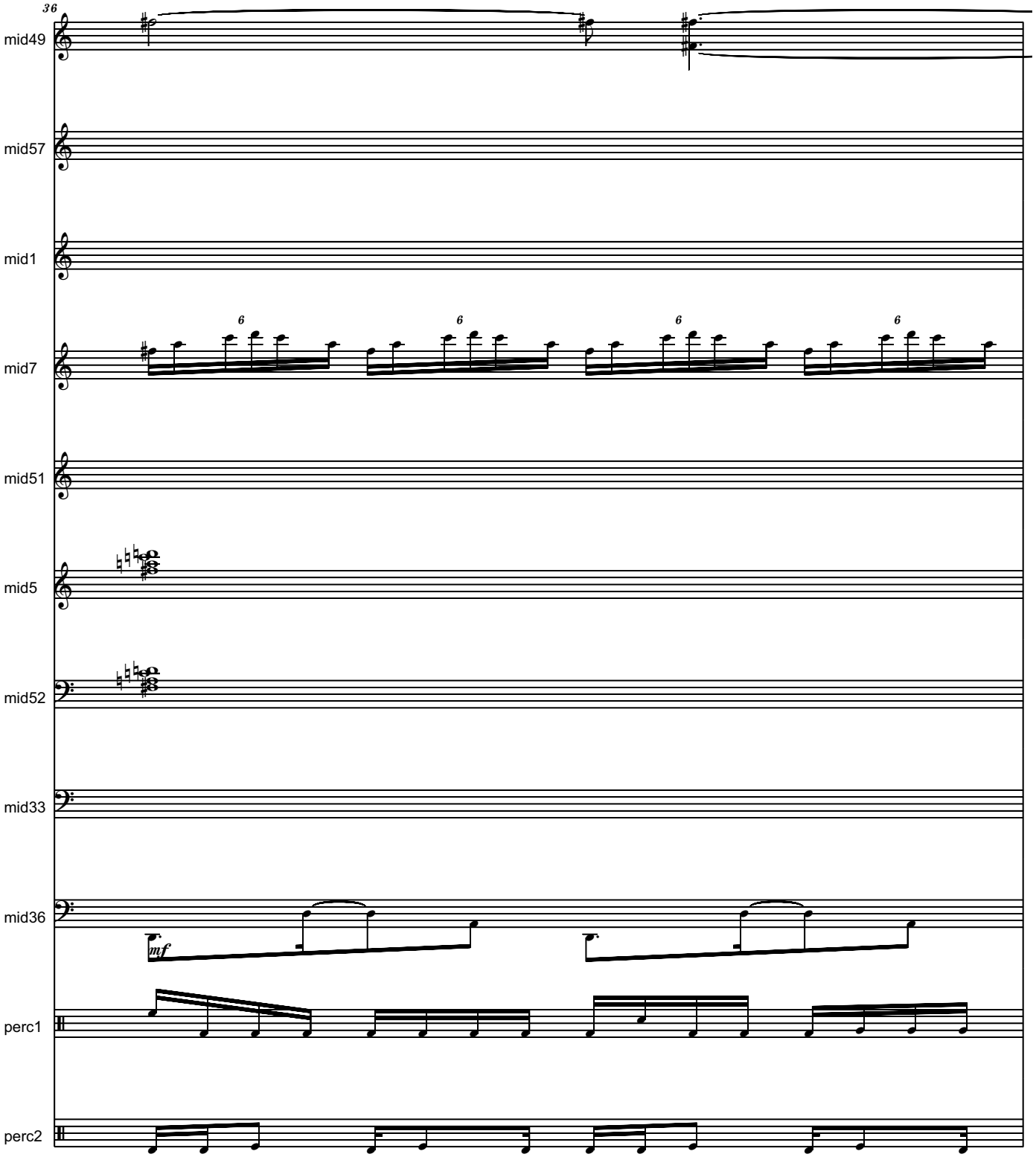

30
mid49
mid57
mid1
mid7
mid51
mid5
mid52
mid33
mid36
perc1
perc2
p

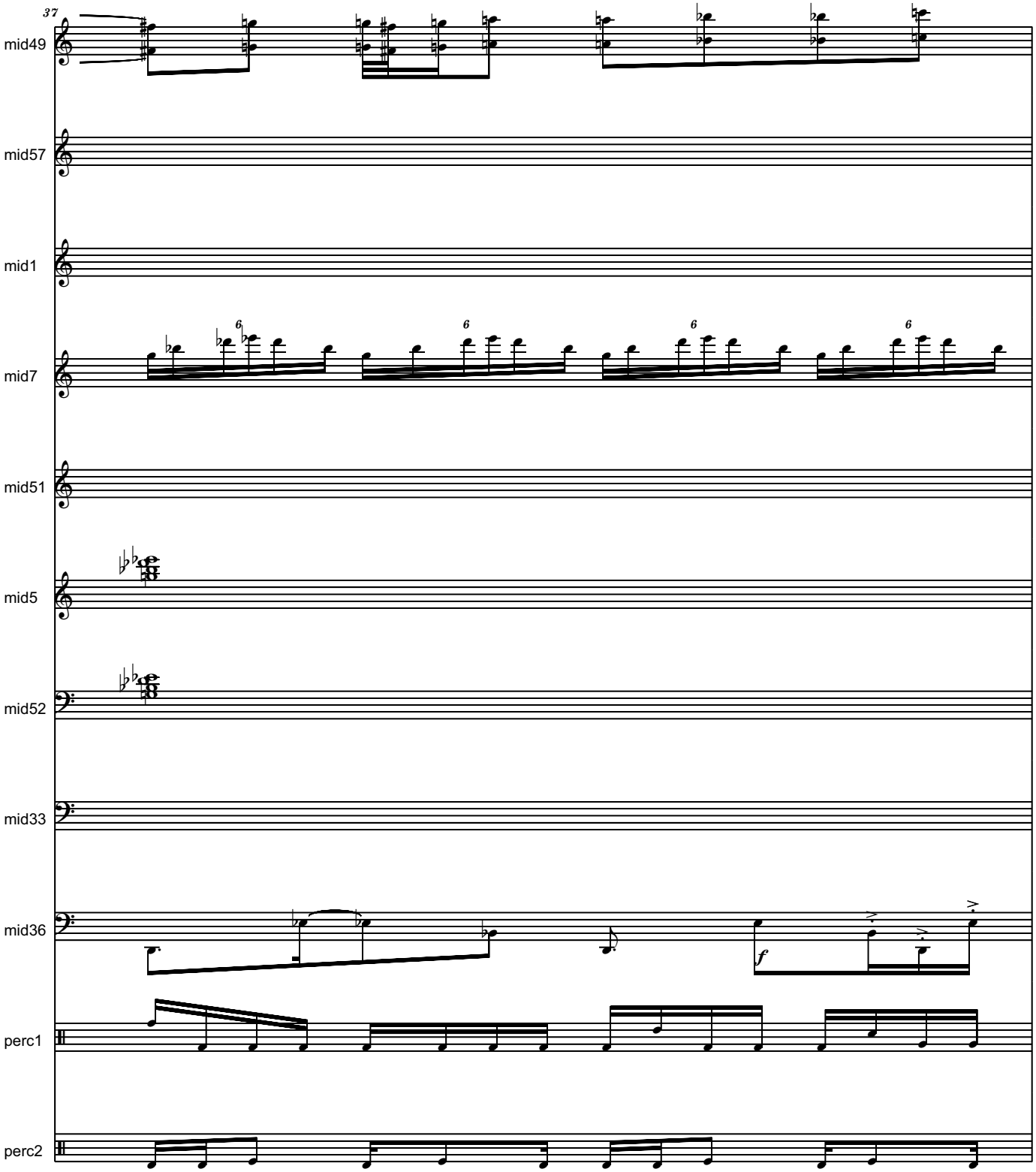

32
mid49
mid57
mid1
mid7
mid51
mid5
mid52
mid33
mid36
perc1
perc2
mp

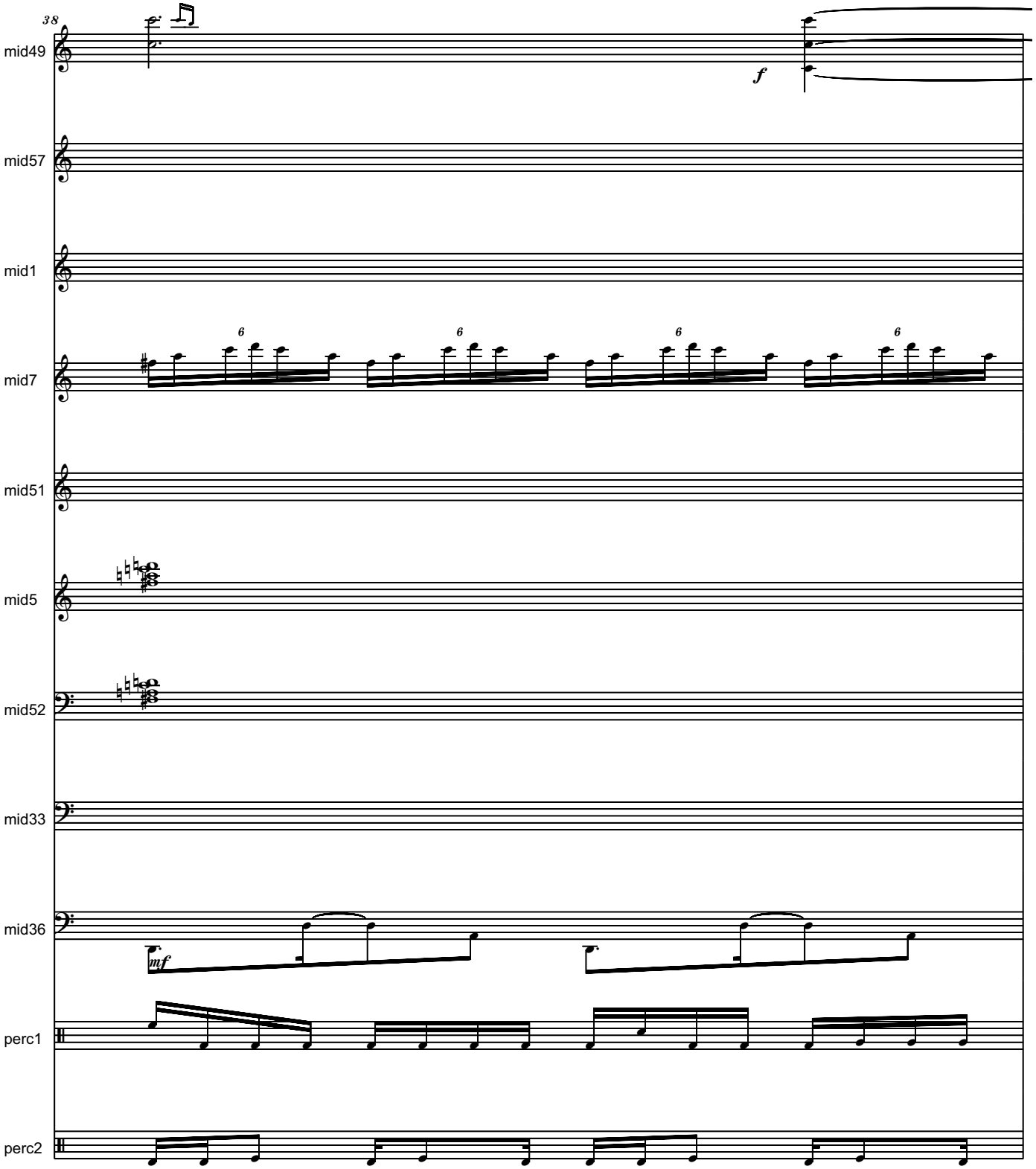

33
mid49
mid57
mid1
mid7
mid51
mid5
mid52
mid33
mid36
perc1
perc2
f
f
ff
fff
ff
fff
mf
f
f

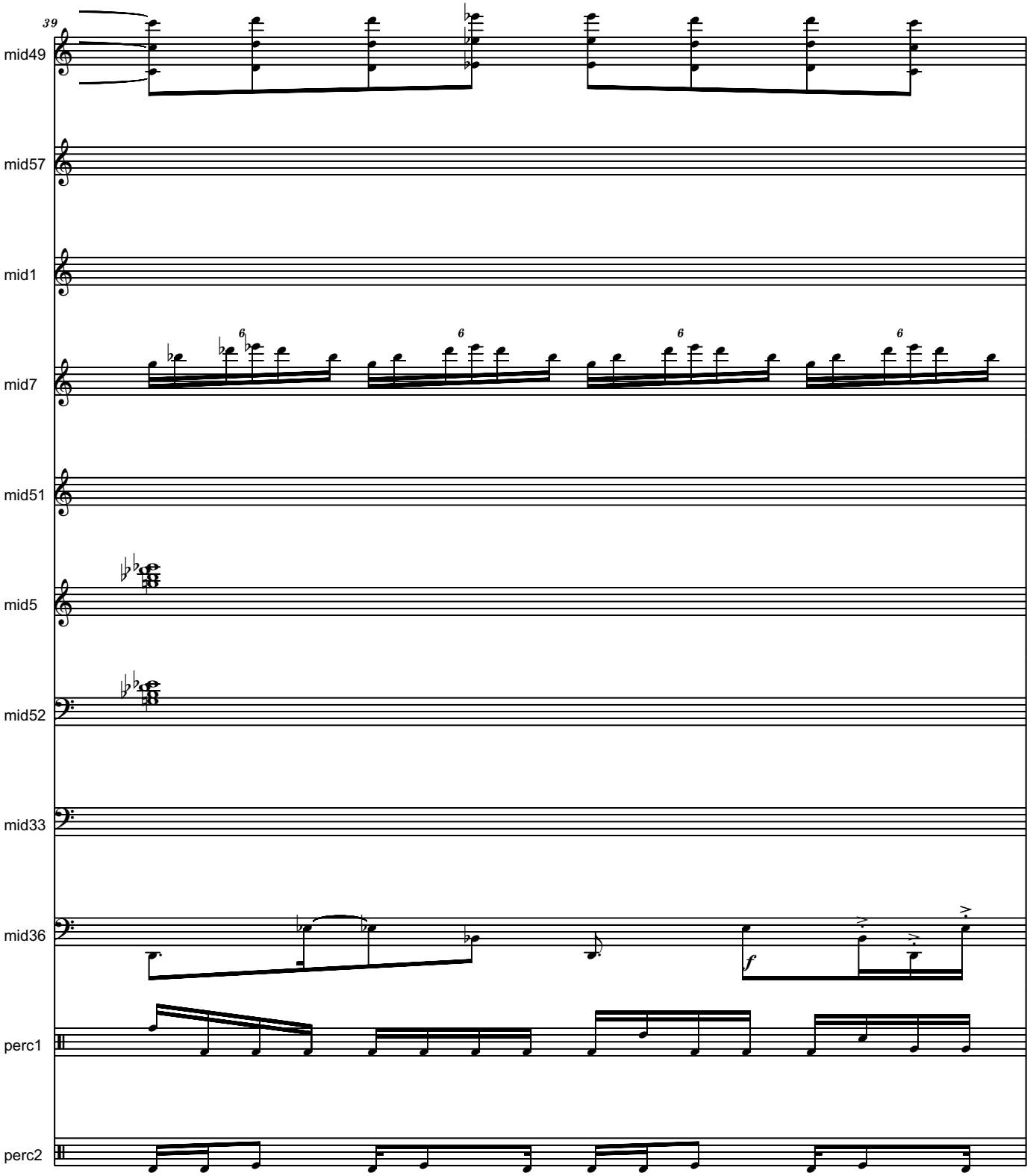

34
mid49
f
mid57
mid1
mid7
6
6
6
6
mp
mid51
mid5
mid52
mid33
mid36
mf
perc1
p
perc2
mp

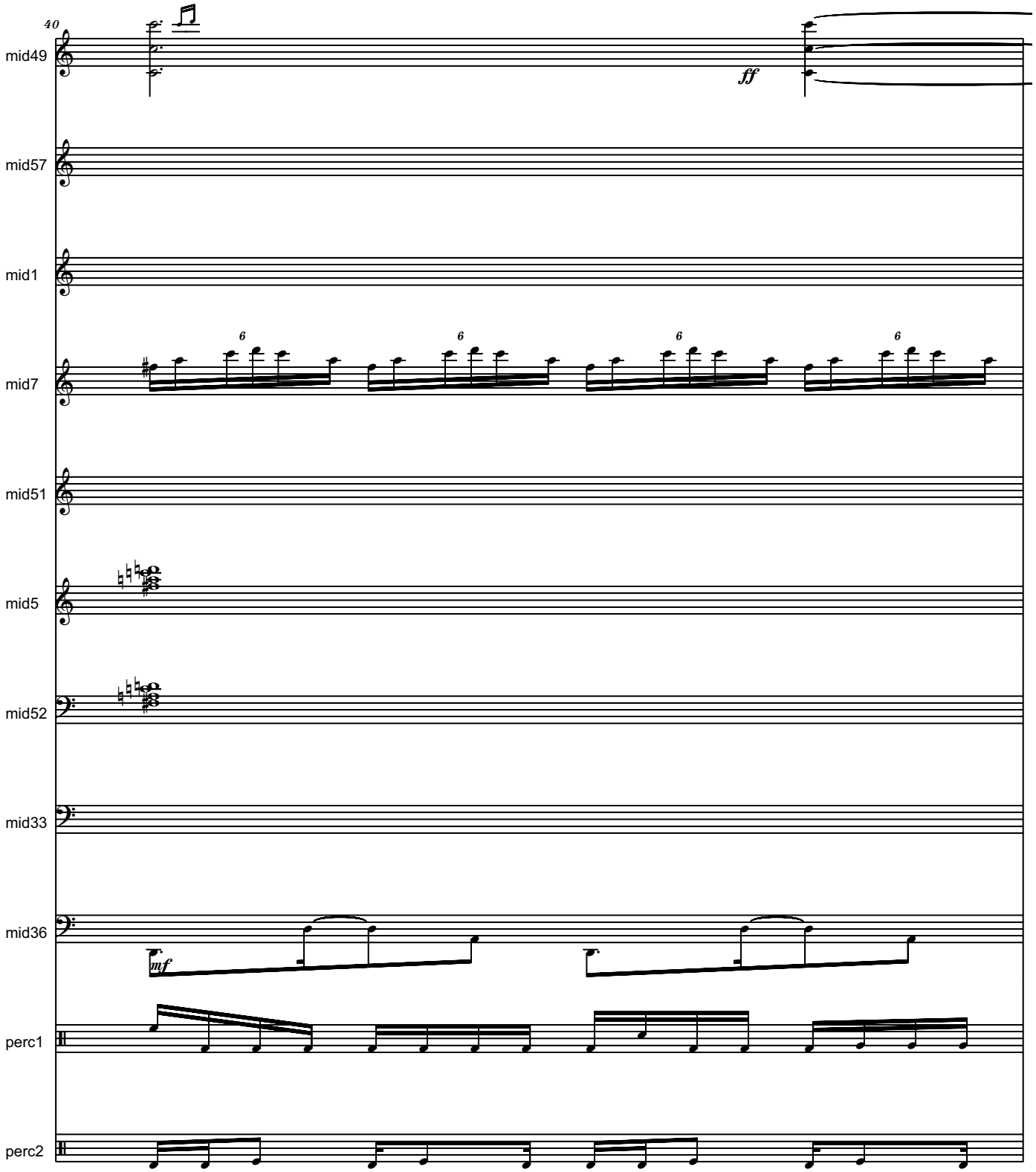

35
mid49
mid57
mid1
mid7
mid51
mid5
mid52
mid33
mid36
perc1
perc2

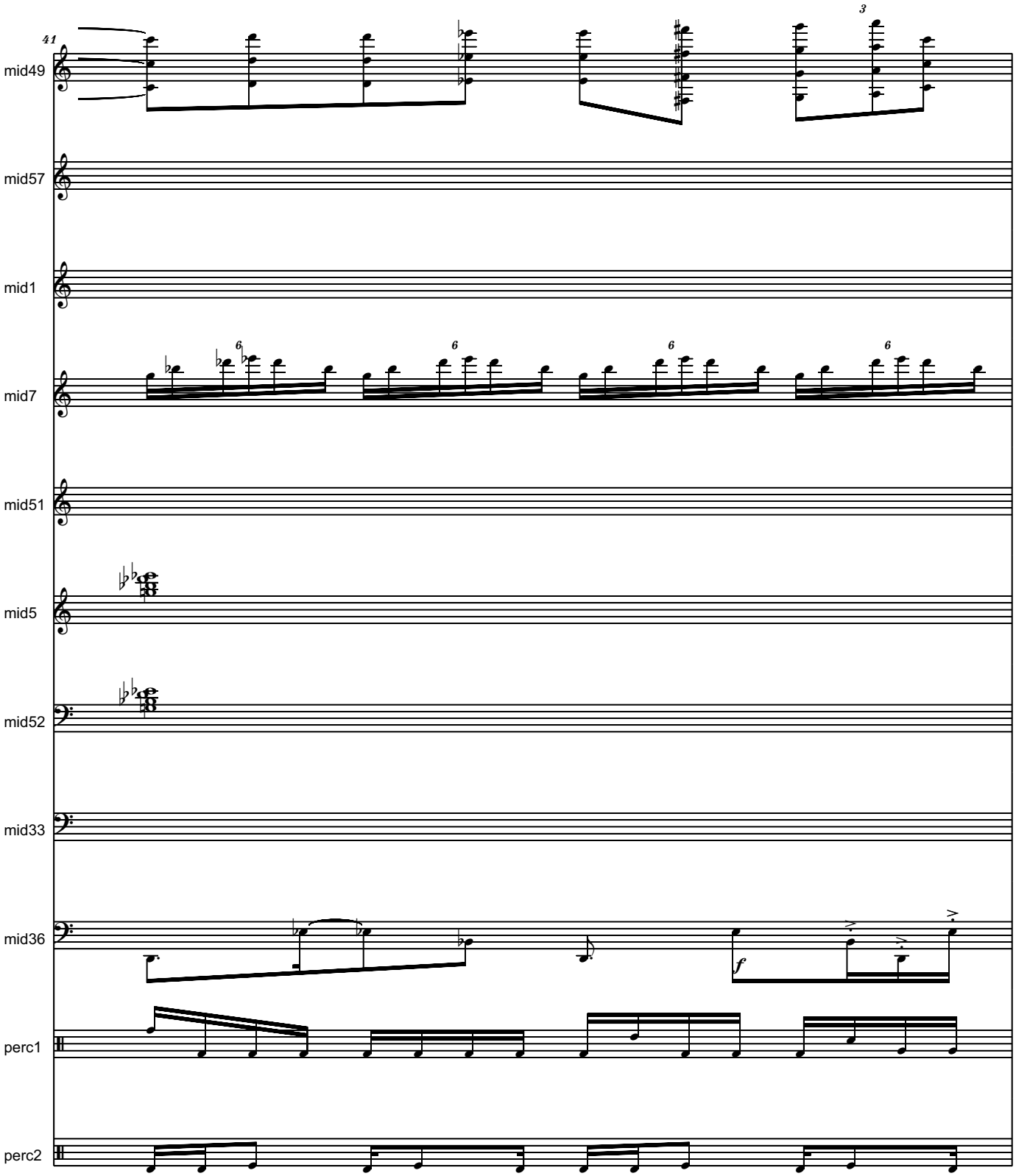

36
mid49
mid57
mid1
6
6
6
6
mid7
mid51
mid5
mid52
mid33
mid36
mf
perc1
perc2

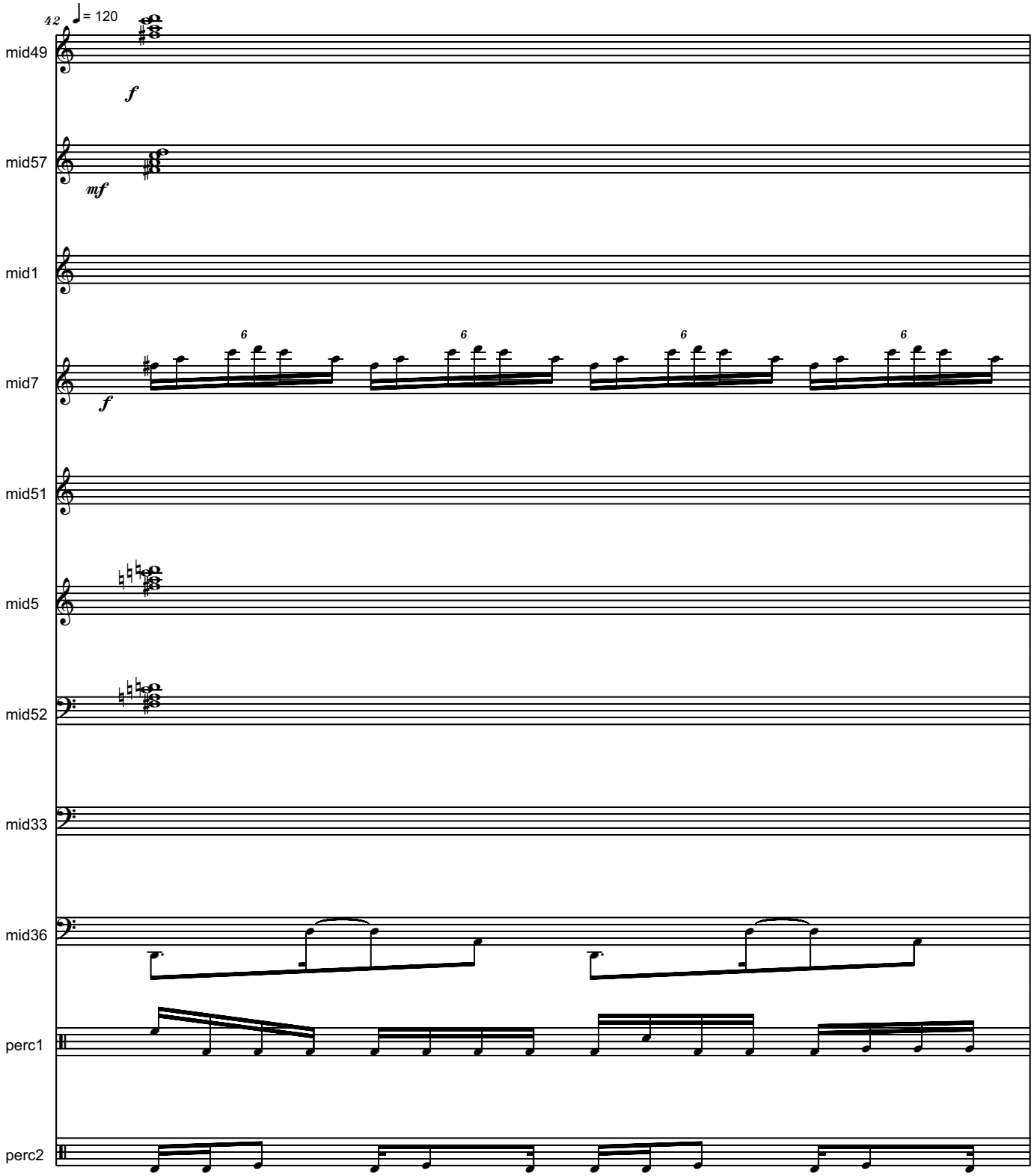

37
mid49
mid57
mid1
mid7
mid51
mid5
mid52
mid33
mid36
perc1
perc2
6
6
6
6
f

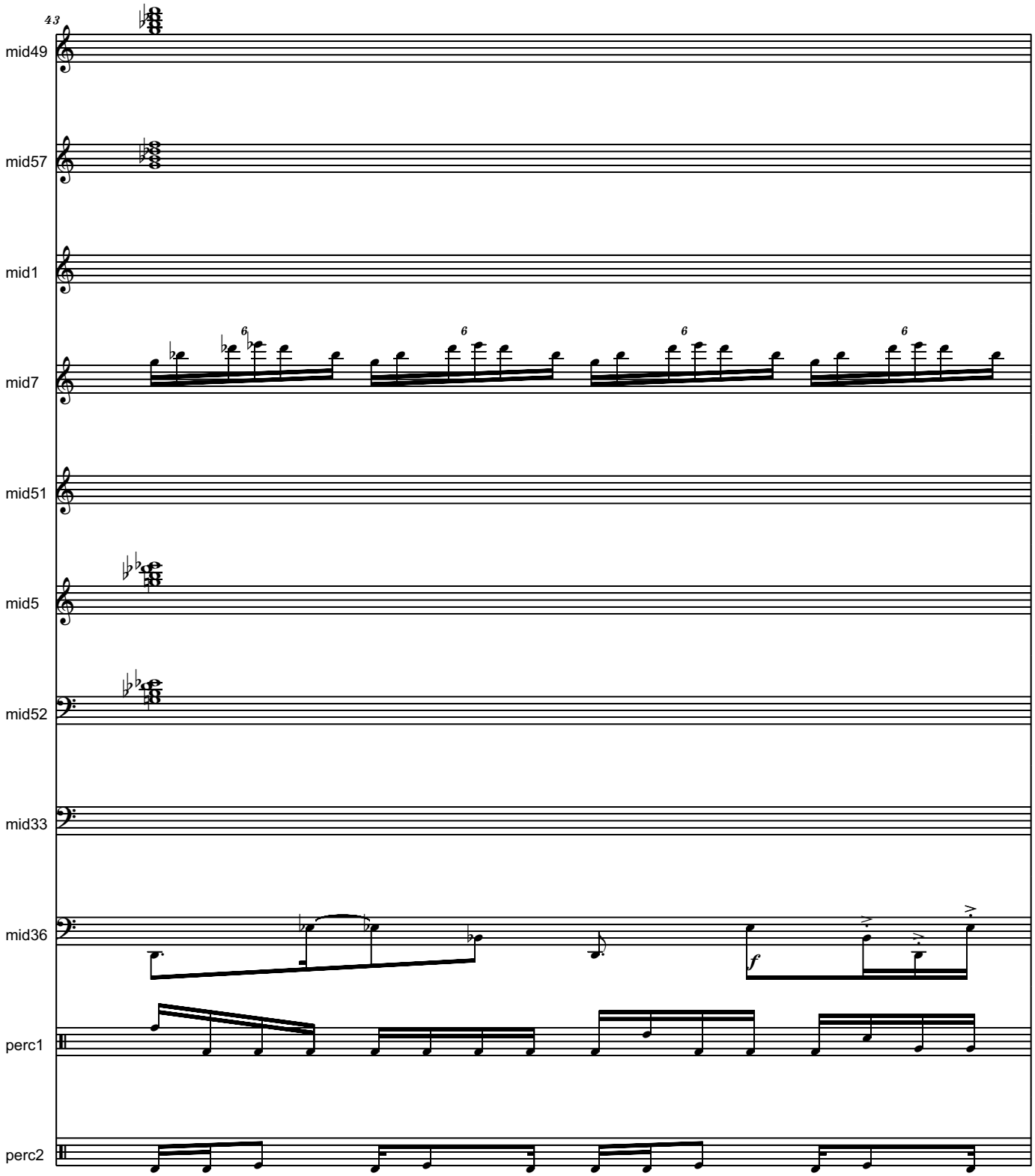

38
mid49
mid57
mid1
mid7
mid51
mid5
mid52
mid33
mid36
perc1
perc2
f
mf
6
6
6
6

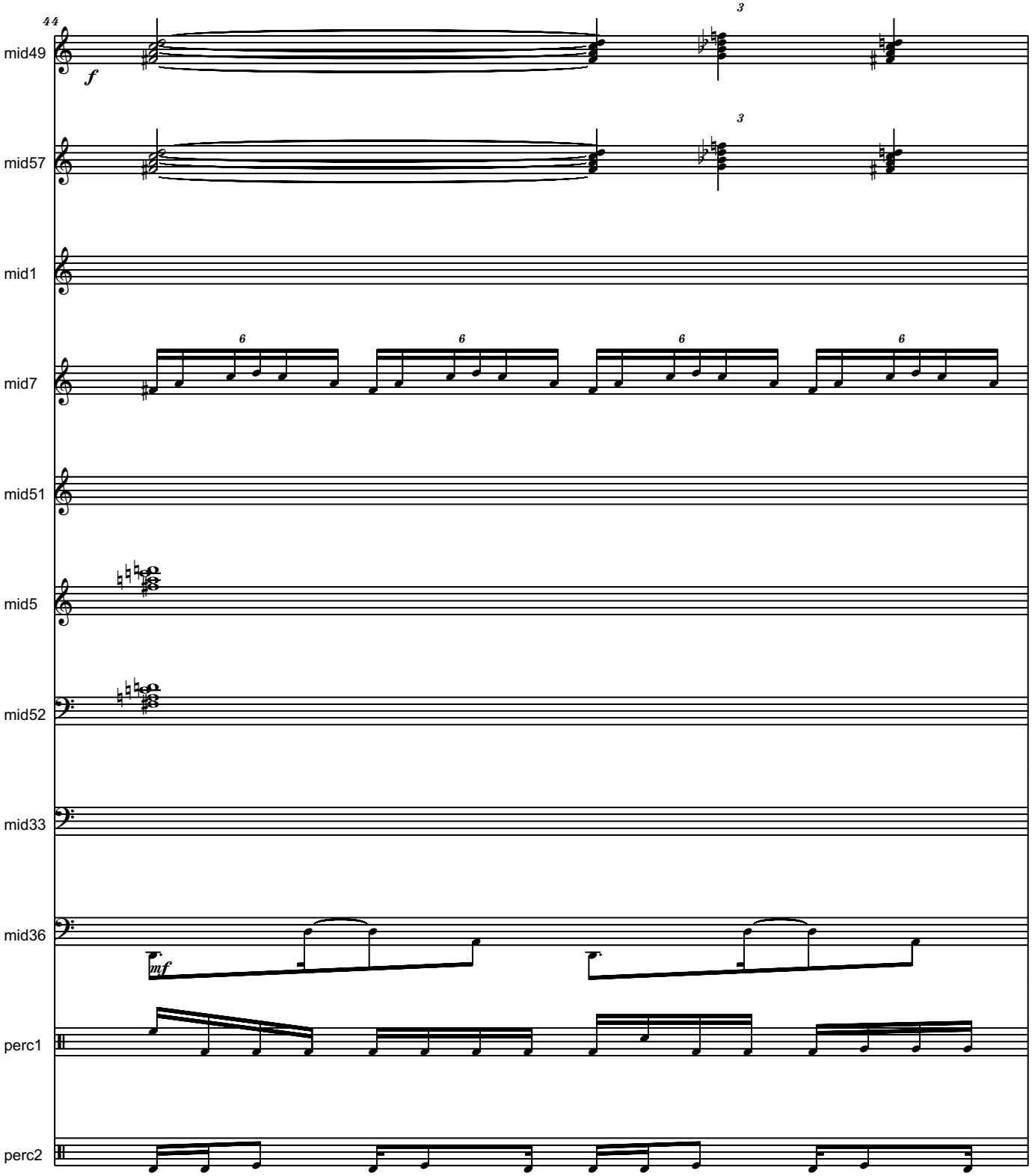

39
mid49
mid57
mid1
mid7
mid51
mid5
mid52
mid33
mid36
perc1
perc2
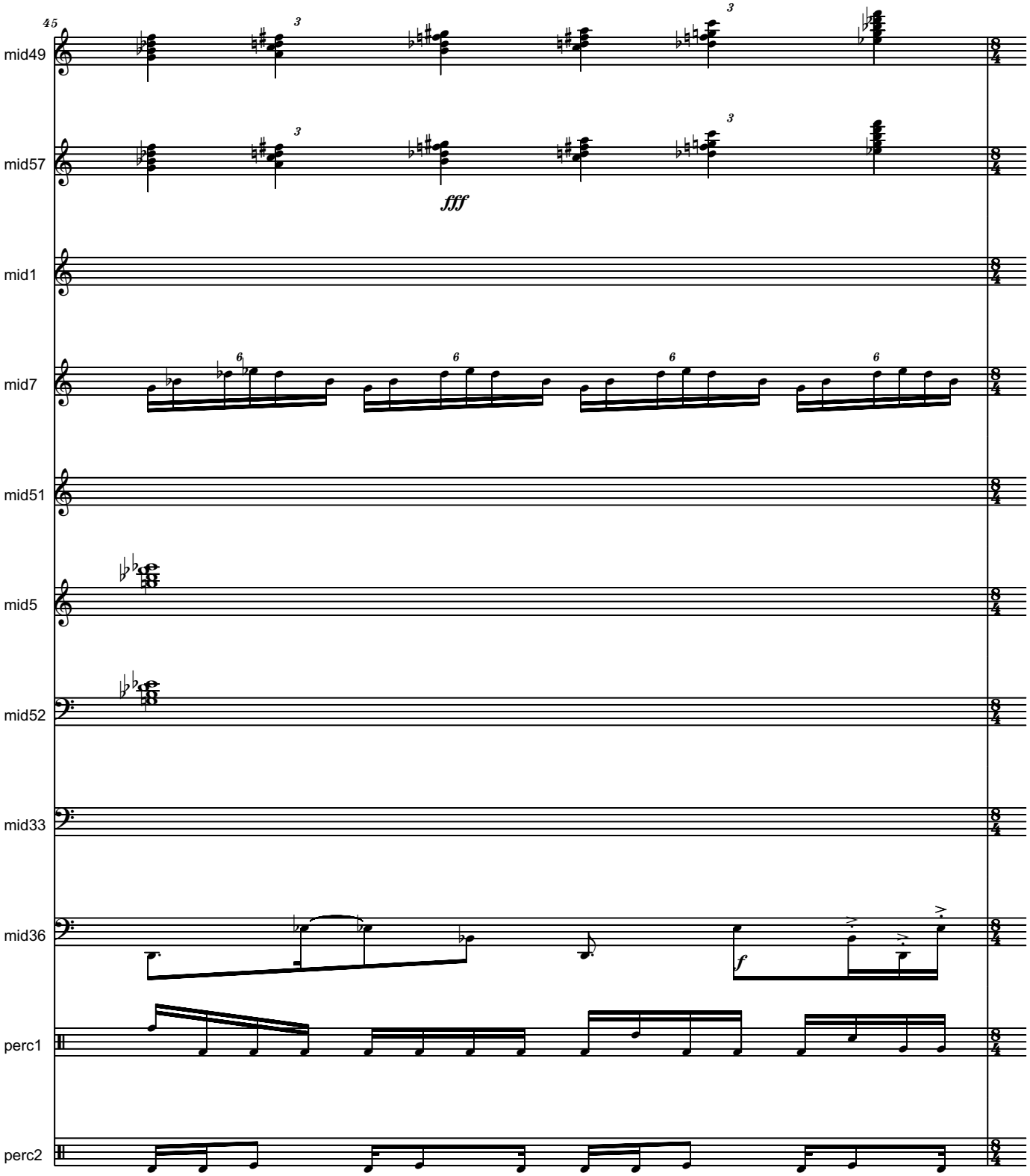

40
mid49
ff
mid57
mid1
6
6
6
6
mid7
mid51
mid5
mid52
mid33
mid36
mf
perc1
perc2
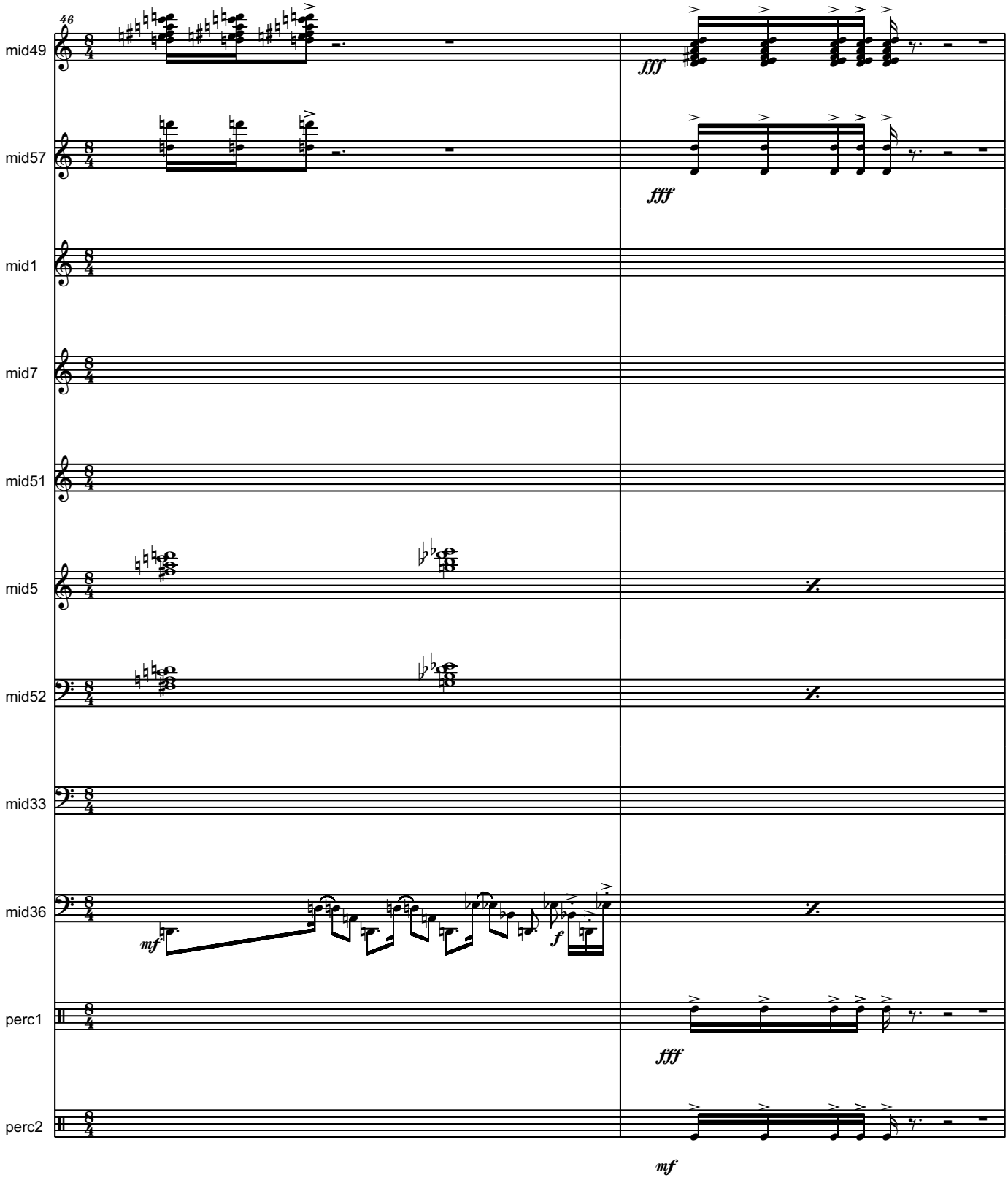

41
3
mid49
mid57
mid1
6
6
6
6
mid7
mid51
mid5
mid52
mid33
mid36
f
perc1
perc2
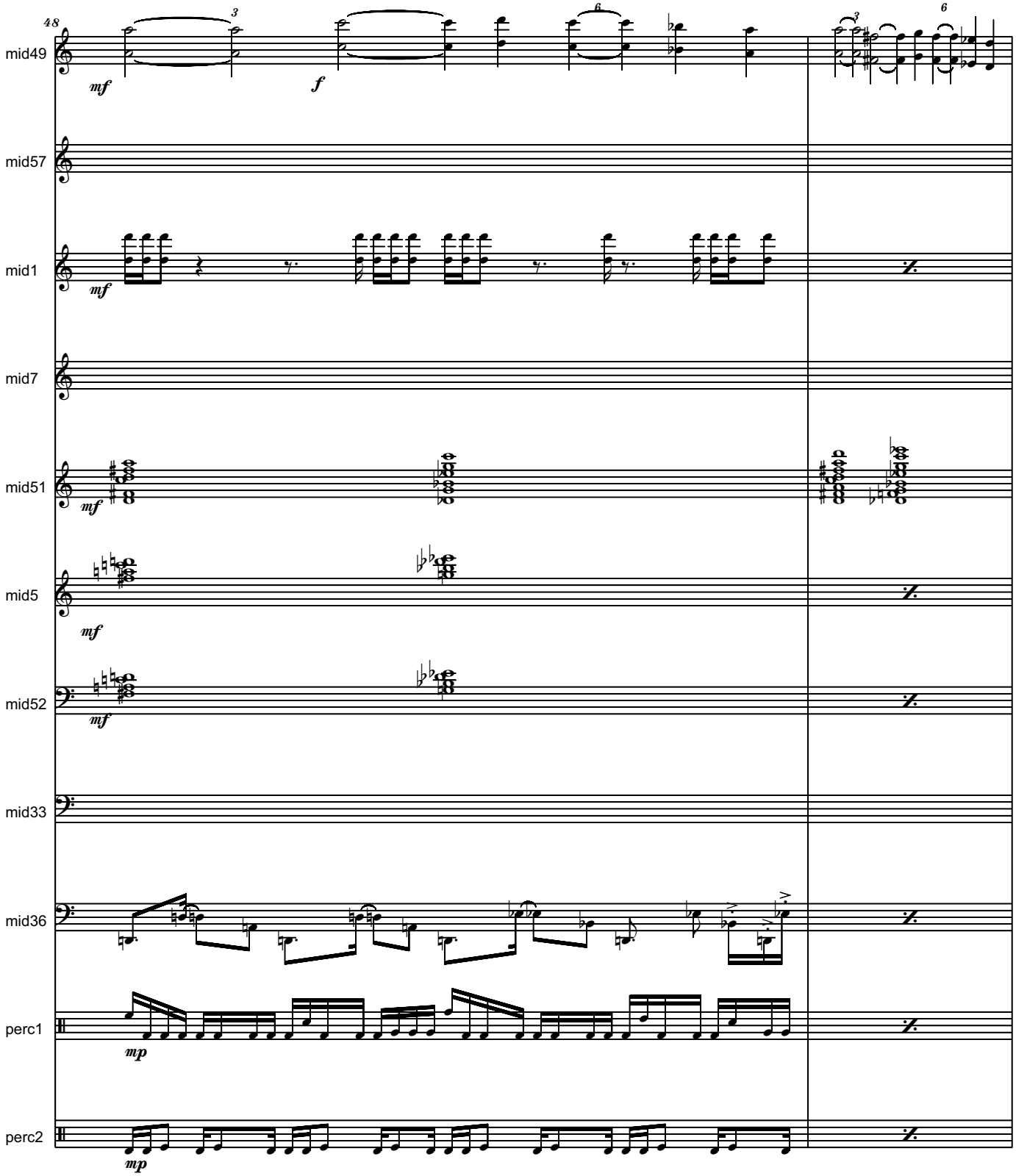

42
♩= 120
mid49
f
mid57
mf
mid1
mid7
f
6
6
6
6
mid51
mid5
mid52
mid33
mid36
perc1
perc2

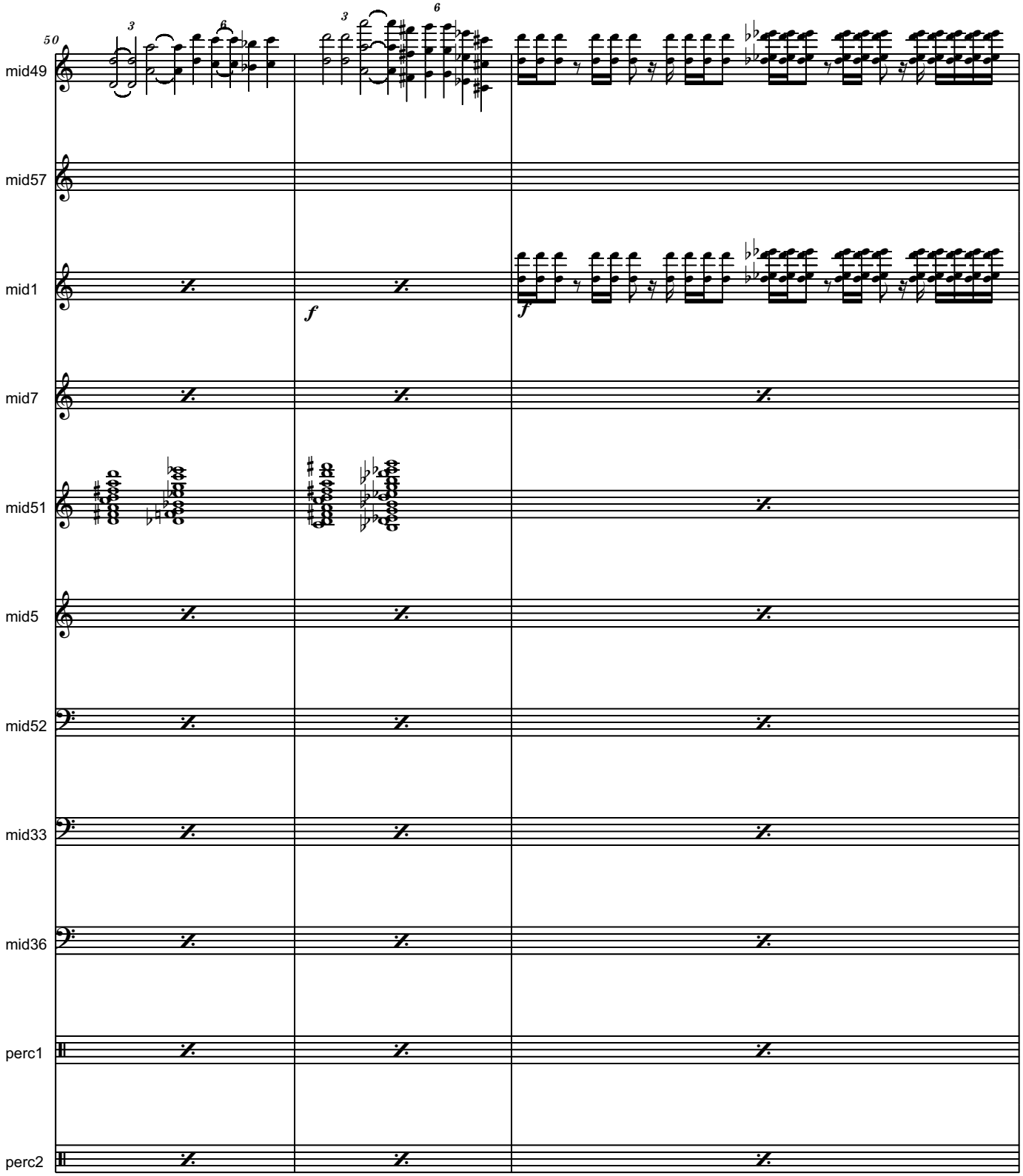

43
mid49
mid57
mid1
mid7
mid51
mid5
mid52
mid33
mid36
perc1
perc2
6
6
6
6
f

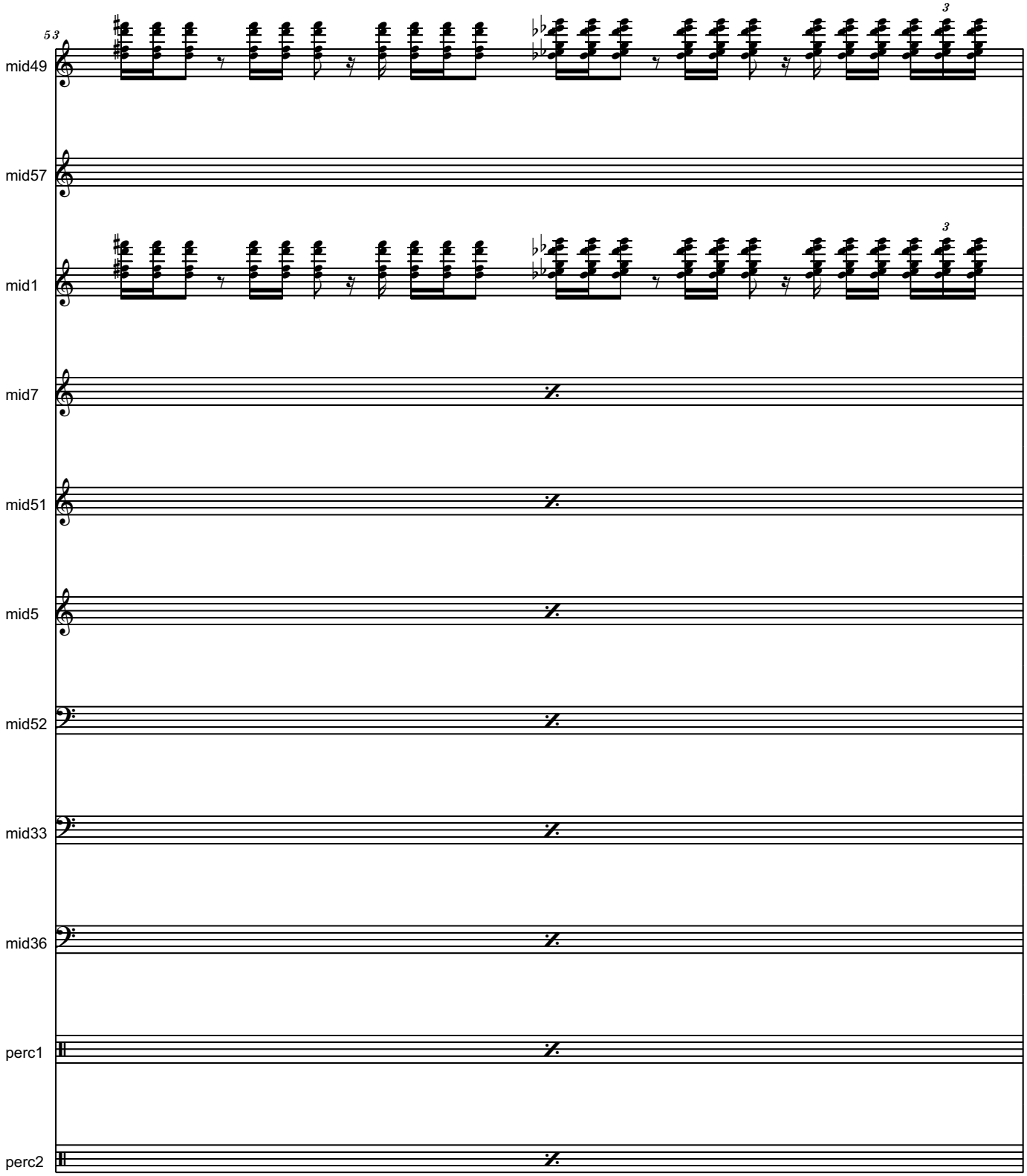

44
mid49
f
3
mid57
3
mid1
6
6
6
6
mid7
mid51
mid5
mid52
mid33
mid36
mf
perc1
perc2
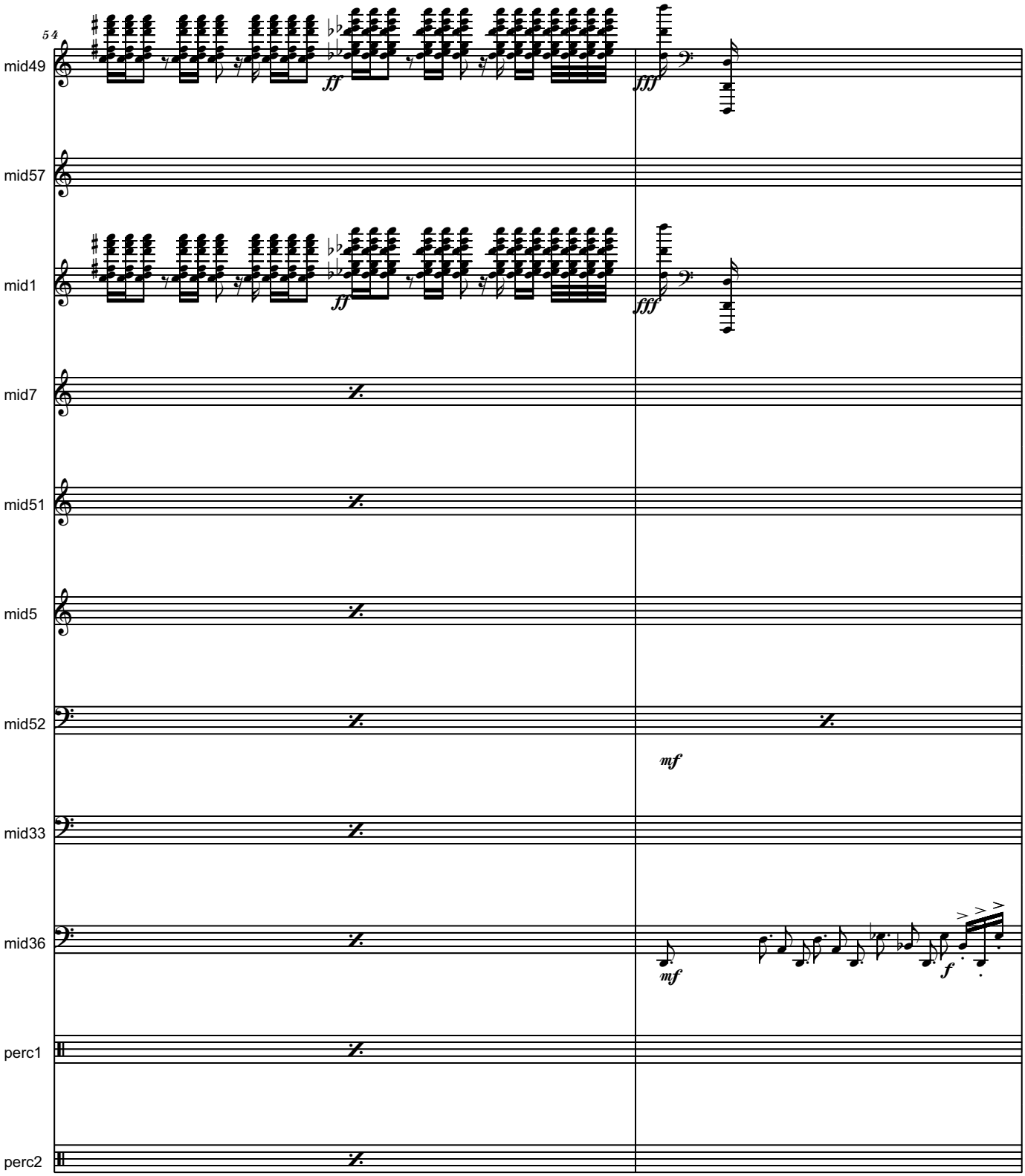

45
mid49
mid57
fff
mid1
mid7
mid51
mid5
mid52
mid33
mid36
f
perc1
perc2
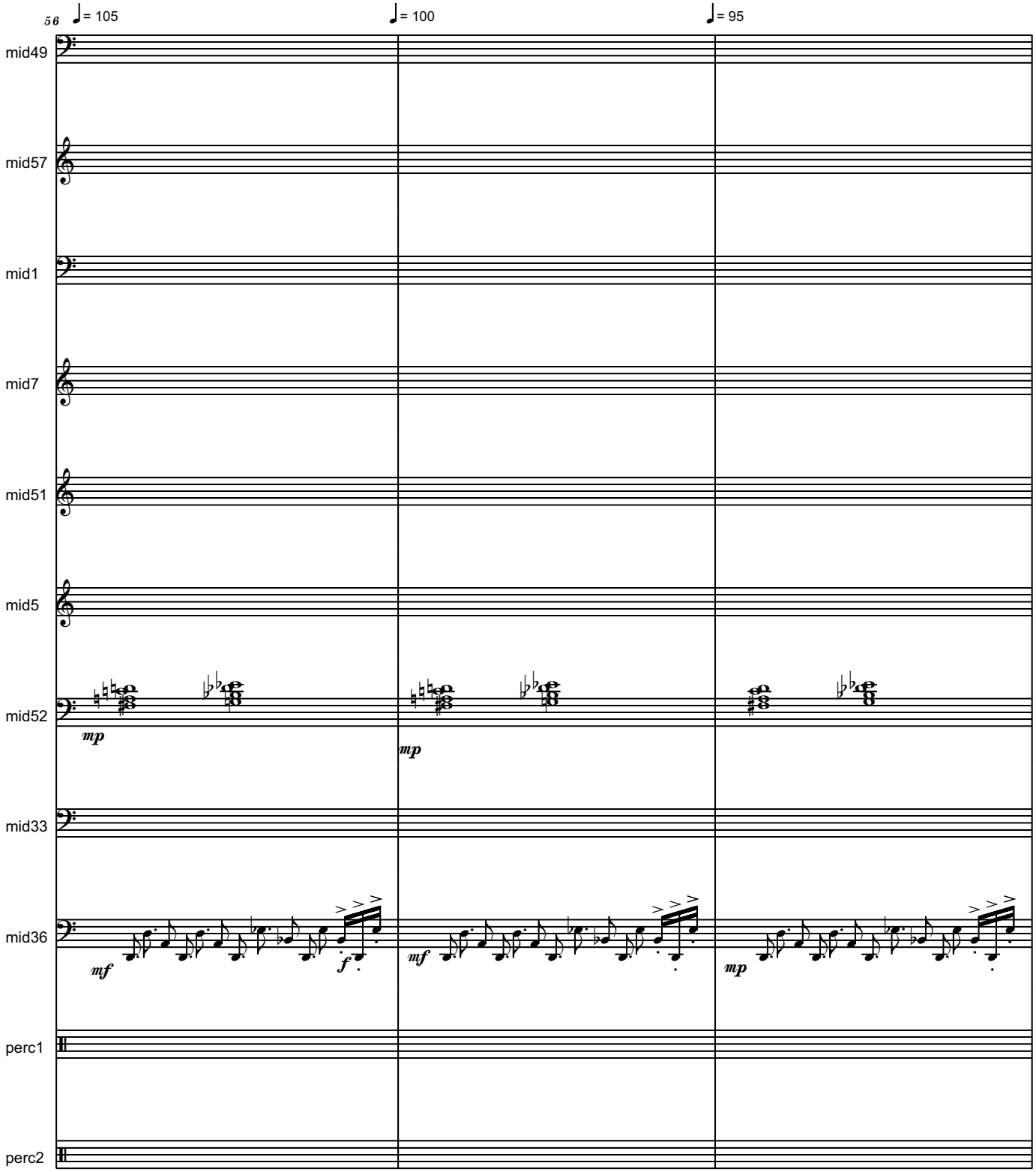

46
mid49
mid57
mid1
mid7
mid51
mid5
mid52
mid33
mid36
perc1
perc2
fff
fff
mf
f
fff
mf

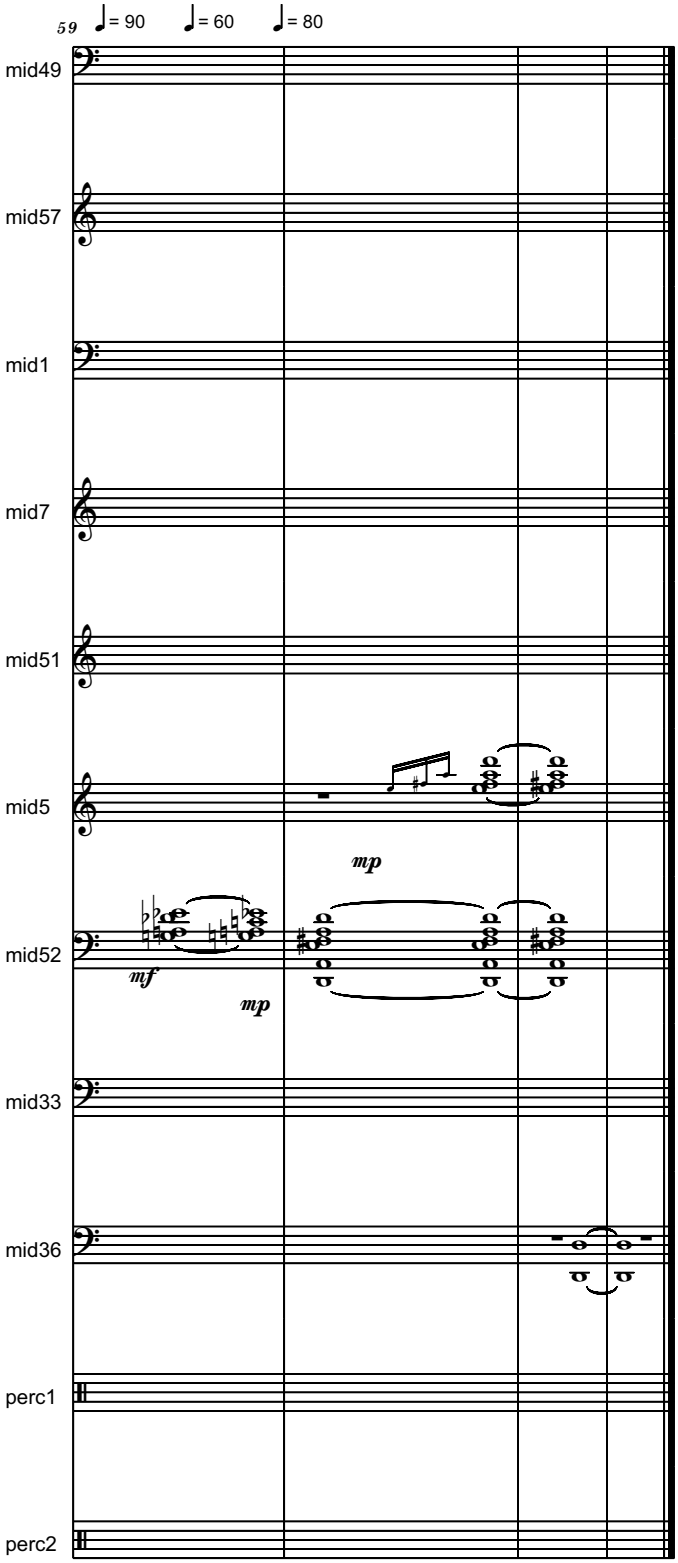

48
mid49
mid57
mid1
mid7
mid51
mid5
mid52
mid33
mid36
perc1
perc2
mf
f
mp


50
mid49
mid57
mid1
mid7
mid51
mid5
mid52
mid33
mid36
perc1
perc2
f
f


53
3
mid49
mid57
3
mid1
mid7
mid51
mid5
mid52
mid33
mid36
perc1
perc2


54
mid49
mid57
mid1
mid7
mid51
mid5
mid52
mid33
mid36
perc1
perc2
ff
fff
mf
f


56
♩= 105
♩= 100
♩= 95
mid49
mid57
mid1
mid7
mid51
mid5
mid52
mid33
mid36
perc1
perc2
mp
mp
mf
f
mf
mp
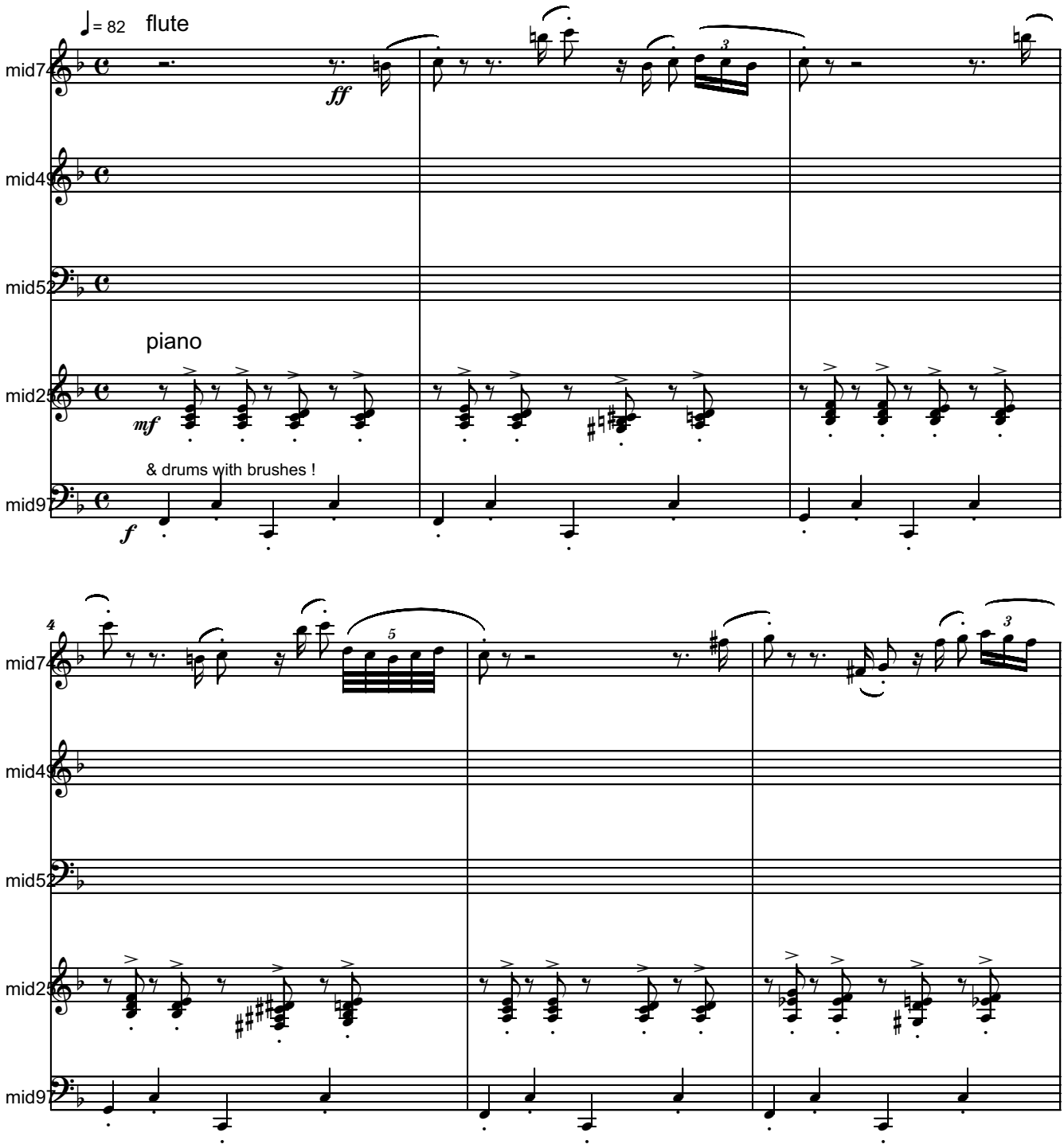

59
= 90
= 60
= 80
mid49
mid57
mid1
mid7
mid51
mid5
mid52
mid33
mid36
perc1
perc2
mp
mf
mp

28-II-2016
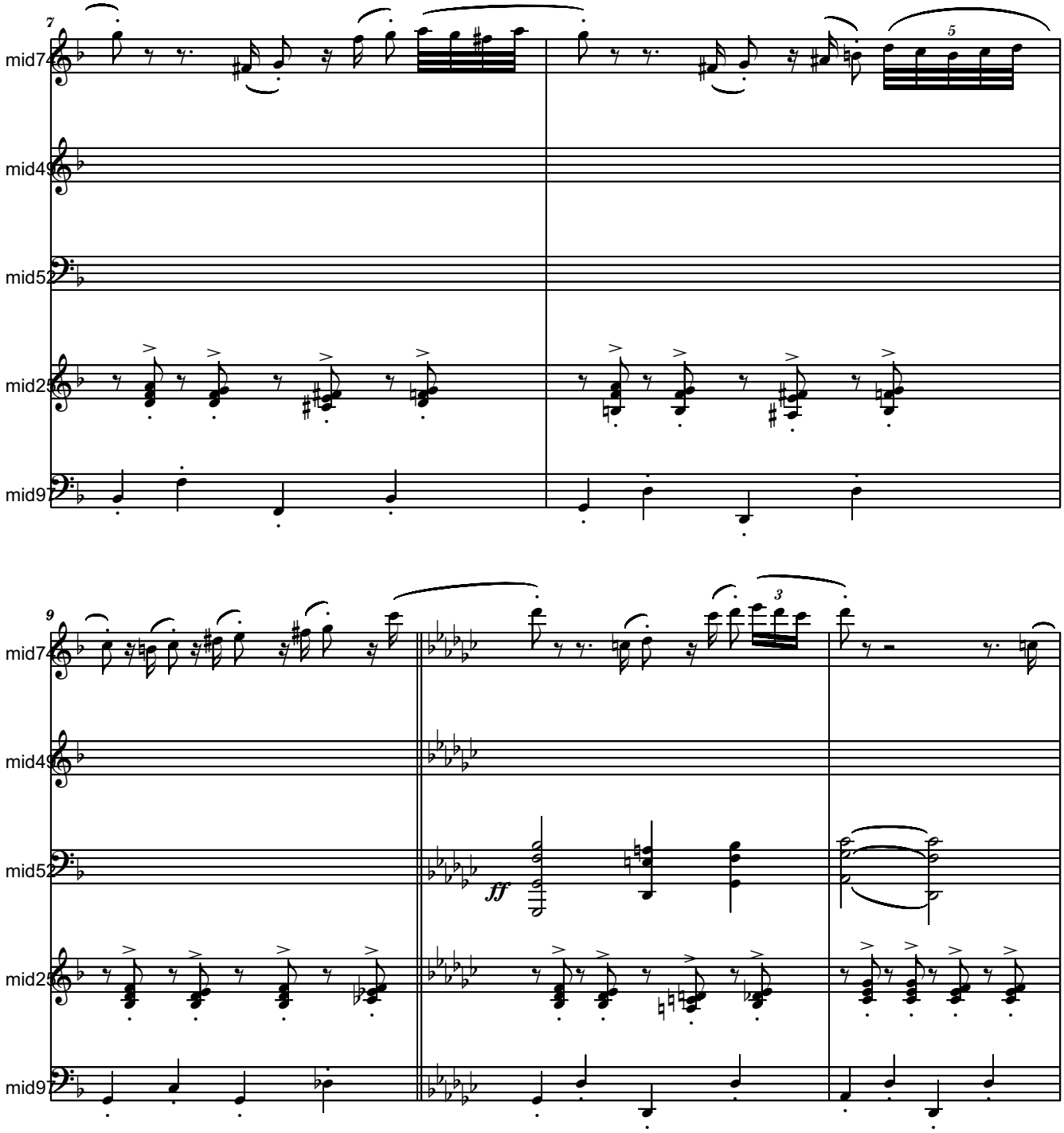
9.) Sirtaki
(flute & piano)
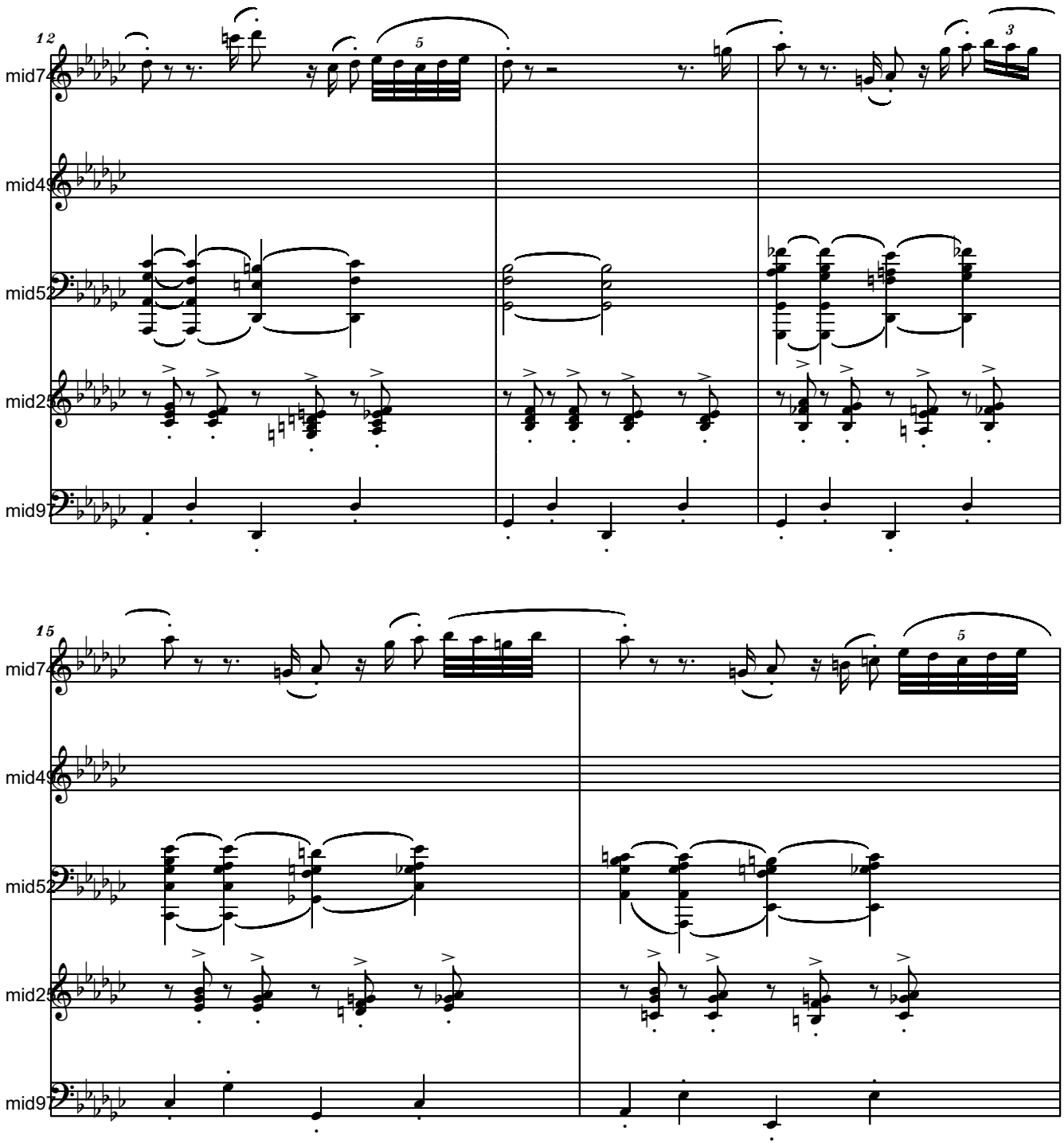
Ritmico
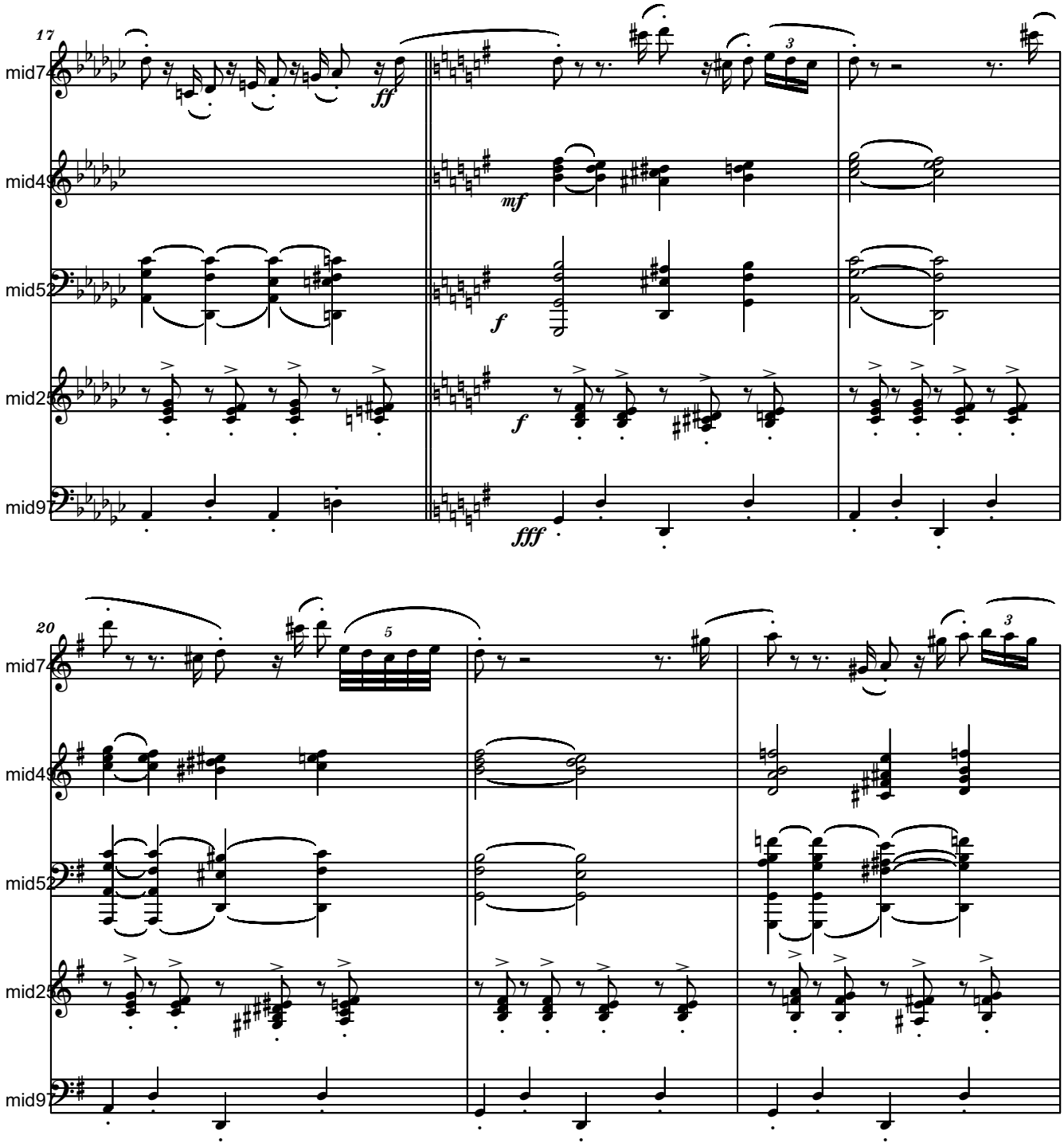
Serban Nichifor
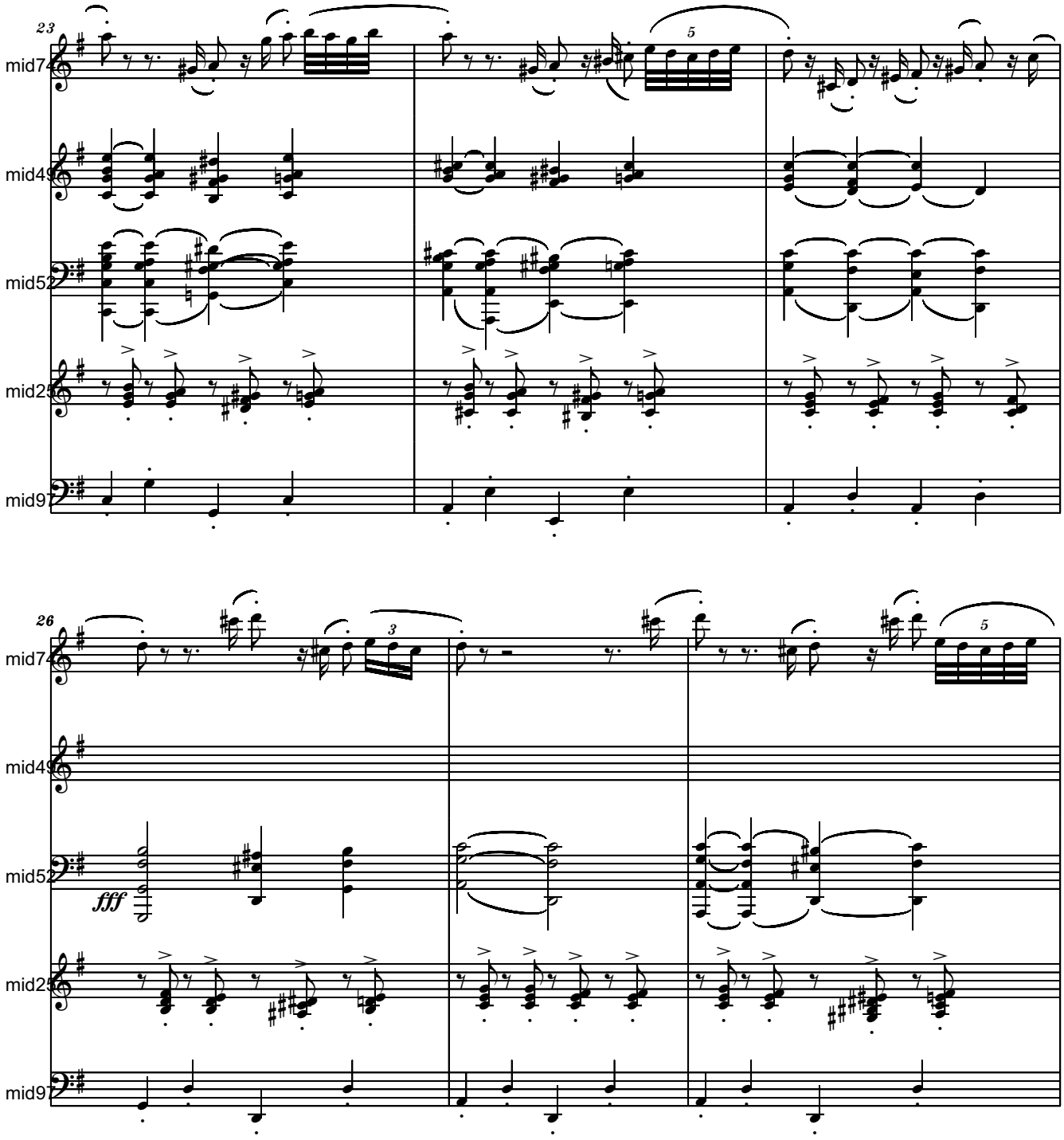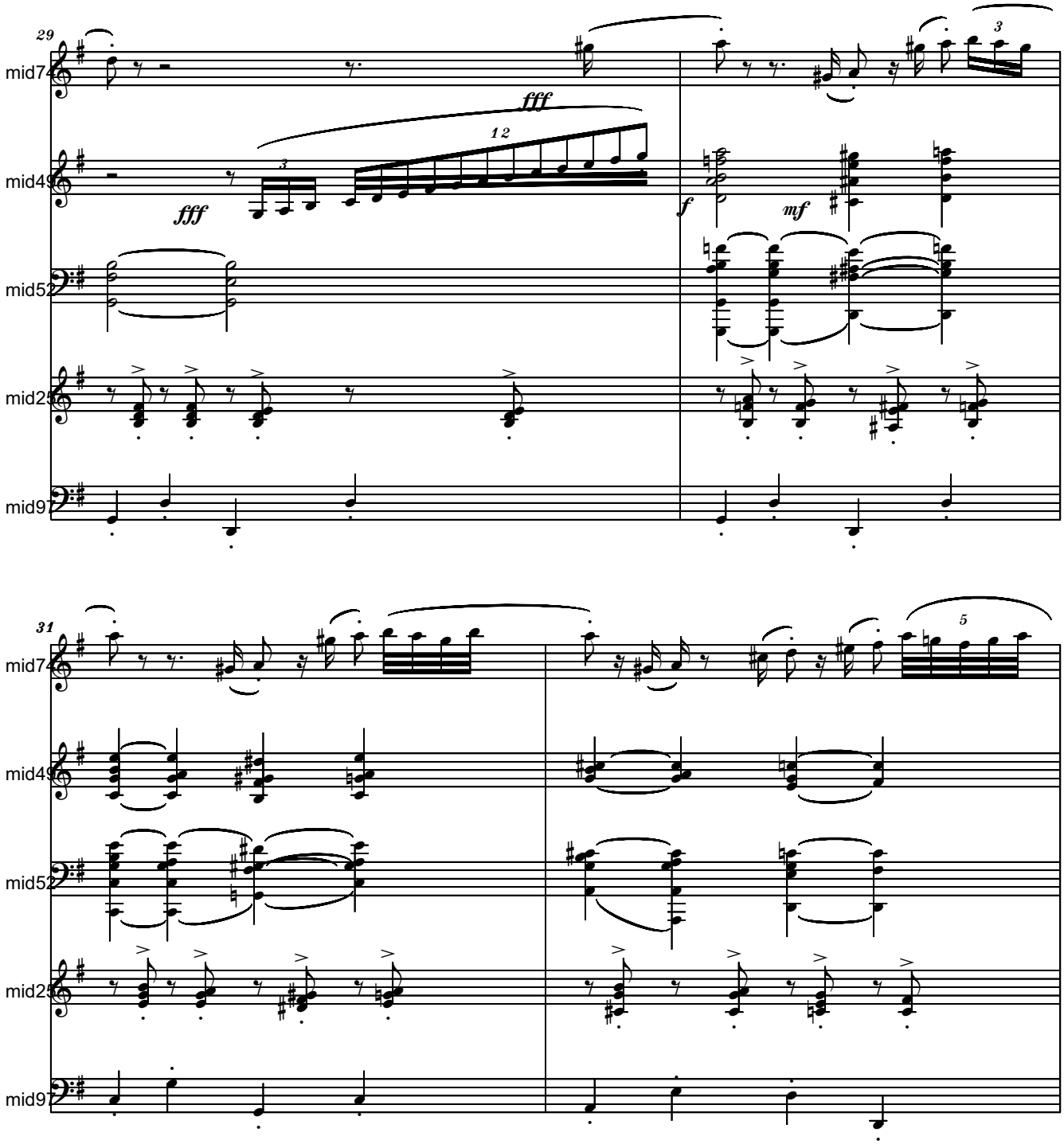


Copyright © 2016 by Serban Nichifor (SABAM and UCMR-ADA)
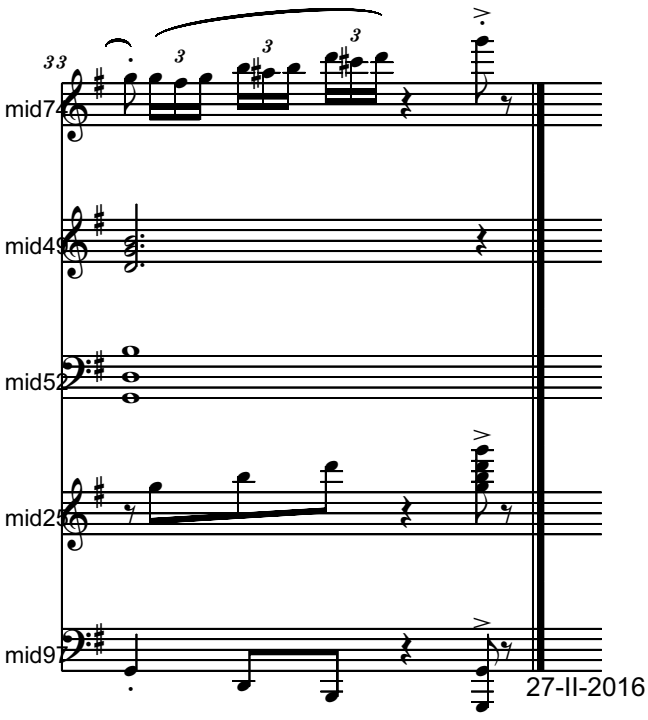

7
mid74
mid49
mid52
mid25
mid97
5
9
mid74
mid49
mid52
mid25
mid97
3
ff


12
mid74
mid49
mid52
mid25
mid97
15
mid74
mid49
mid52
mid25
mid97


17
mid74
mid49
mid52
mid25
mid97
ff
mf
f
f
fff
3
20
mid74
mid49
mid52
mid25
mid97
5
3


23
mid74
mid49
mid52
mid25
mid97
5
26
mid74
mid49
mid52
mid25
mid97
3
fff
5


29
mid74
mid49
mid52
mid25
mid97
fff
fff
f
mf
31
mid74
mid49
mid52
mid25
mid97


mid74
mid49
mid52
mid25
mid97
27-II-2016

SERBAN NICHIFOR
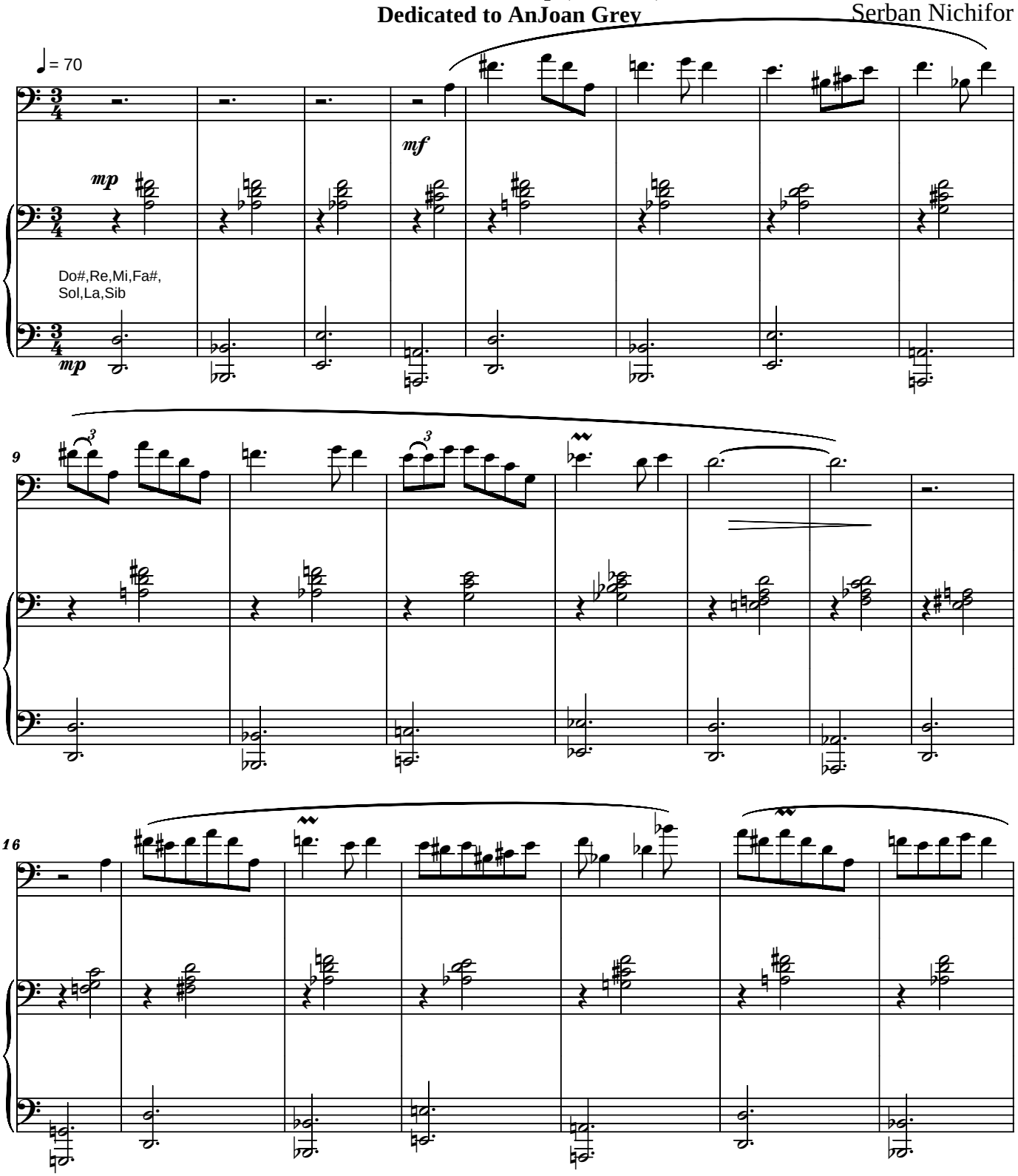
LOVE / DEATH WALTZES

Copyright © 2015 by Serban Nichifor
(SABAM, UCMR-ADA)
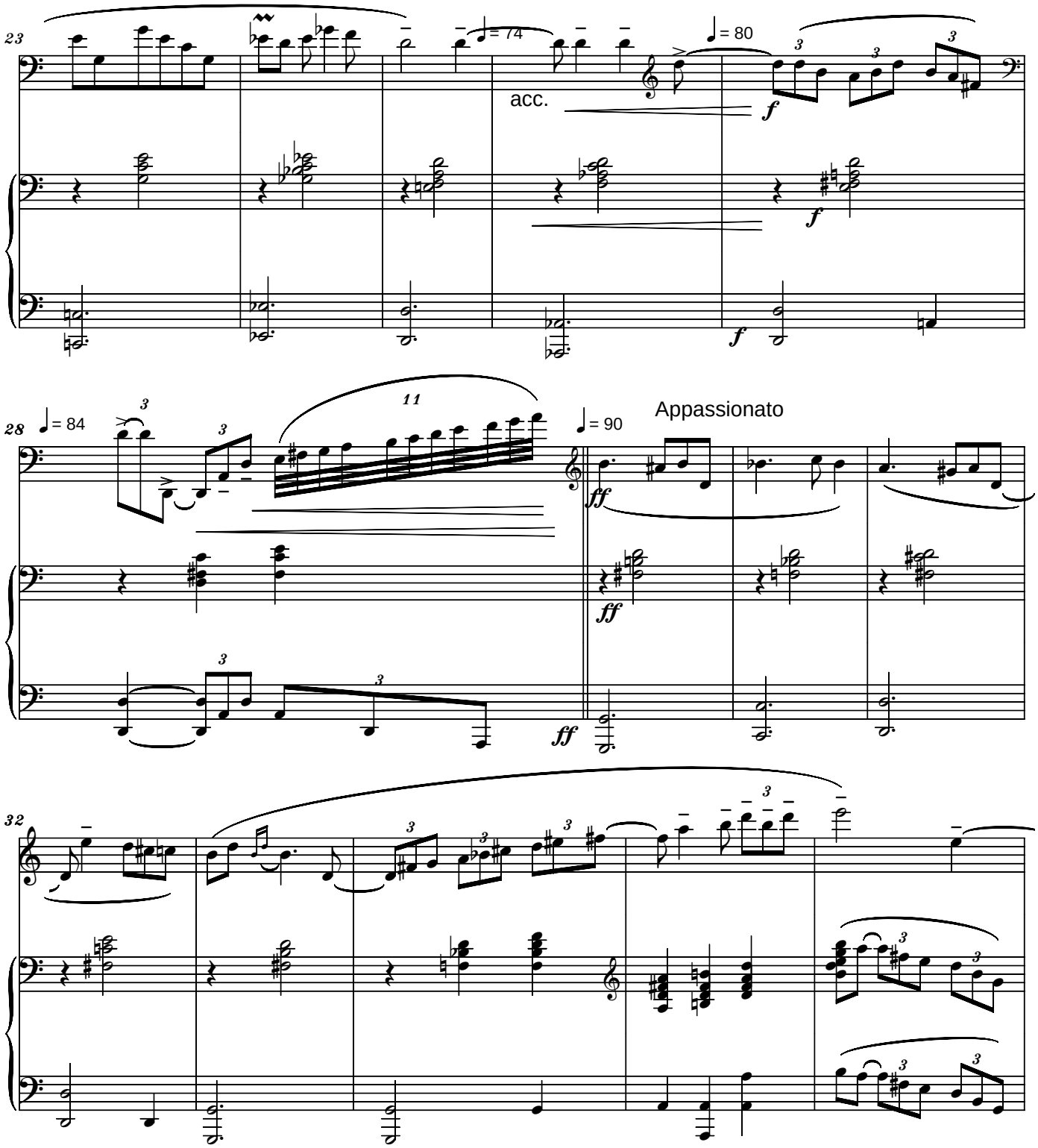
Doloroso
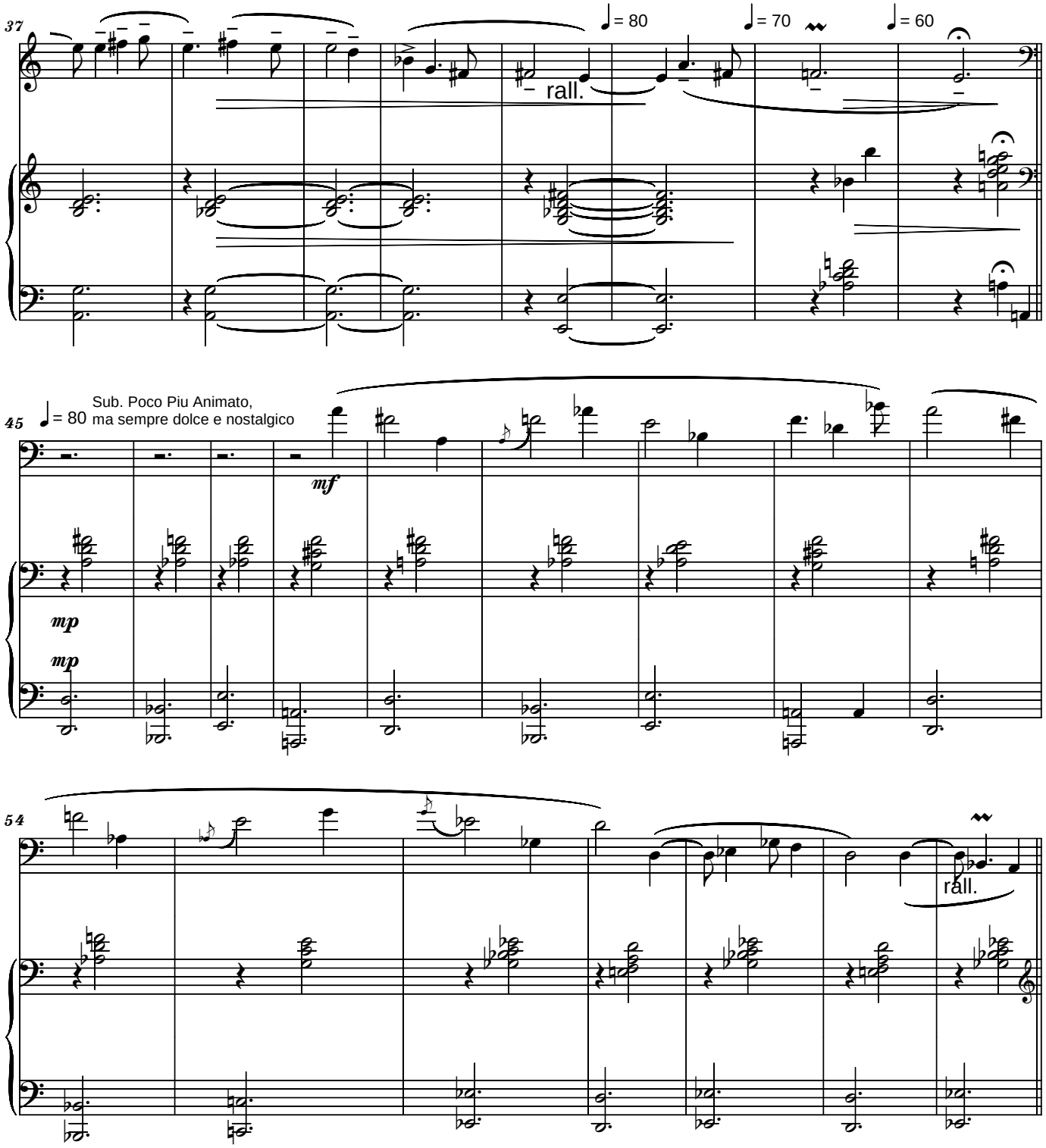
OBLIVION WALTZ
for Cello and Harp (or Piano)
Dedicated to AnJoan Grey
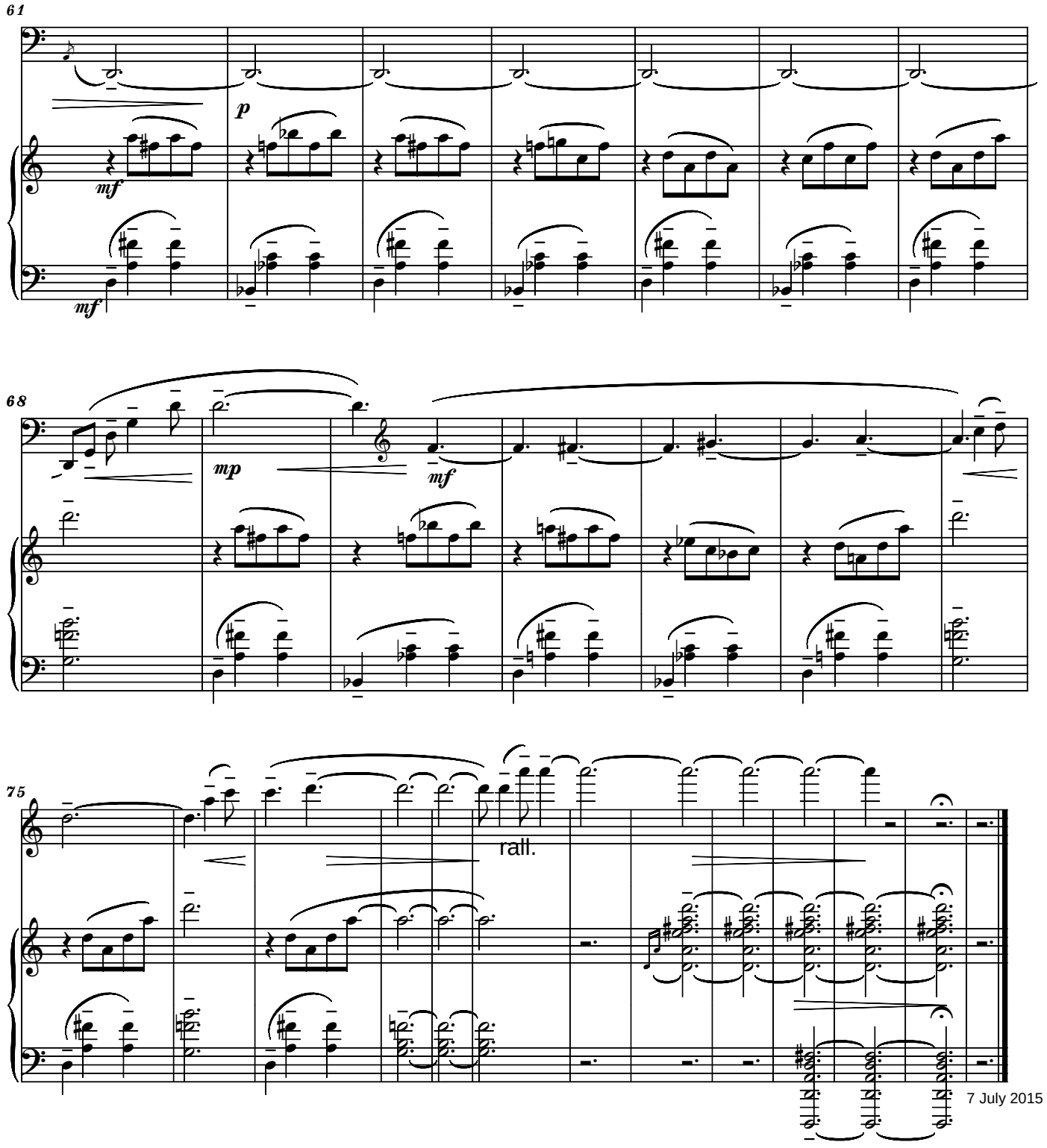
Serban Nichifor



Copyright © 2015 by Serban Nichifor (SABAM, ASCAP)


23
♩ = 74
acc.
♩ = 80
f
28
♩ = 84
11
♩ = 90
Appassionato
ff
32


37
♩ = 80
♩ = 70
♩ = 60
rall.
45
Sub. Poco Piu Animato,
♩ = 80 ma sempre dolce e nostalgico
mf
mp
mp
54
rall.
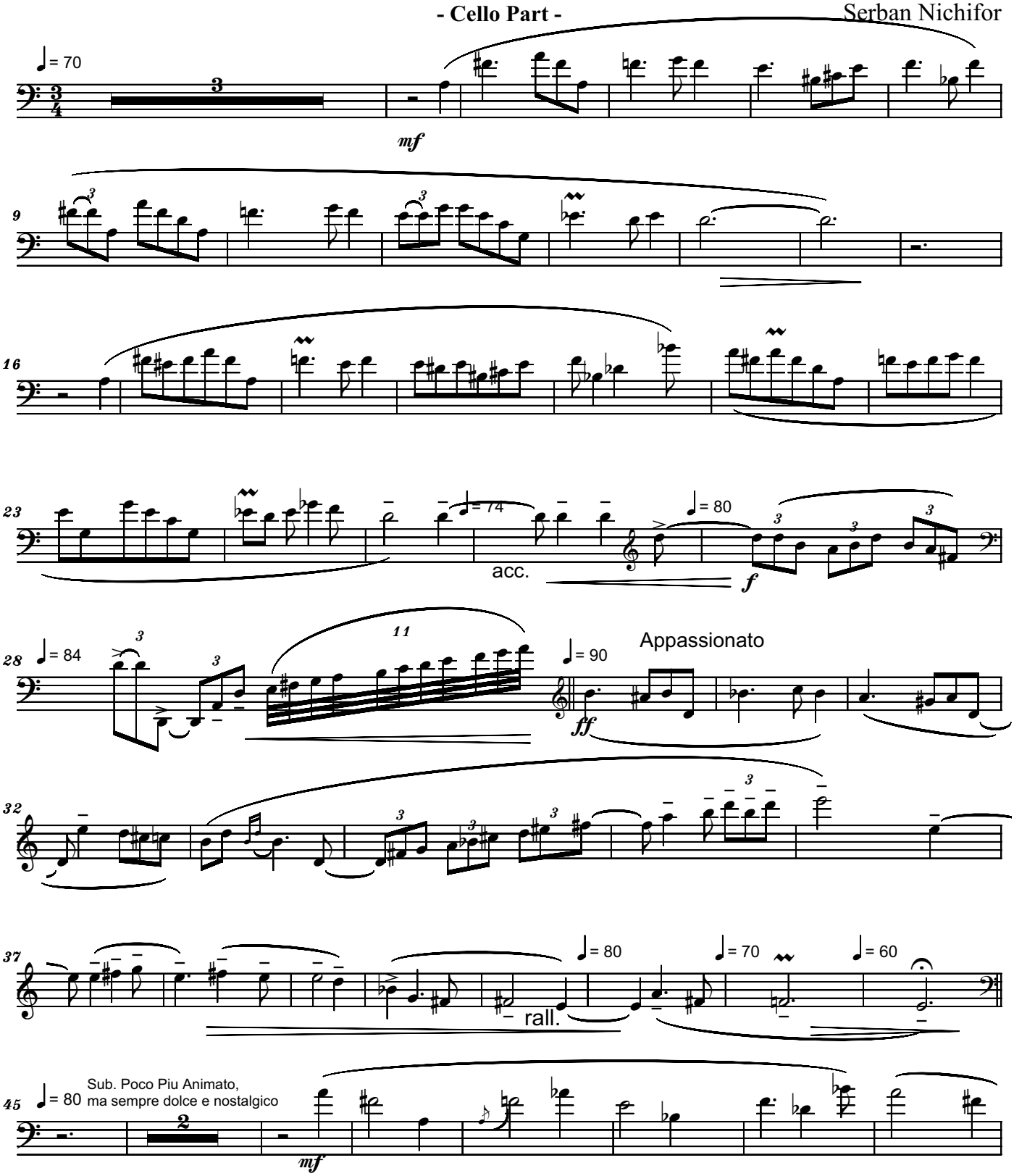


7 July 2015

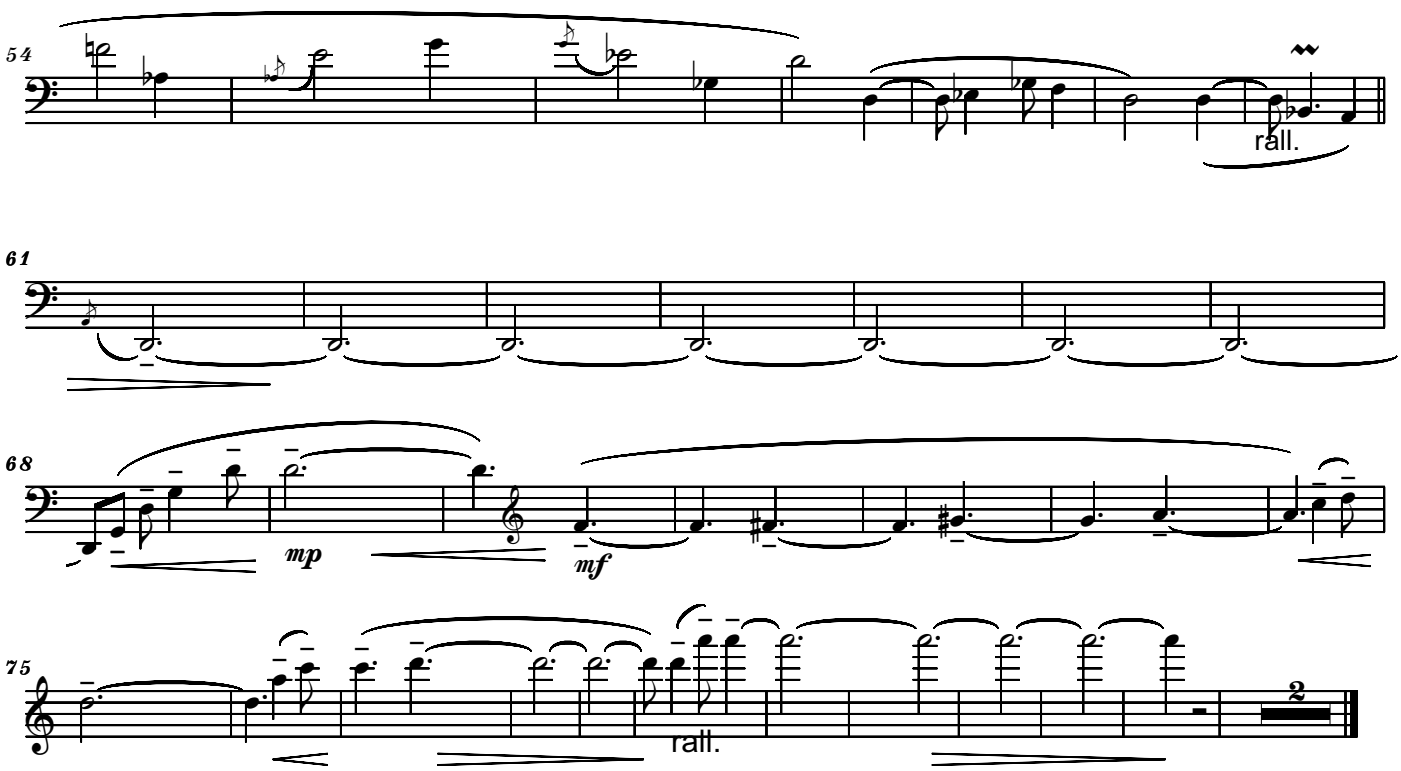
OBLIVION WALTZ
for Cello and Harp (or Piano)
- Cello Part -

Doloroso

Serban Nichifor



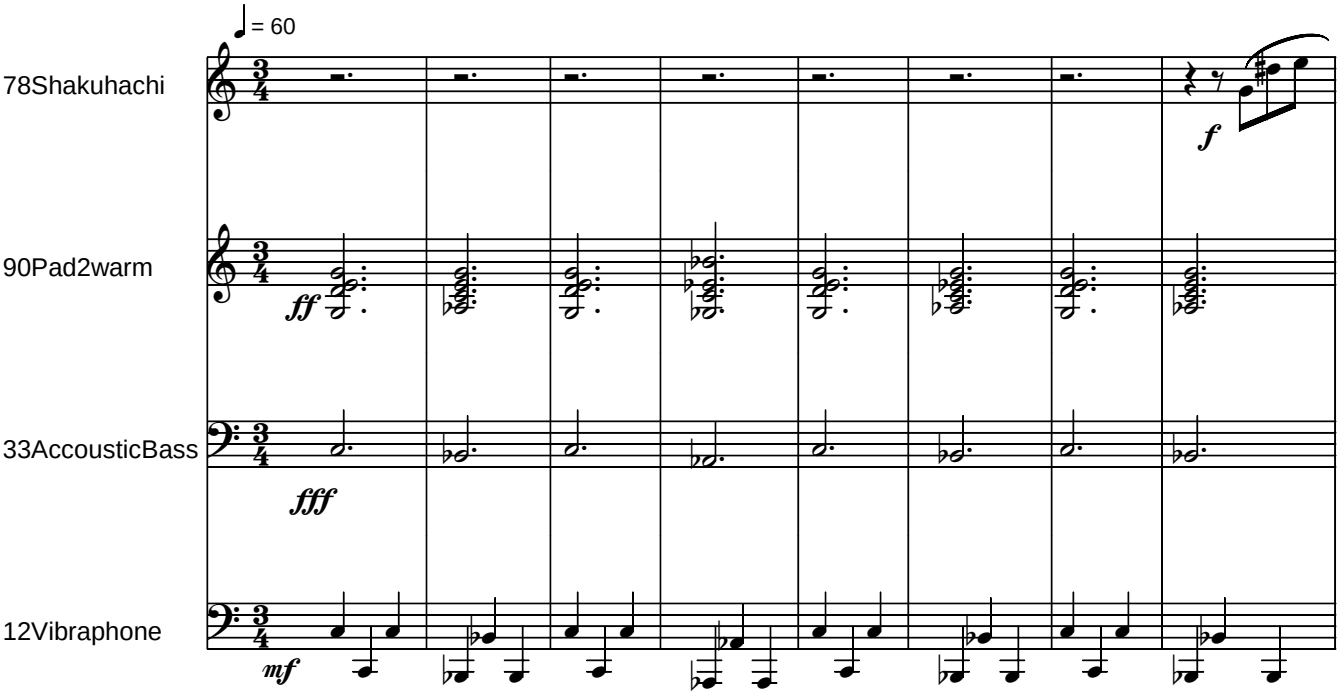
Copyright © 2015 by Serban Nichifor (SABAM, ASCAP)

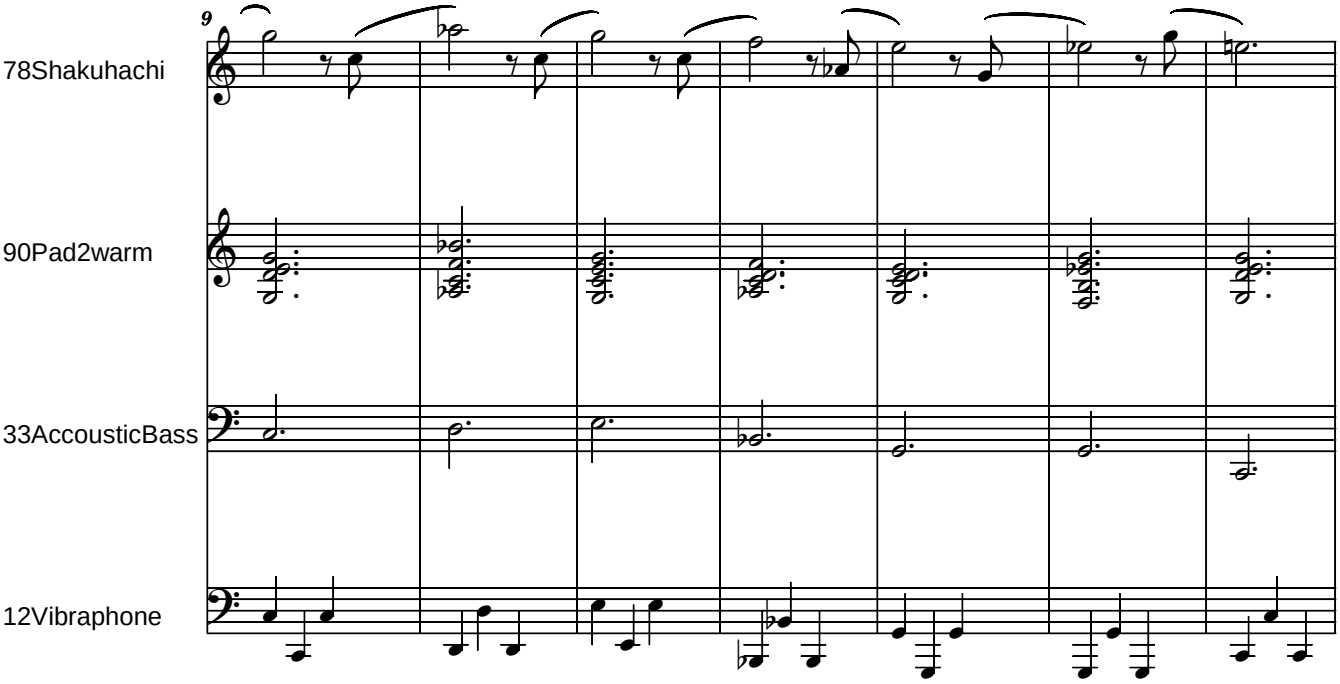

54
rall.
61
68
mp
mf
75
rall.
2

Prayer Waltz
- Midi Orchestration -
Dedicated to AnJoan Grey
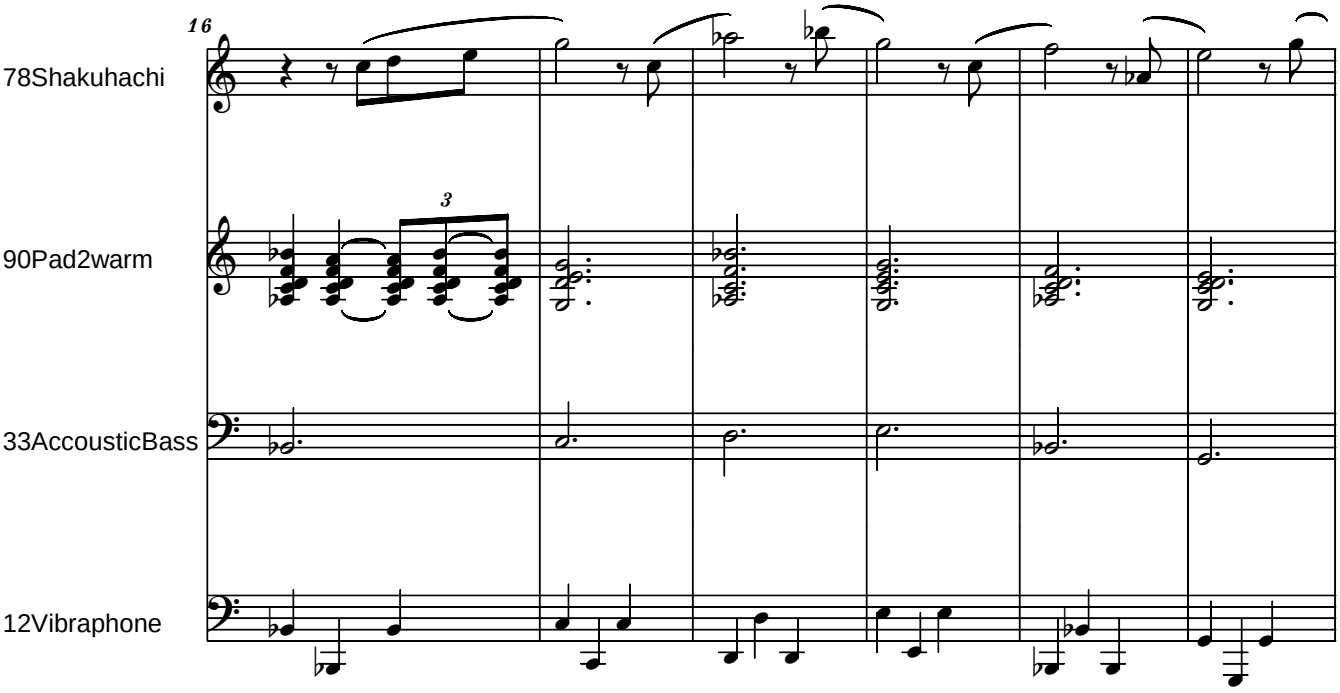
Serban Nichifor

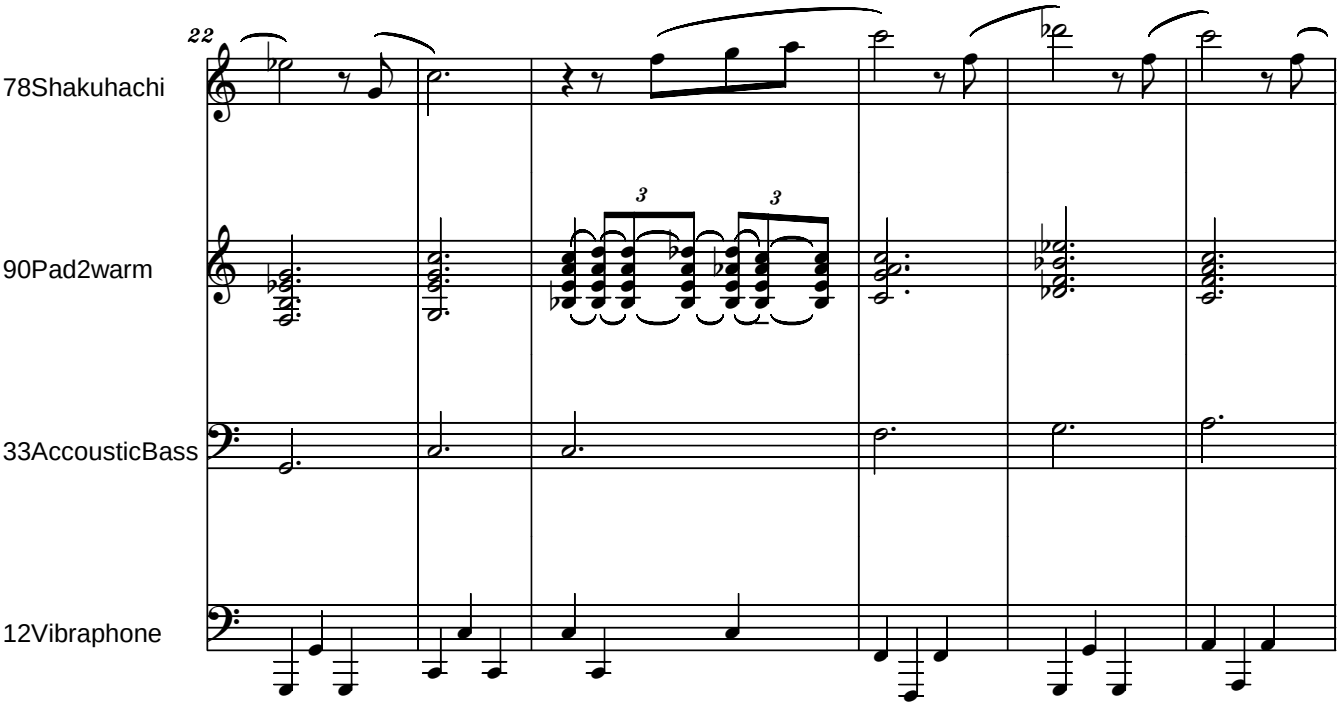
Doloroso

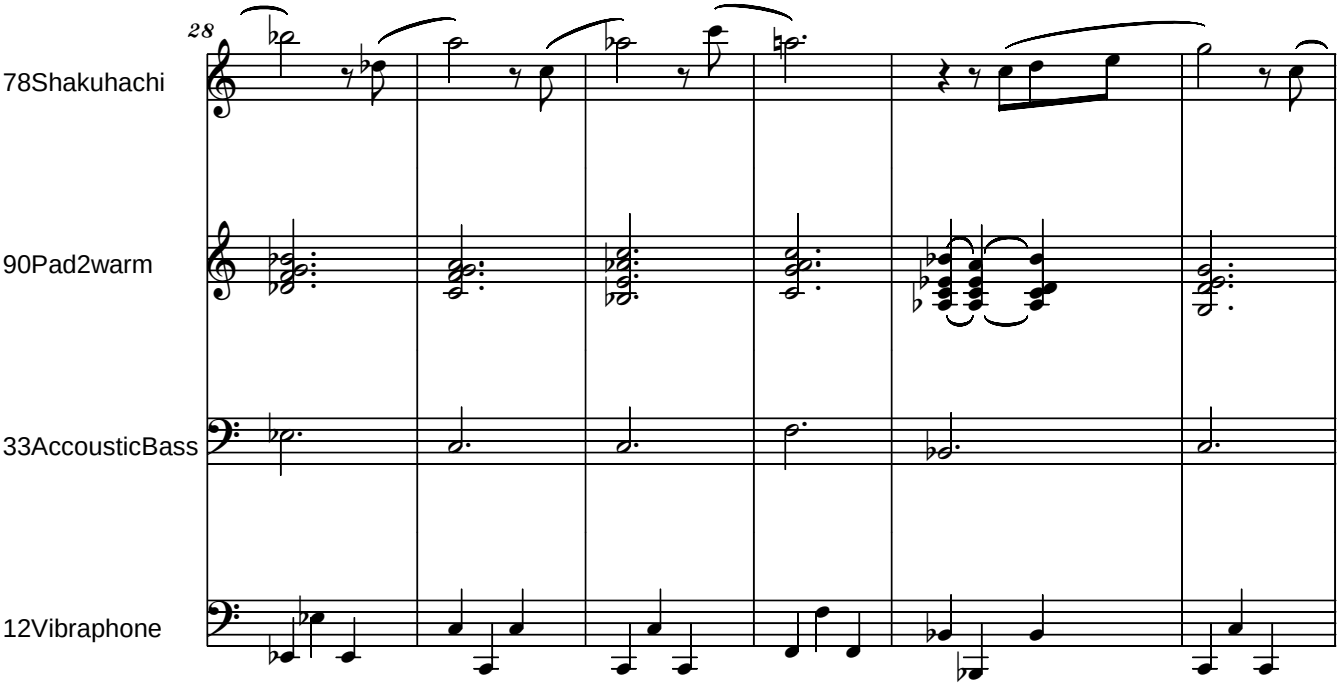


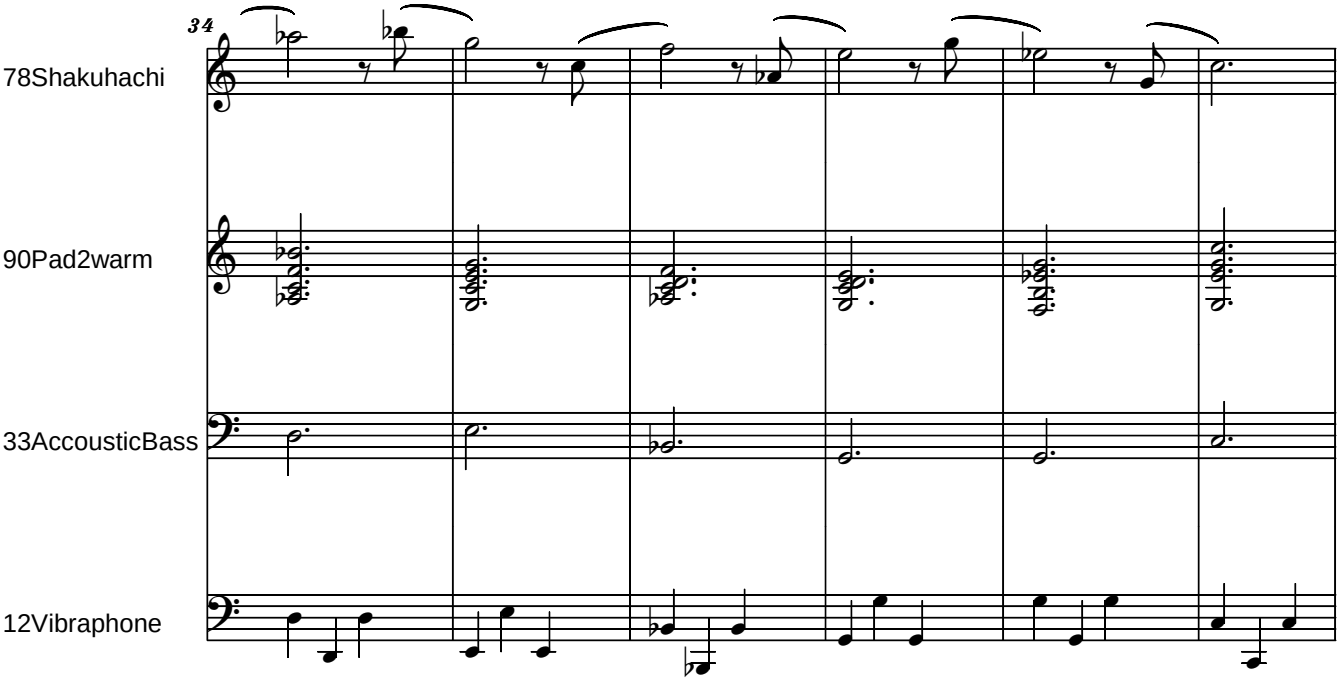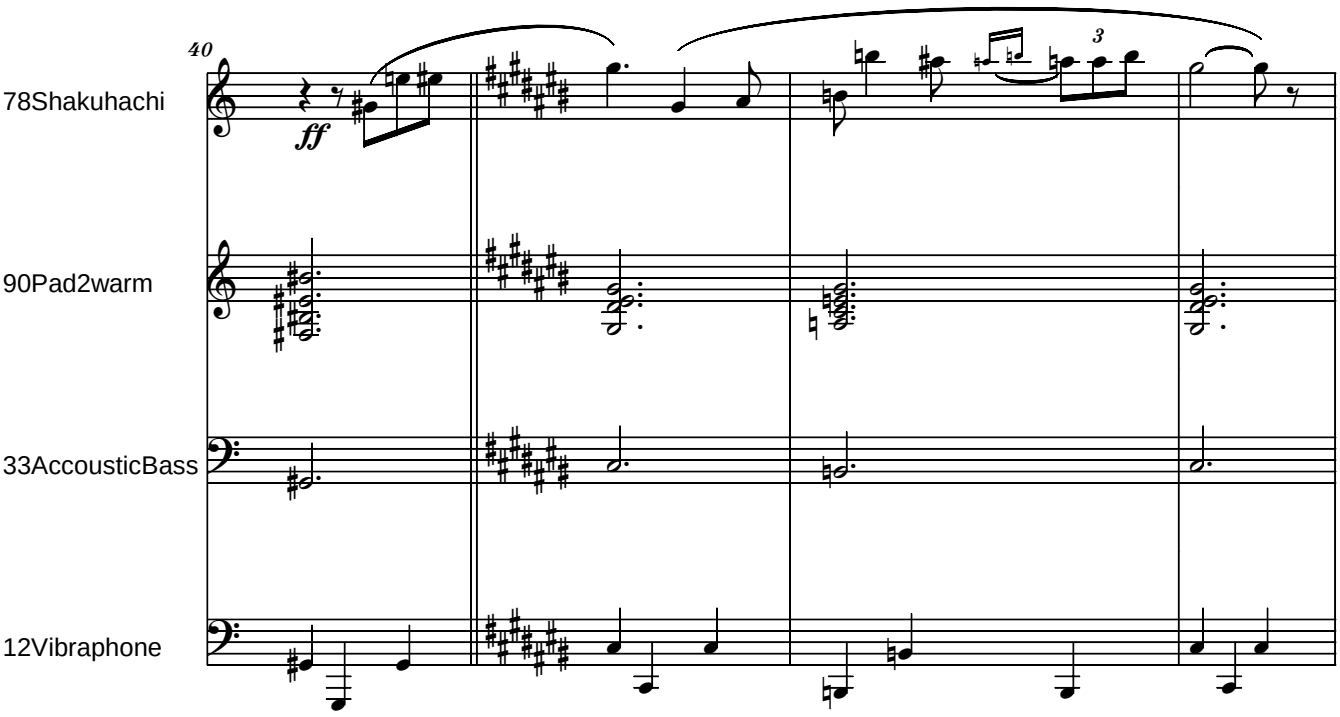


Copyright © 2015 by Serban Nichifor (SABAM, ASCAP)
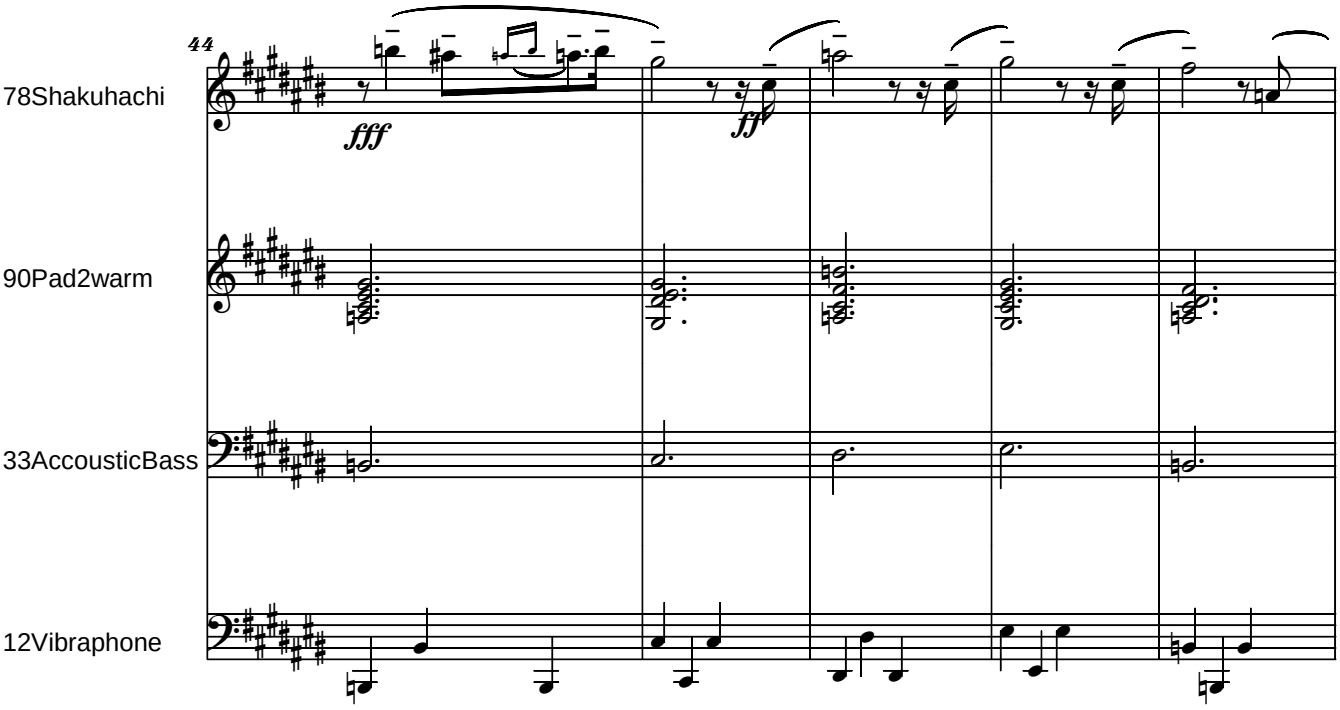

16
78Shakuhachi
90Pad2warm
3
33AccousticBass
12Vibraphone
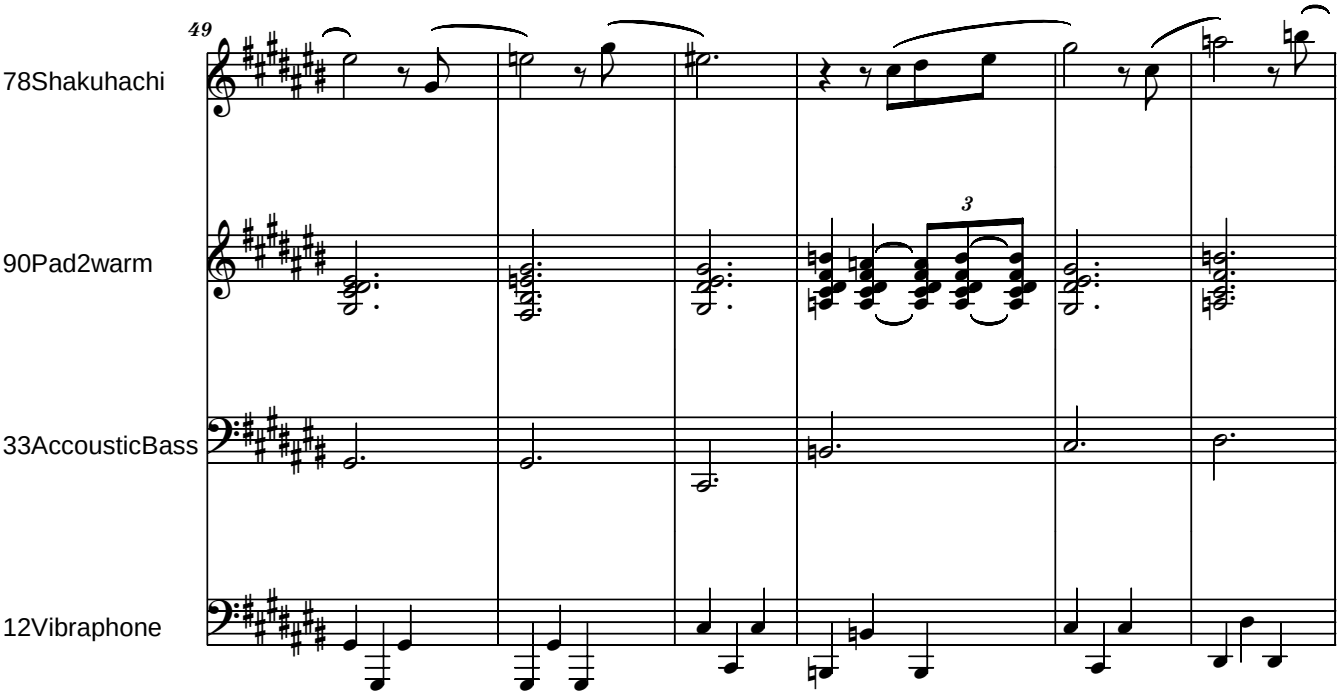

22
78Shakuhachi
90Pad2warm
3
3
33AccousticBass
12Vibraphone
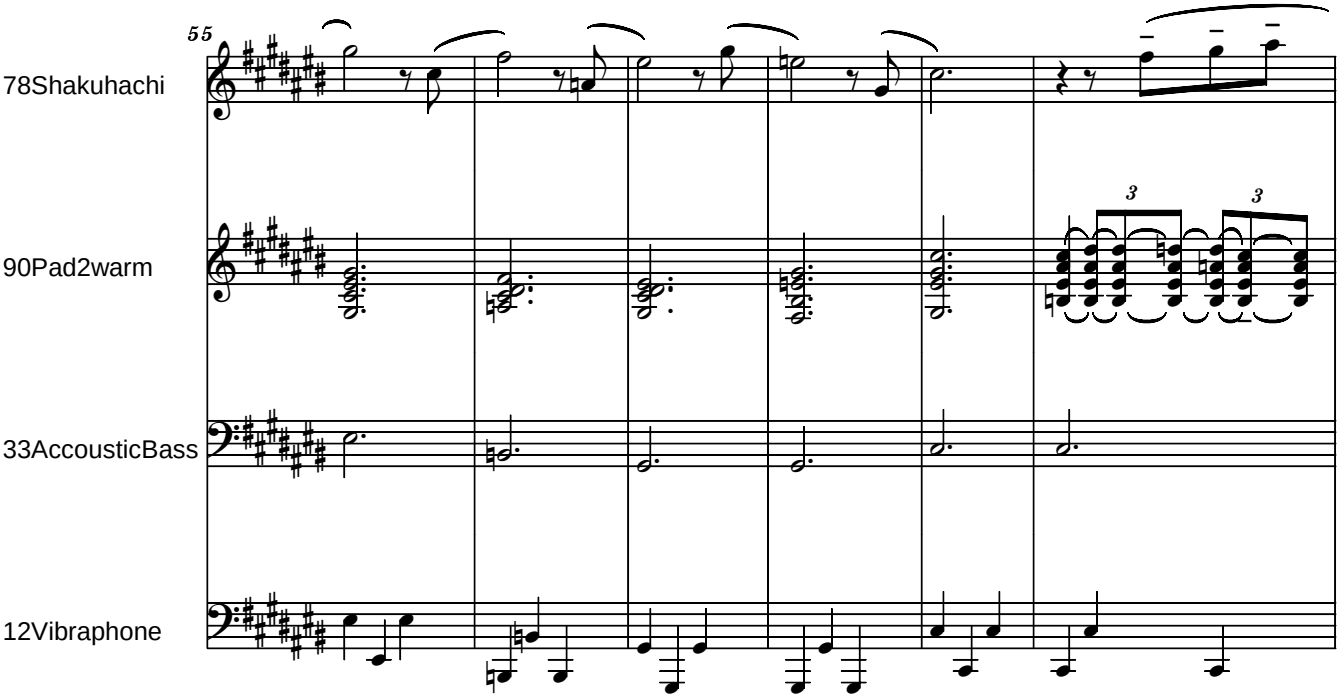

28
78Shakuhachi
90Pad2warm
33AccousticBass
12Vibraphone
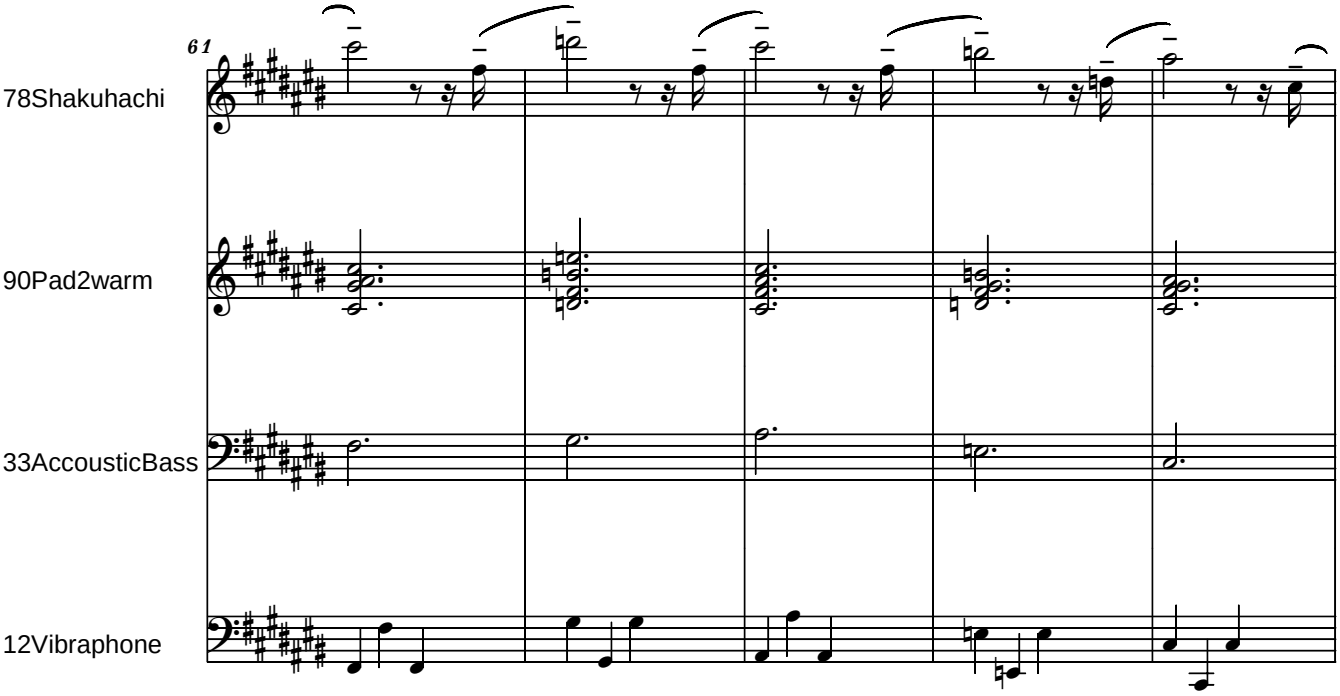

34
78Shakuhachi
90Pad2warm
33AccousticBass
12Vibraphone
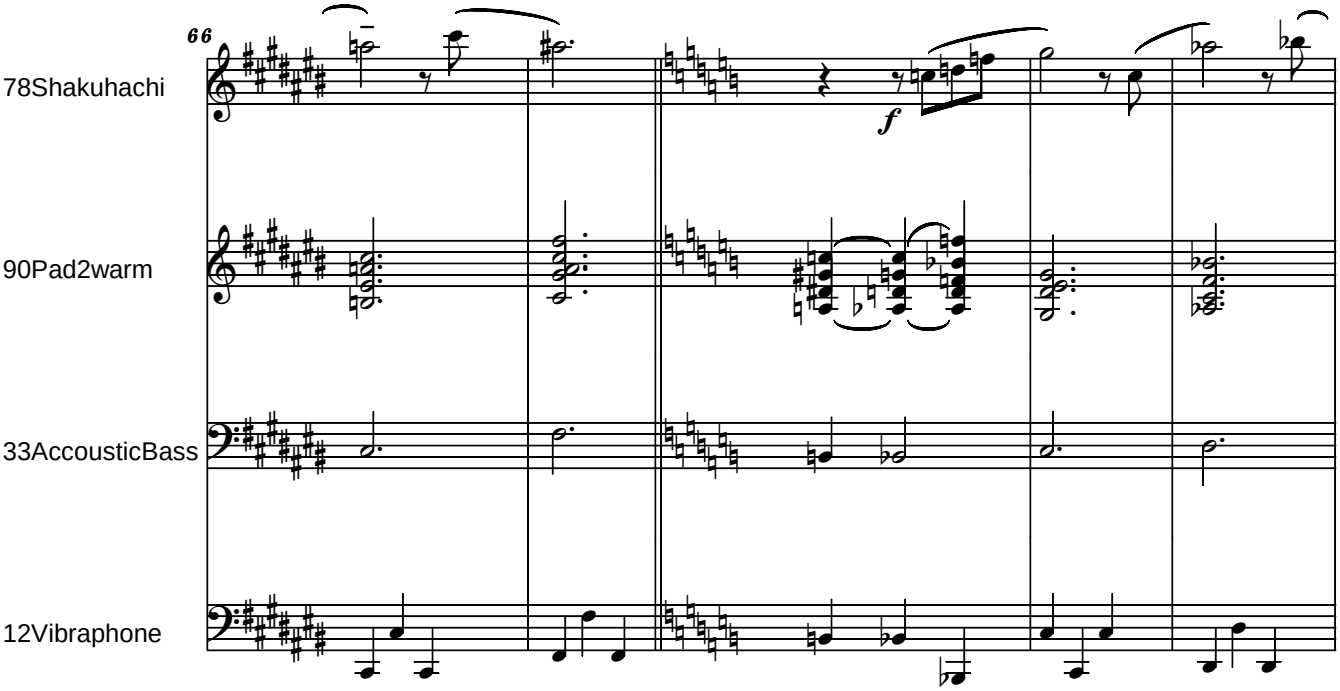

40
78Shakuhachi
90Pad2warm
33AccousticBass
12Vibraphone
ff
3

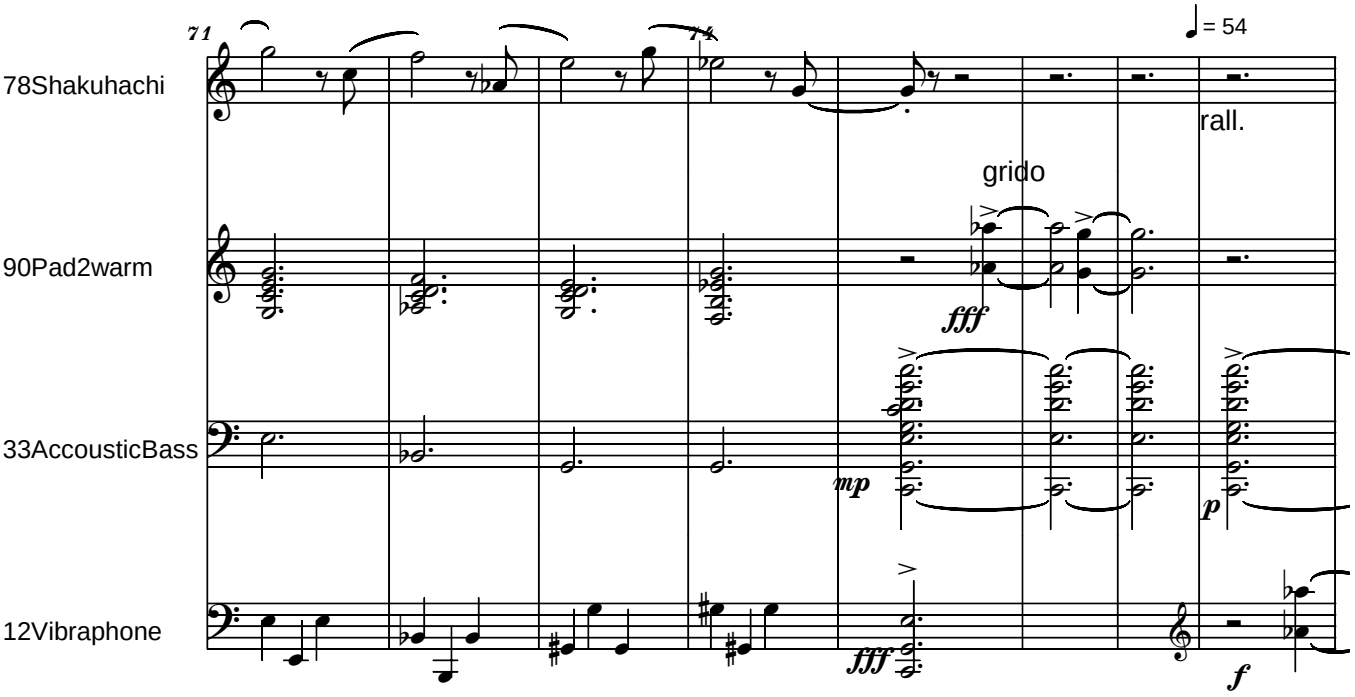

44
78Shakuhachi
90Pad2warm
33AccousticBass
12Vibraphone
fff
ff

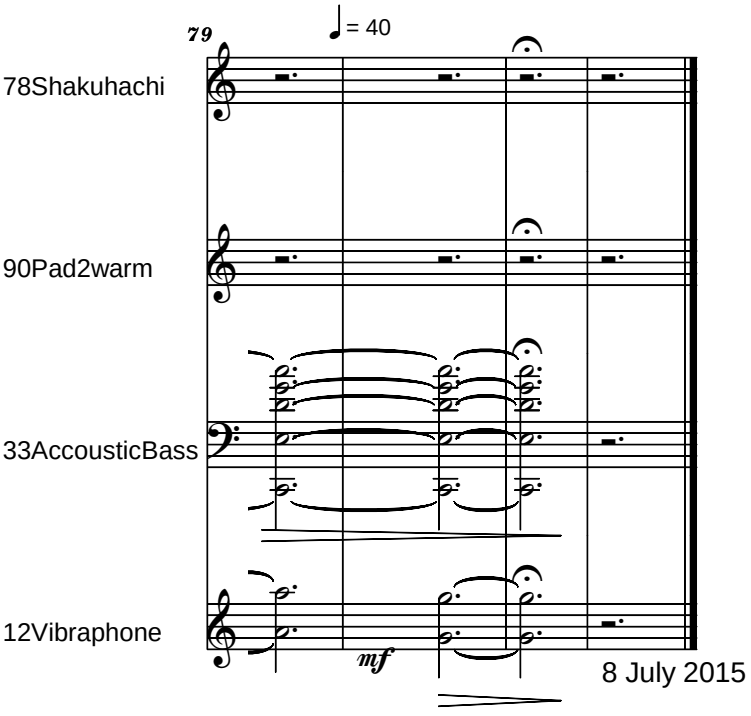

49
78Shakuhachi
90Pad2warm
33AccousticBass
12Vibraphone
3


55
78Shakuhachi
90Pad2warm
33AccousticBass
12Vibraphone
3
3


61
78Shakuhachi
90Pad2warm
33AccousticBass
12Vibraphone


66
78Shakuhachi
f
90Pad2warm
33AccousticBass
12Vibraphone


71
74
♩= 54
78Shakuhachi
90Pad2warm
33AccousticBass
12Vibraphone
rall.
gridо
fff
mp
p
fff
f
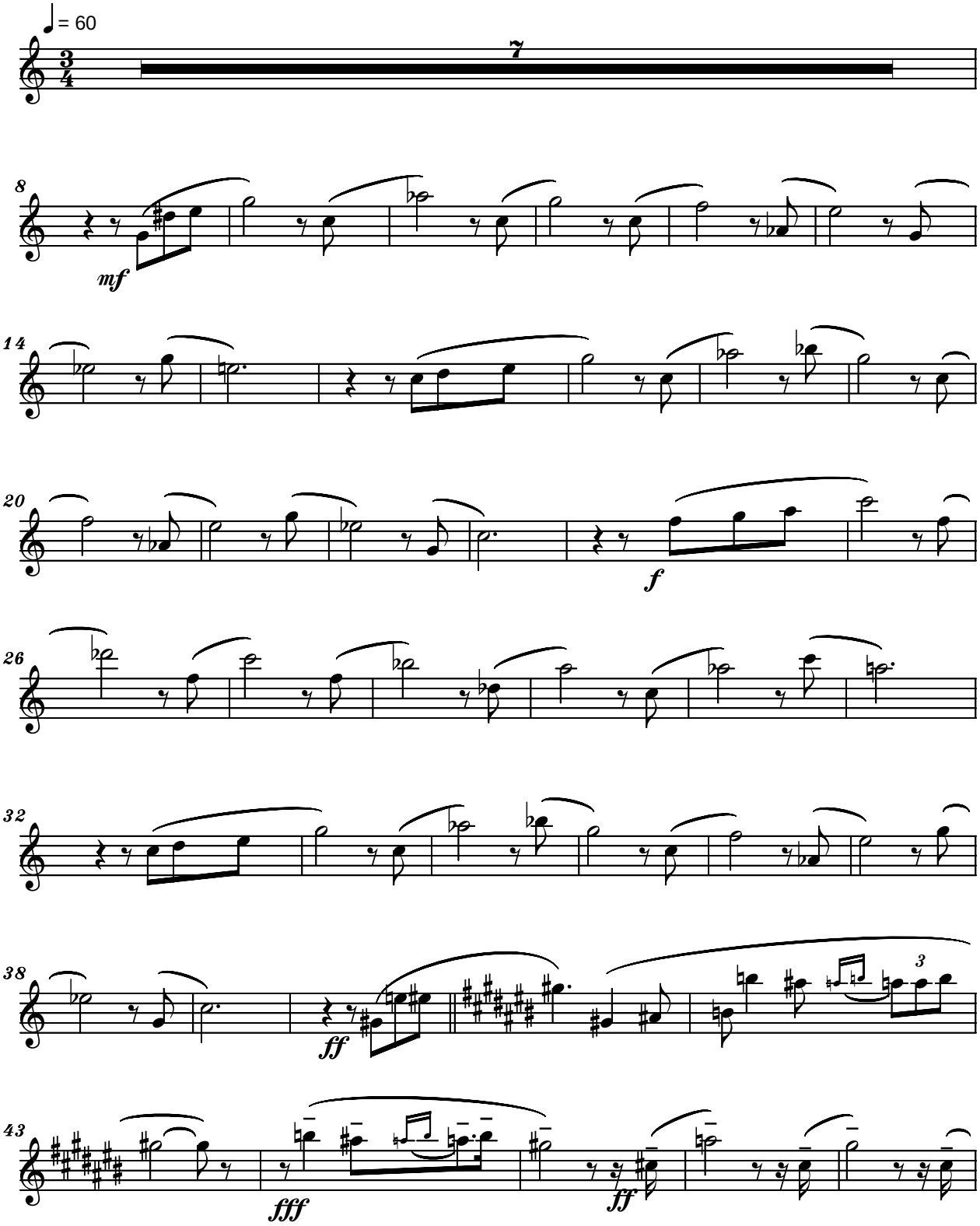

79
♩= 40
78Shakuhachi
90Pad2warm
33AccousticBass
12Vibraphone
mf

8 July 2015
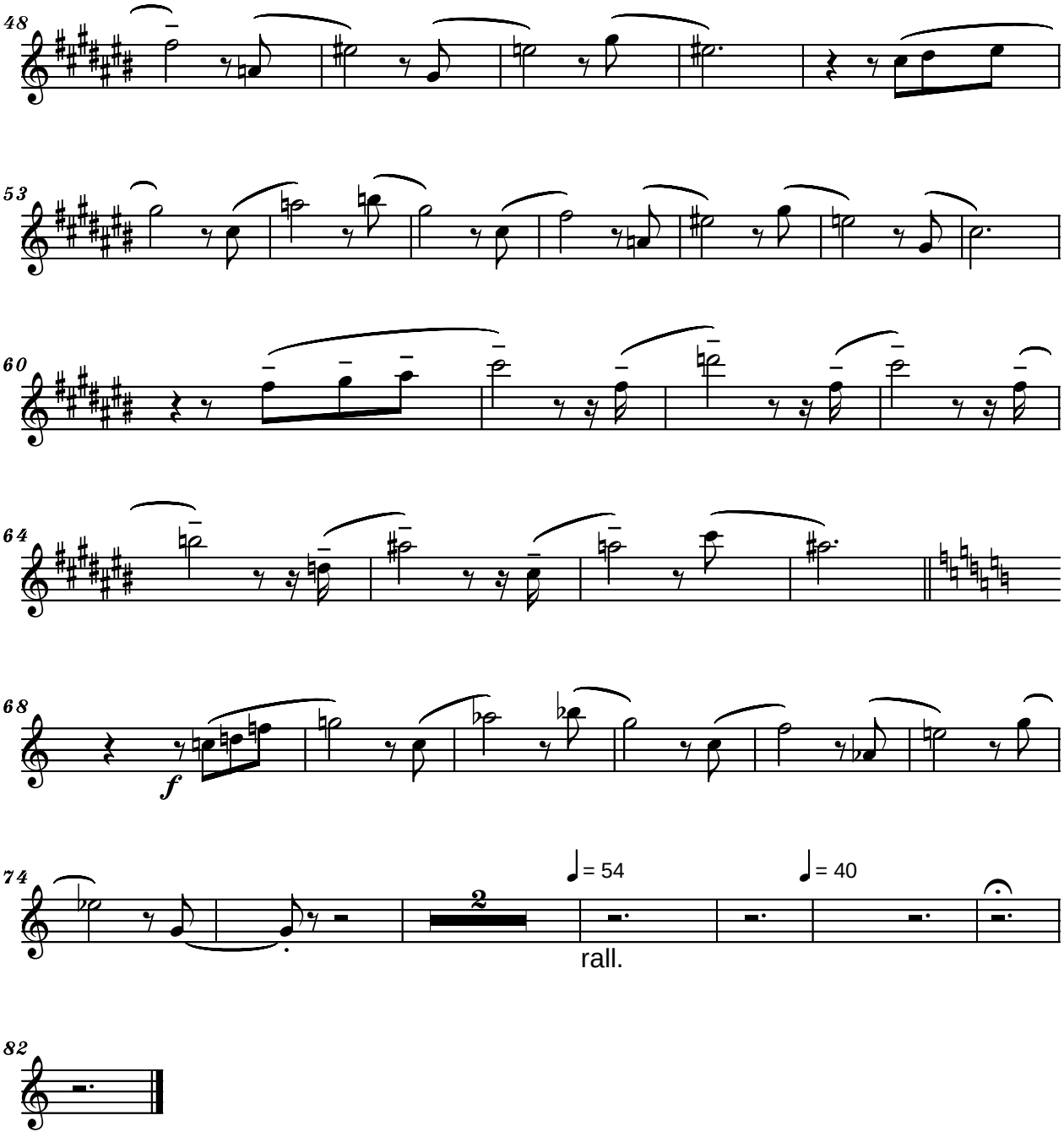
Prayer Waltz
- Solo Flute Part -
Dedicated to AnJoan Grey

Serban Nichifor

Doloroso



Copyright © 2015 by Serban Nichifor (SABAM, ASCAP)
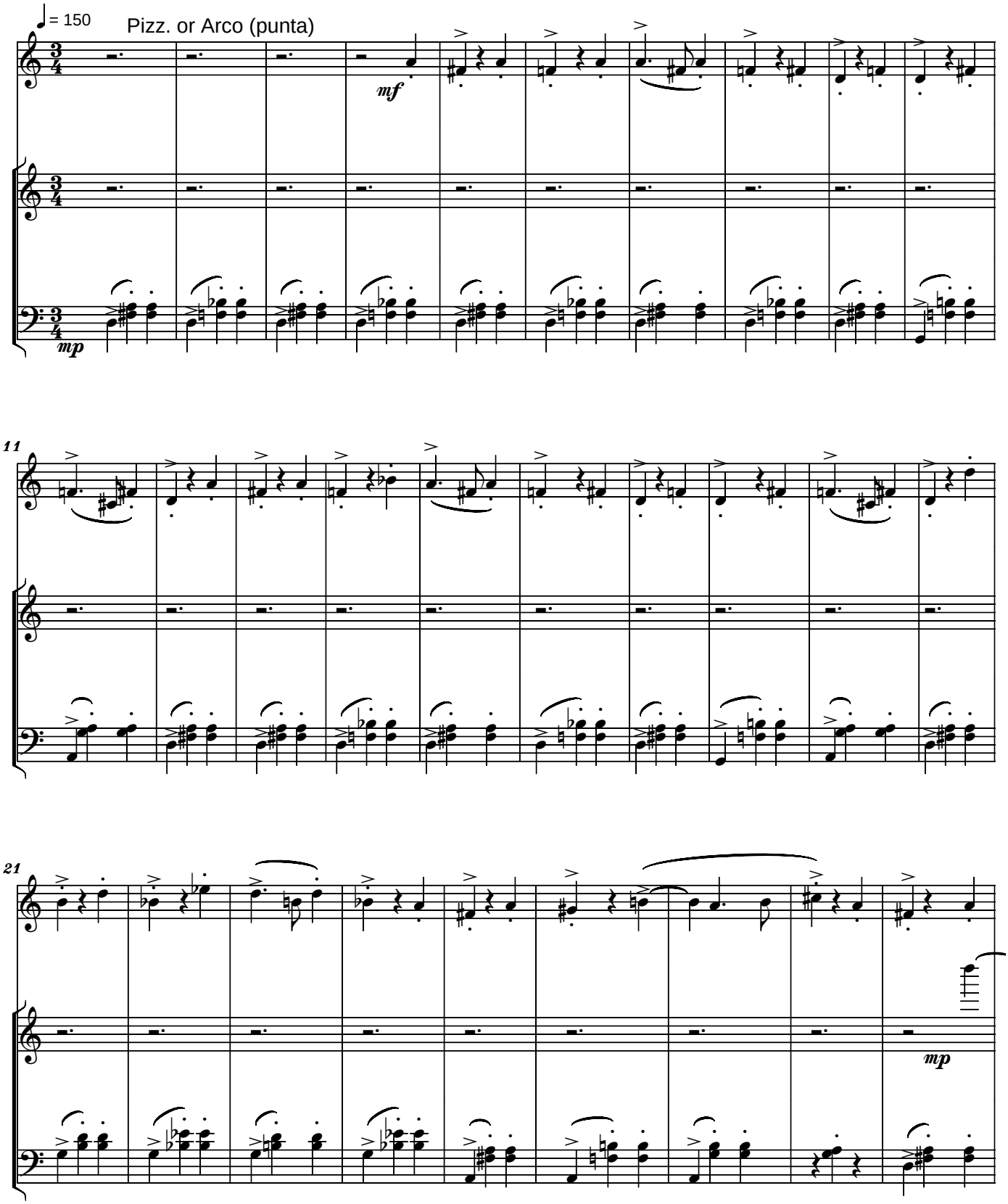

48
53
60
64
68
f
74
2
♩= 54
♩= 40
rall.
82

File: LontanpWaltz.mz
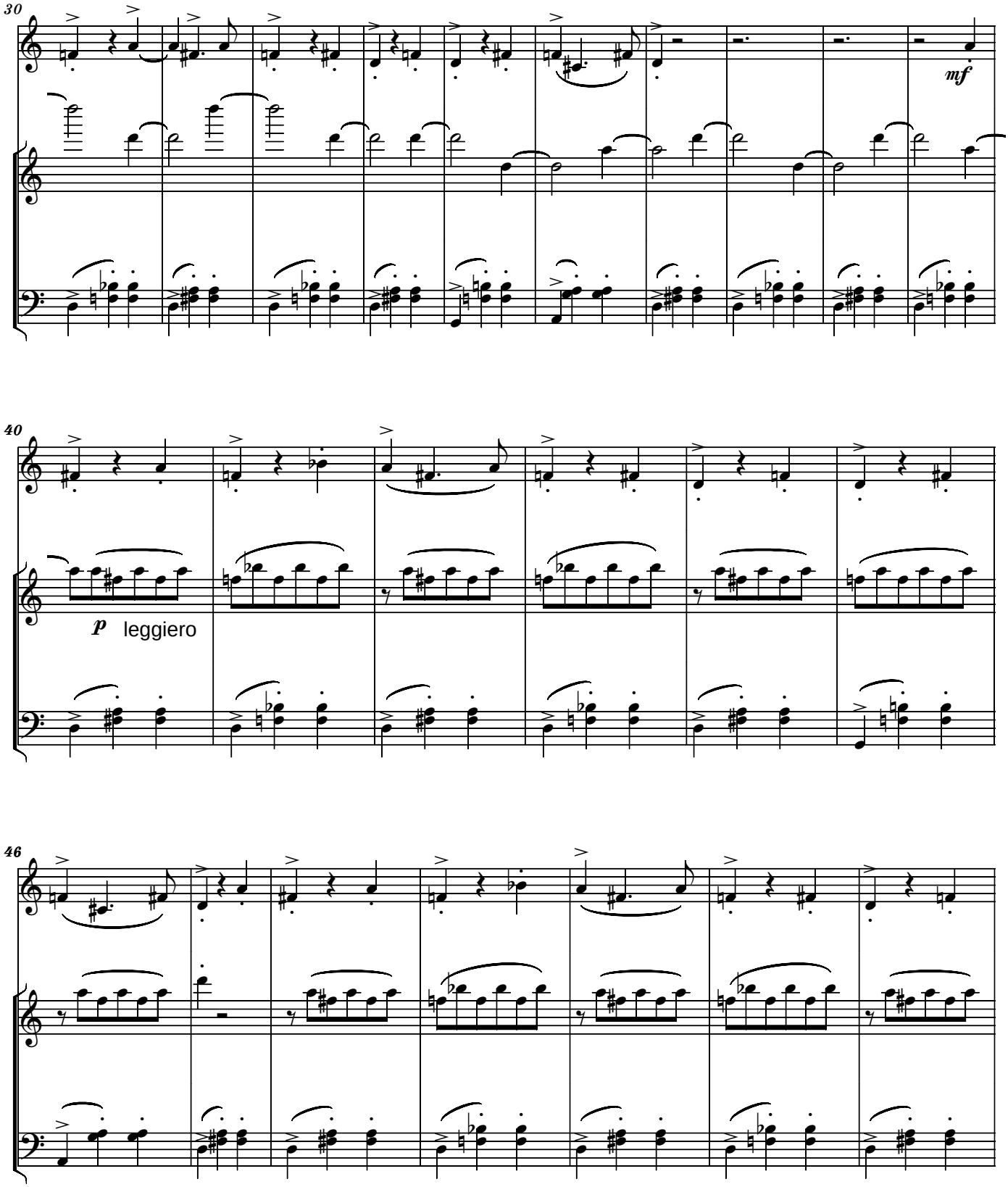
Lontano Waltz
for Violin (or Viola, or Cello)
and Celesta (or Piano)
Dedicated to AnJoan Grey
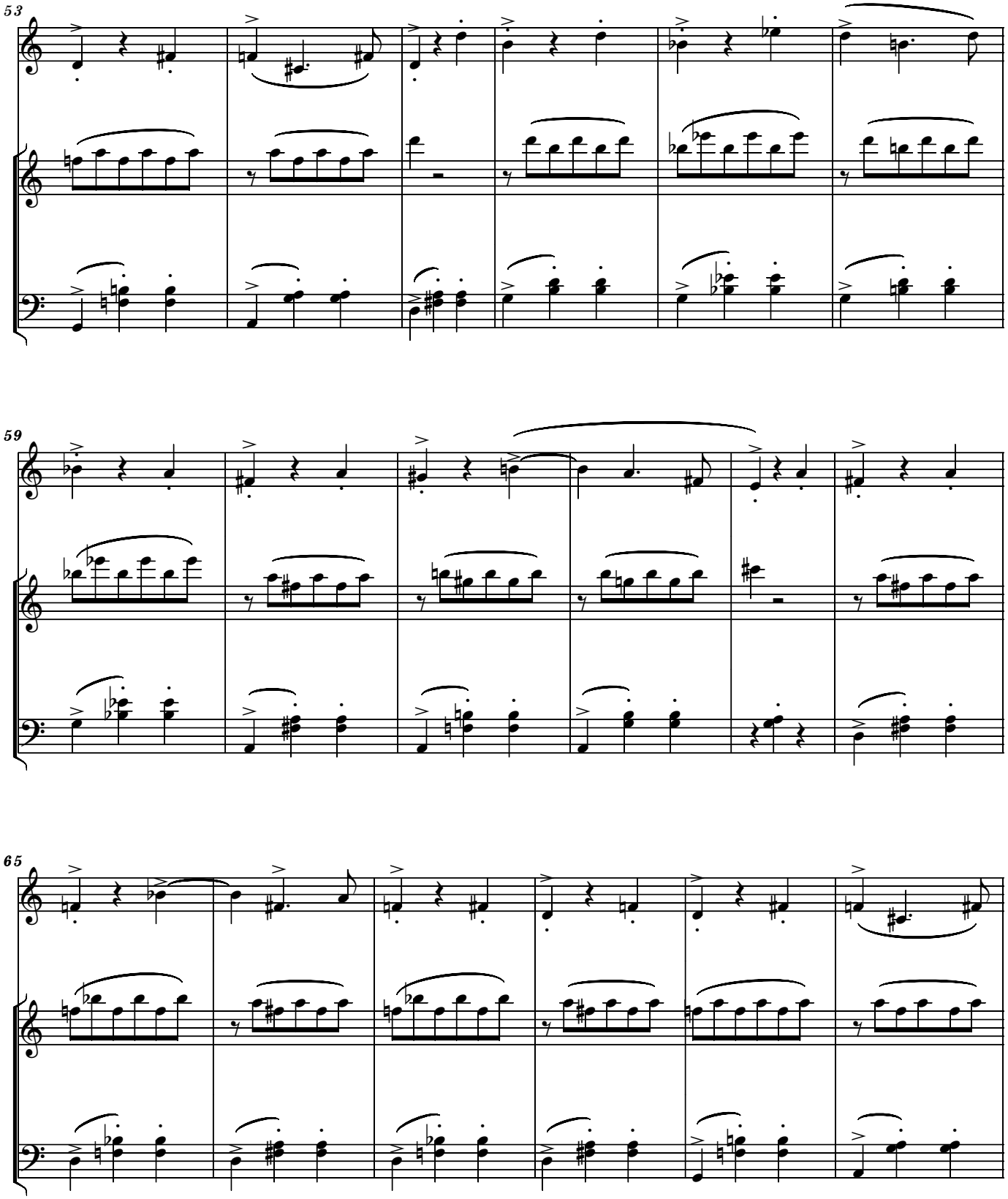
Vivo Semplice e Leggiero
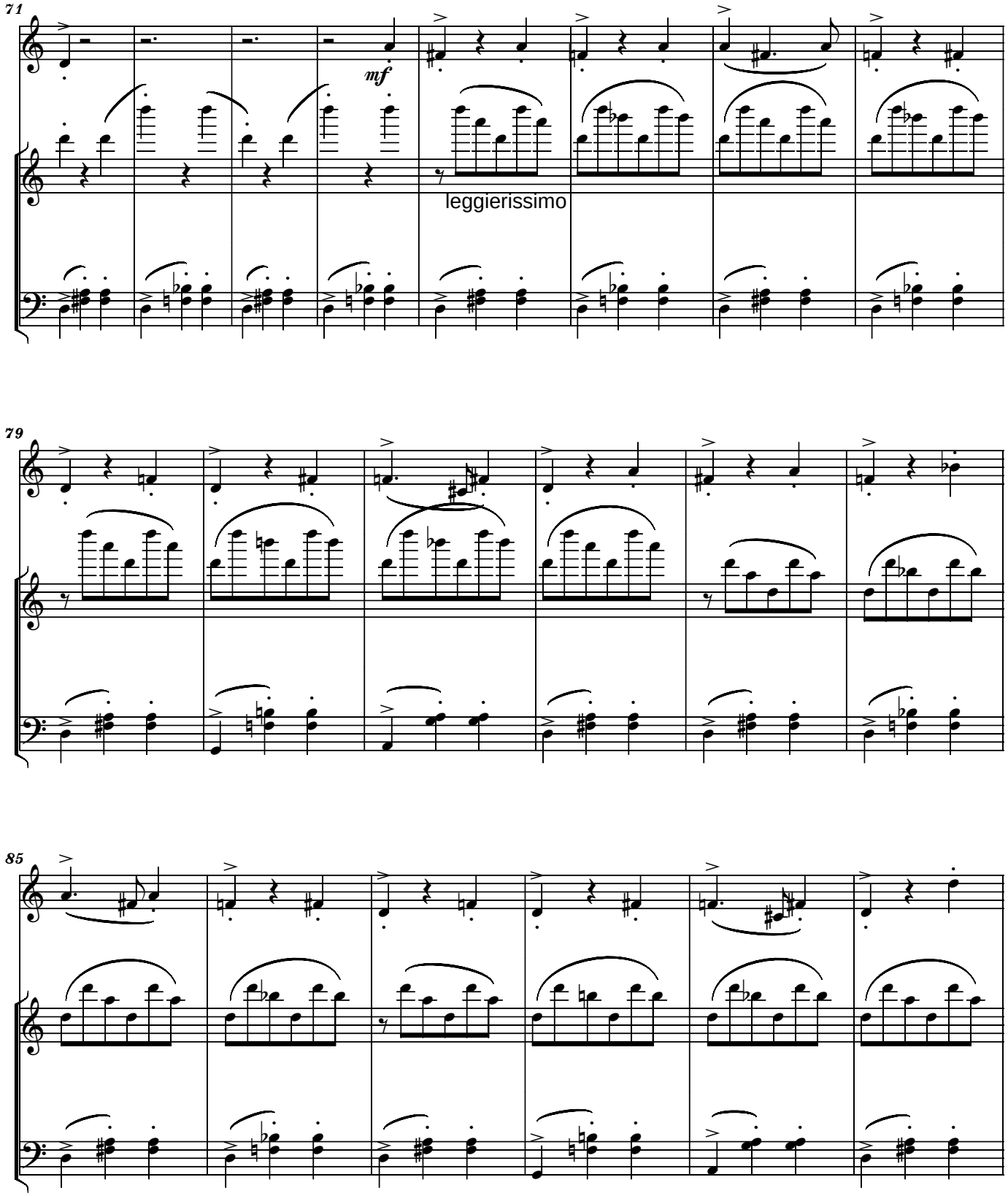
Serban Nichifor
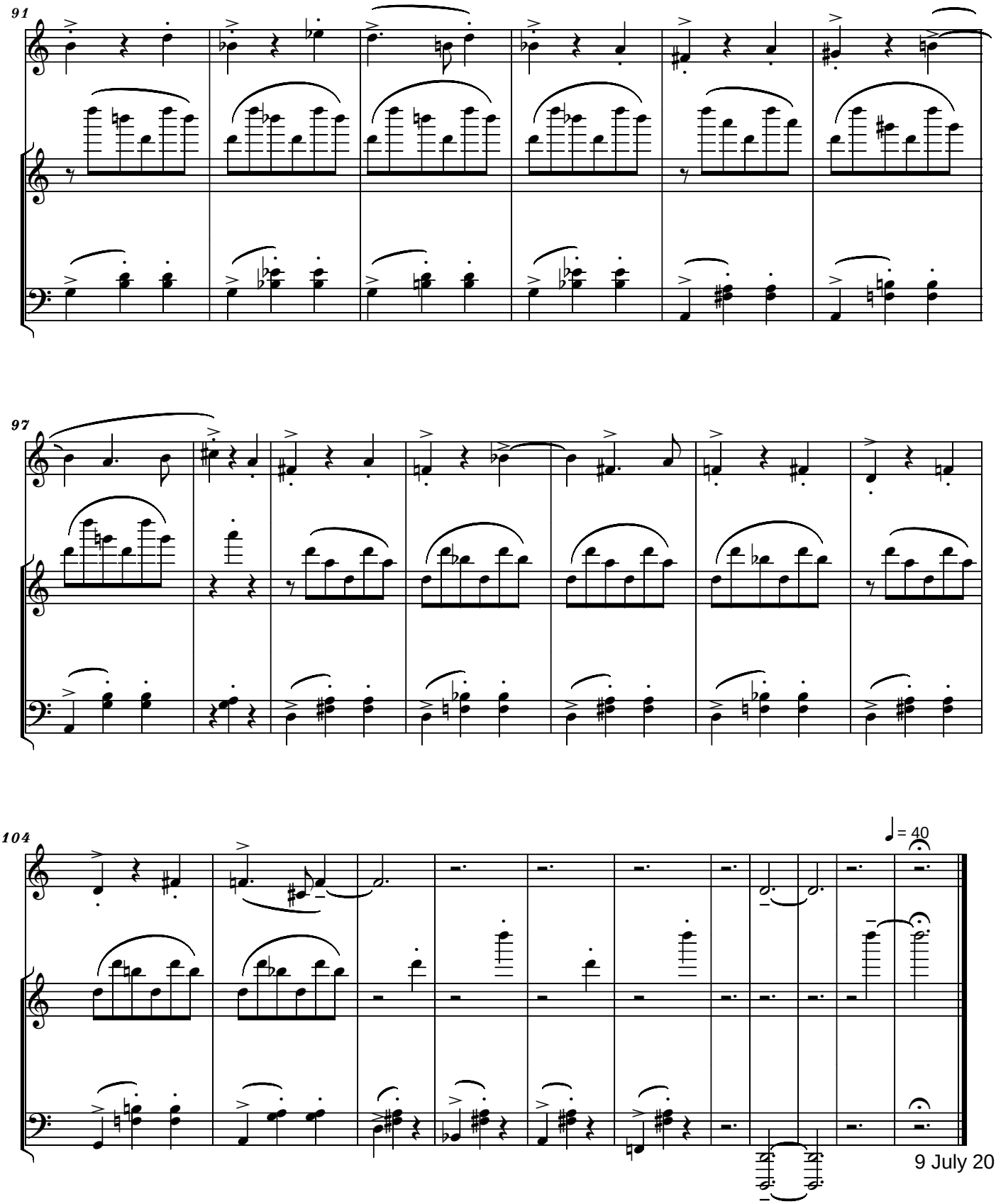


Copyright © 2015 by Serban Nichifor (SABAM, ASCAP)


30
mf
40
p leggiero
46


53
59
65


71
mf
leggierissimo
79
85
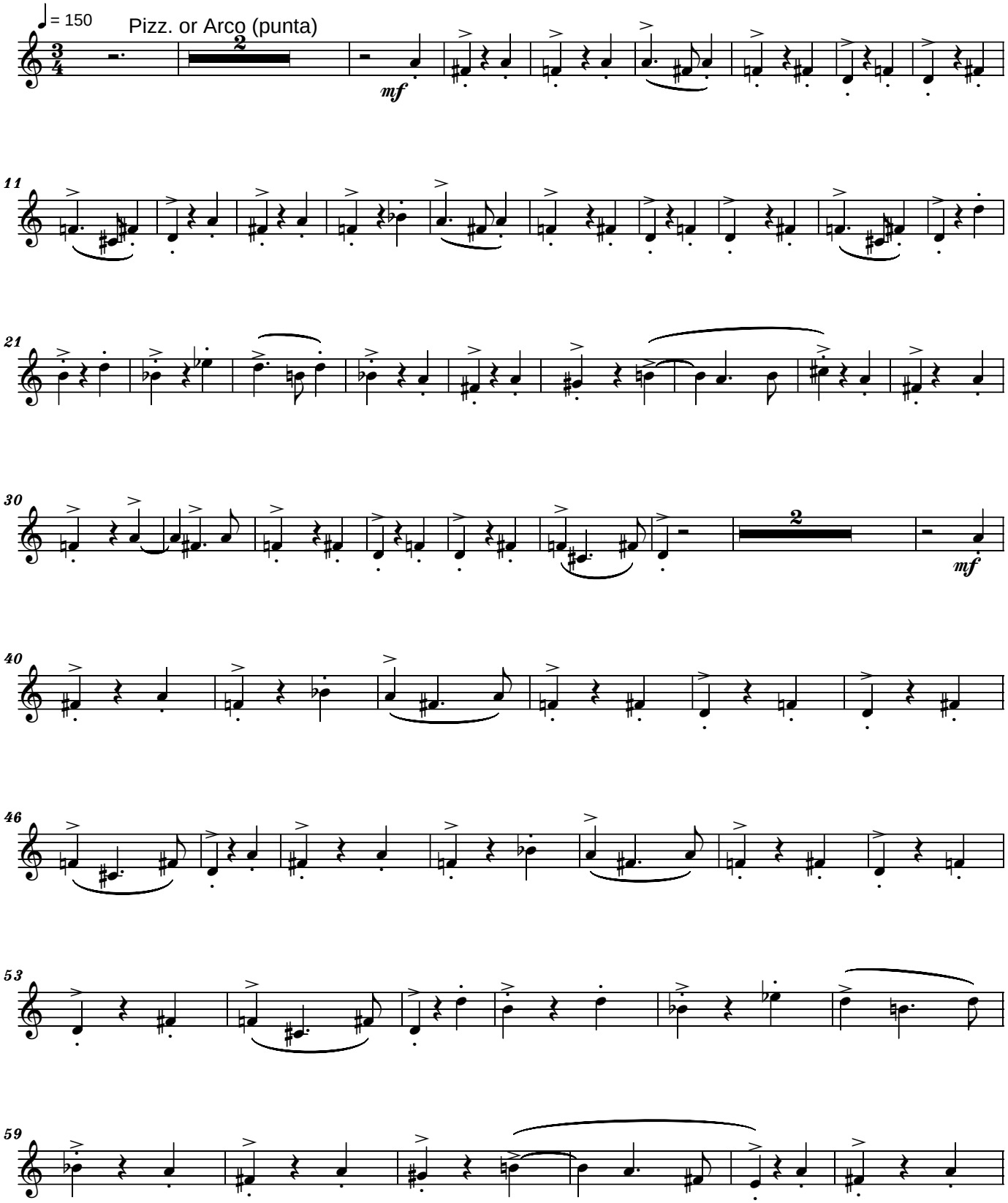


9 July 2015
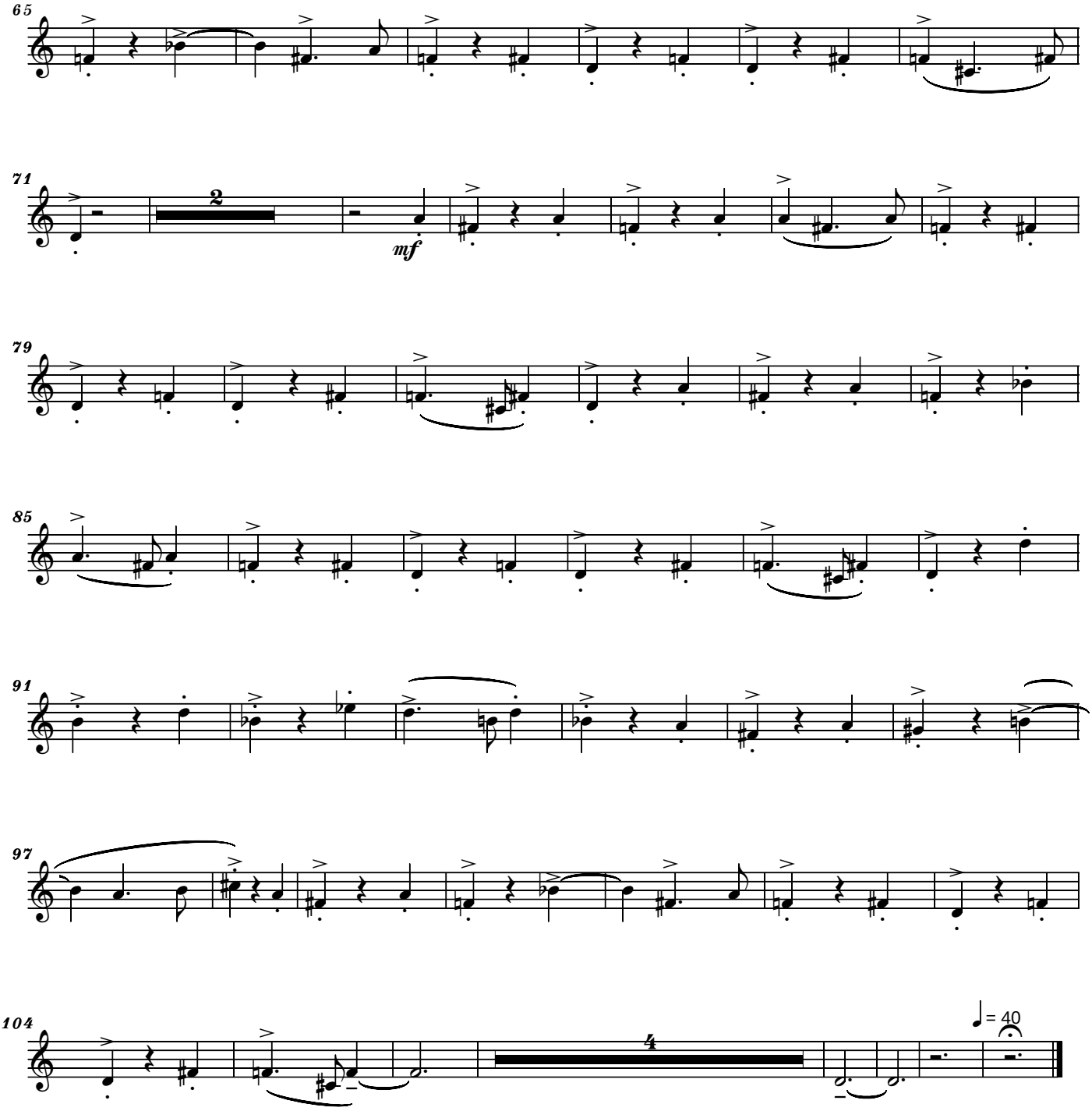
Lontano Waltz
for Violin (or Viola, or Cello)
and Celesta (or Piano)
Dedicated to AnJoan Grey
Solo Part

Vivo Semplice e Leggiero

Serban Nichifor



Copyright © 2015 by Serban Nichifor (SABAM, ASCAP)


65
71
2
mf
79
85
91
97
104
4
= 40

Dedicated to piano virtuoso William Howard
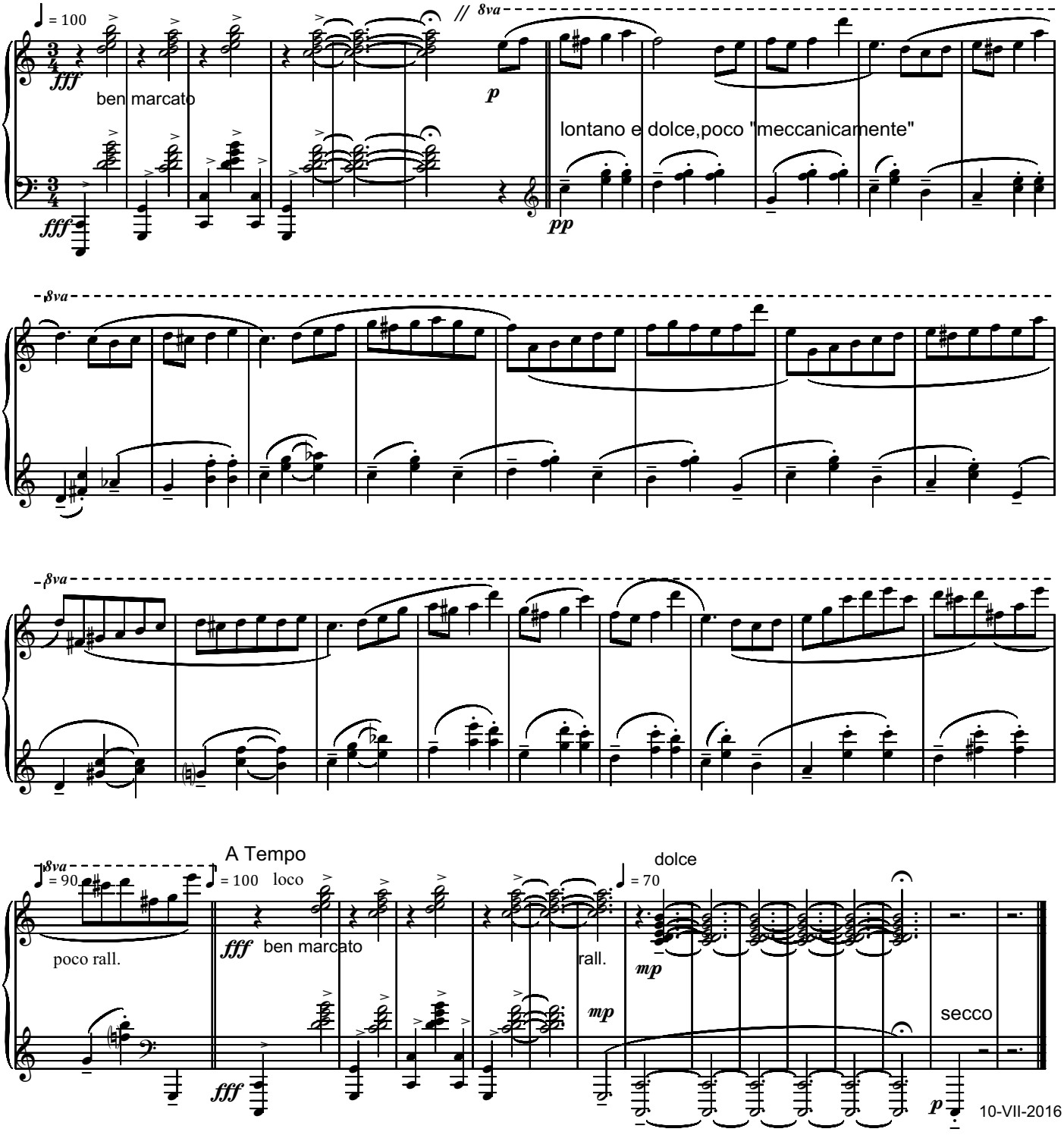
LOVE WALTZ, A SOUVENIR...

for Piano

Duration: cca 1:30

Slow Waltz

Serban Nichifor
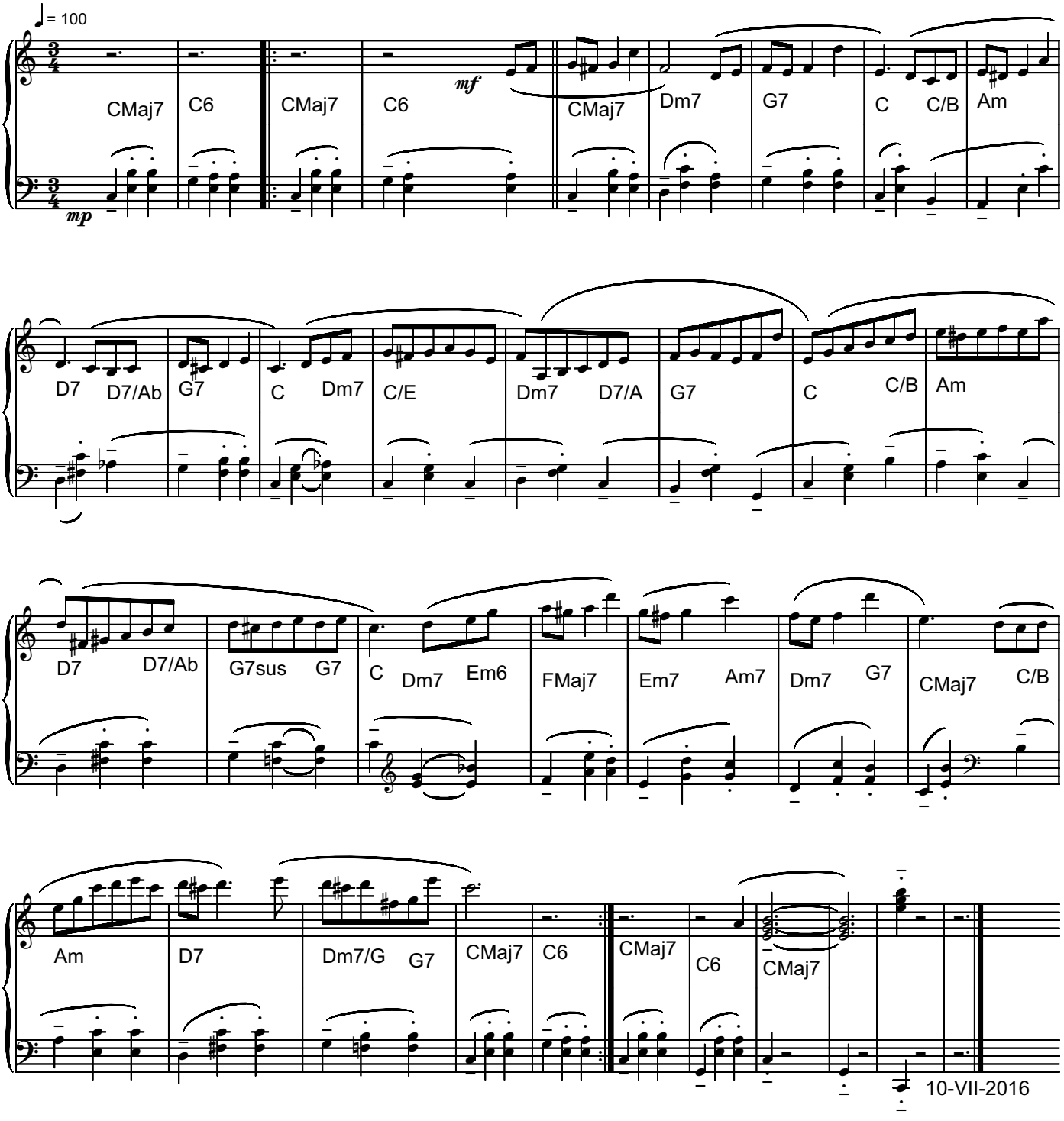


Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)

POUR LE PIANO
FOR PIANO
(easy version)

Slow Waltz

Serban Nichifor



Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)

Serban Nichifor: For Piano

Tempo = 100

CMaj7	:C6	CMaj7	C6				
1:Acoustic Piano	2a						
	:						
2:Acoustic Piano	2a						
CMaj7	Dm7	G7	C	C/B			
Am	D7	D7/G#	G7	C	Dm7		
C/E	Dm7	D7/A	G7	C	C/B		
Am	D7	D7/G#	G7sus	G7	C	Dm7	Em6
FMaj7	Em7	Am7	Dm7	G7	CMaj7	C/B	

Am	D7	Dm7/G	G7	CMaj7	3X :‖
				28a	
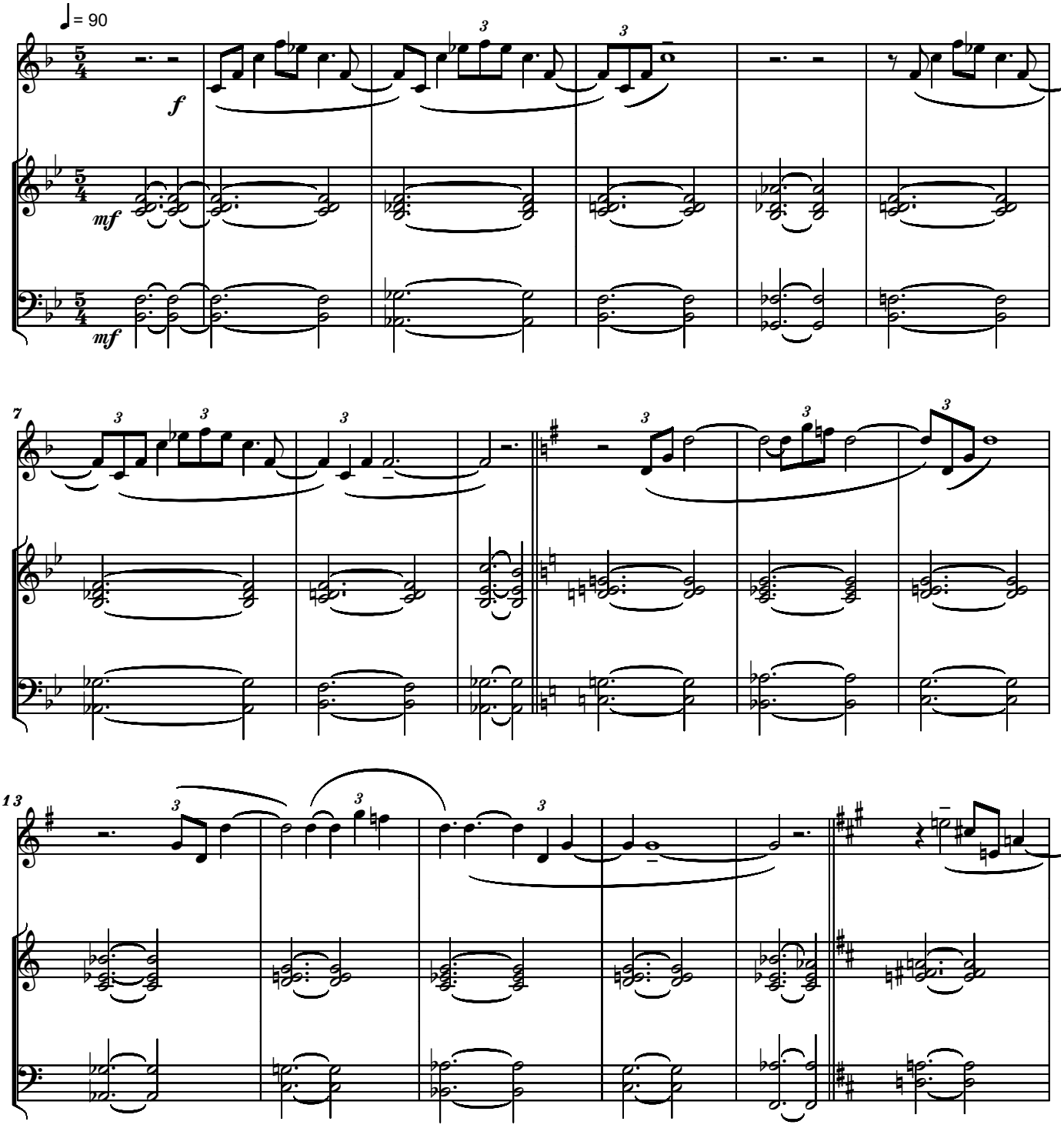
					3X :‖
				28a	

File: FrH&Org
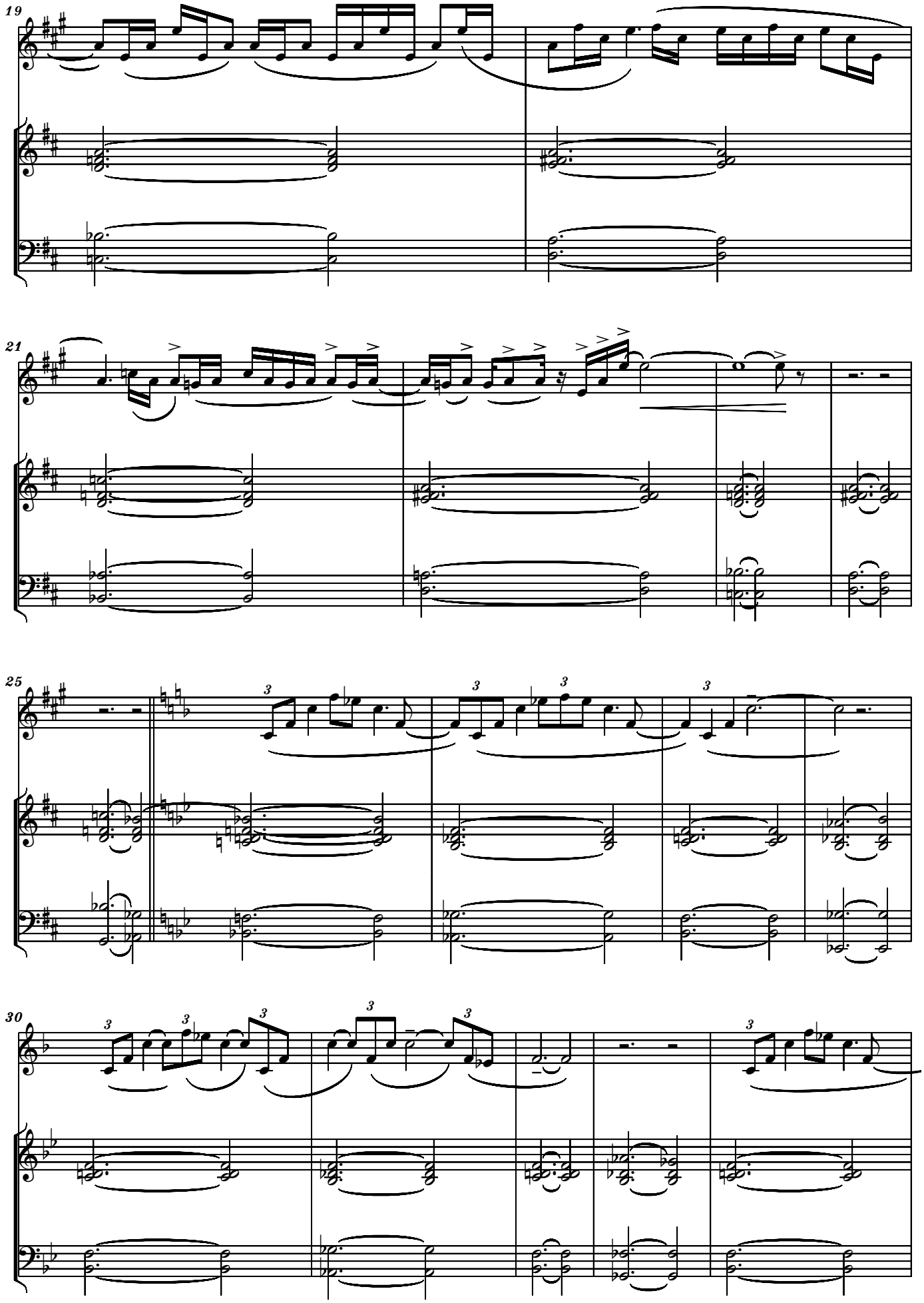
MOUNTAINS PRAYER
TRIBUTE TO SIMION BALINT
for French Horn in F & Organ (ossia Piano)
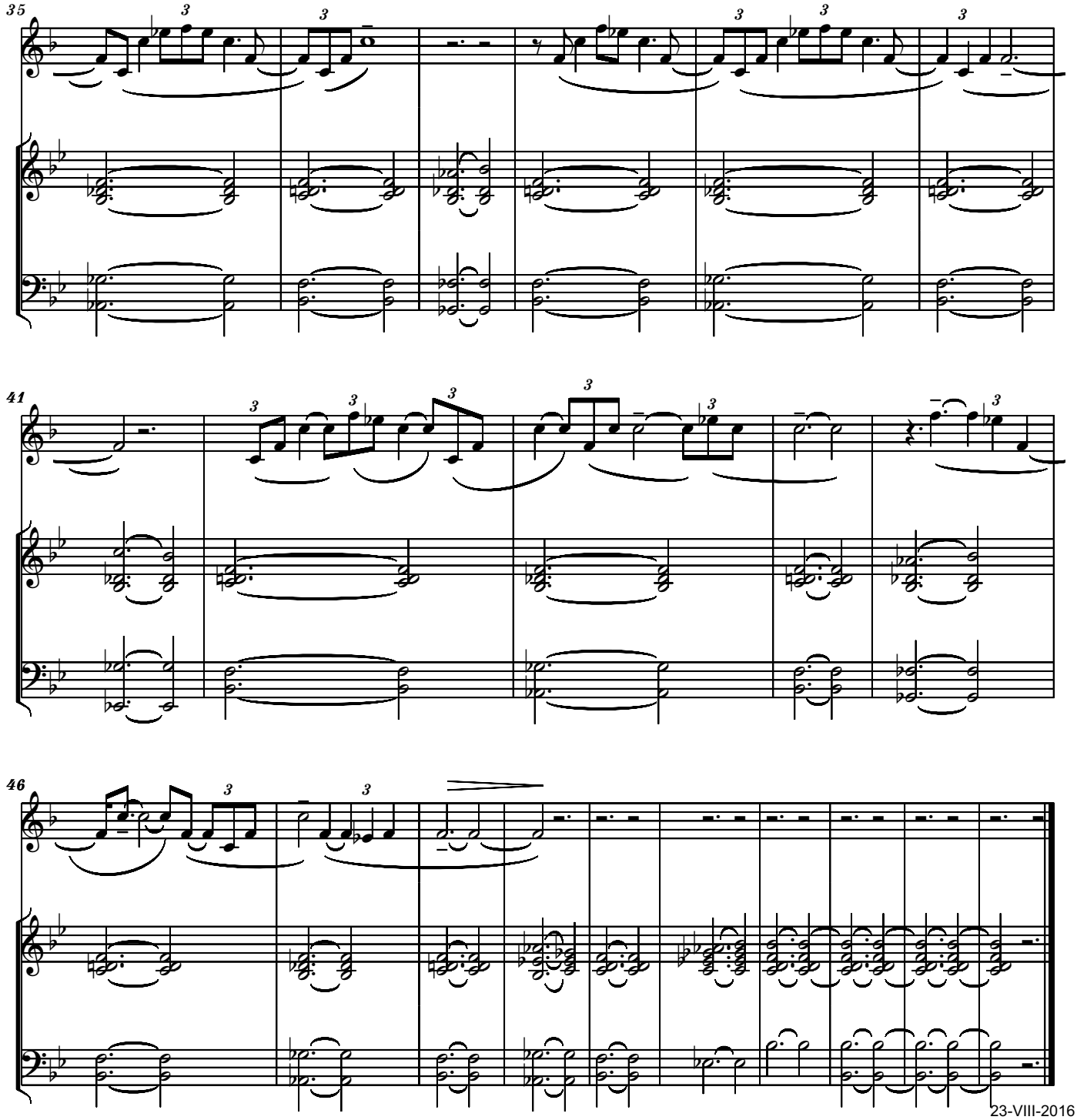
Pioso e Molto Rubato

Serban Nichifor



Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)


19
21
25
30
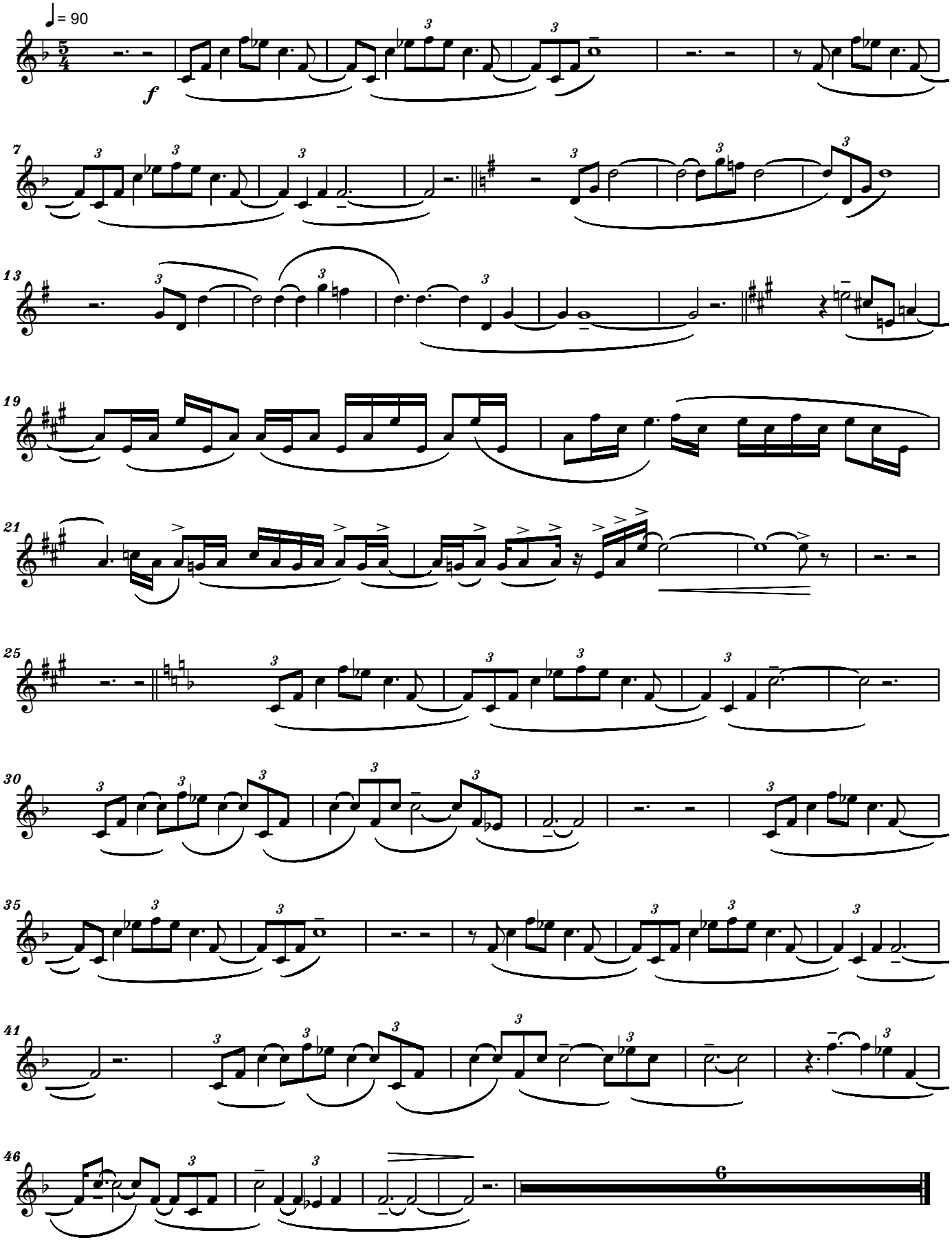


23-VIII-2016

File: FrH

MOUNTAINS PRAYER
TRIBUTE TO SIMION BALINT
for French Horn in F & Organ (ossia Piano)
FRENCH HORN IN F PART

Pioso e Molto Rubato

Serban Nichifor
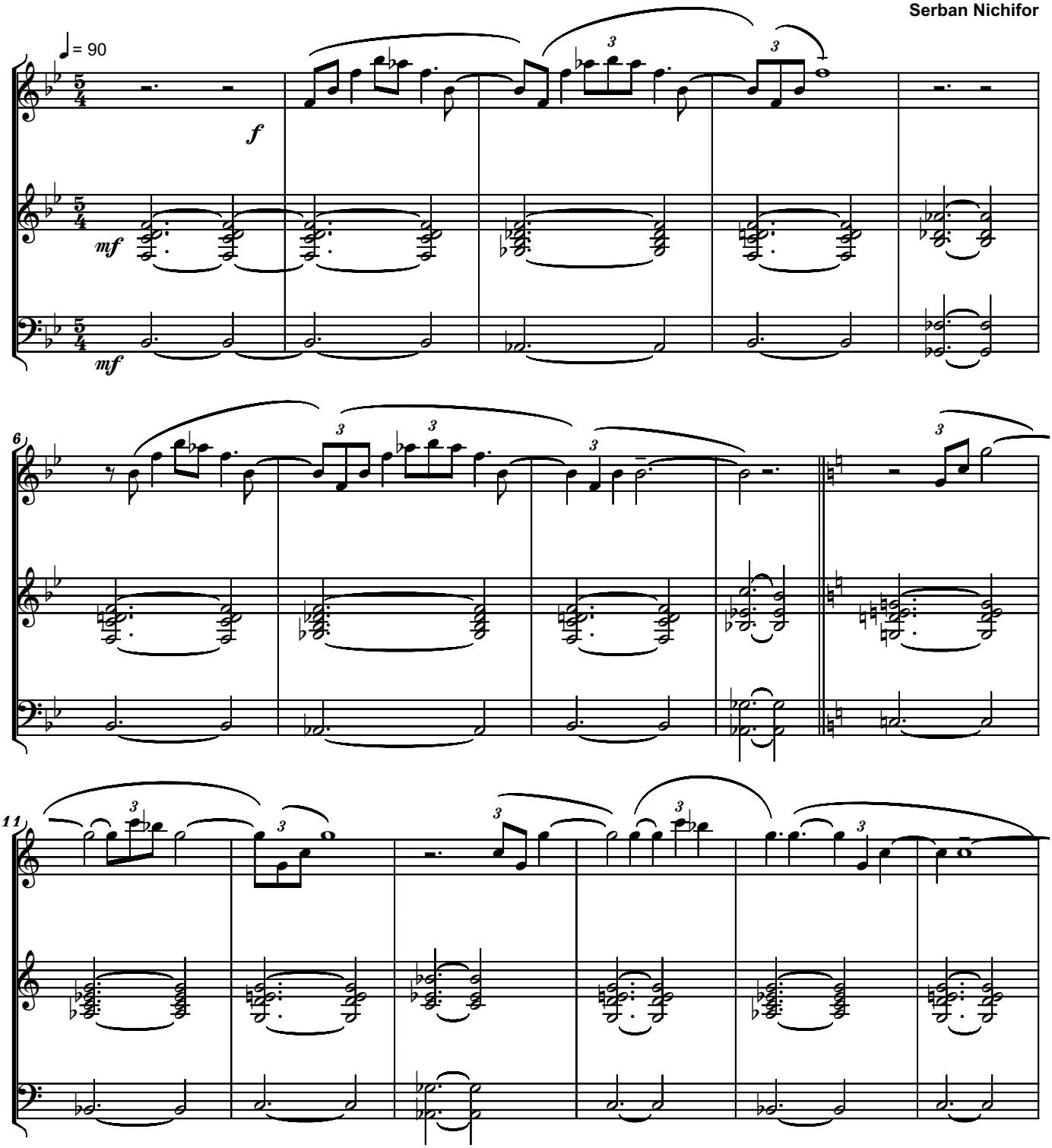


Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)

File: org1
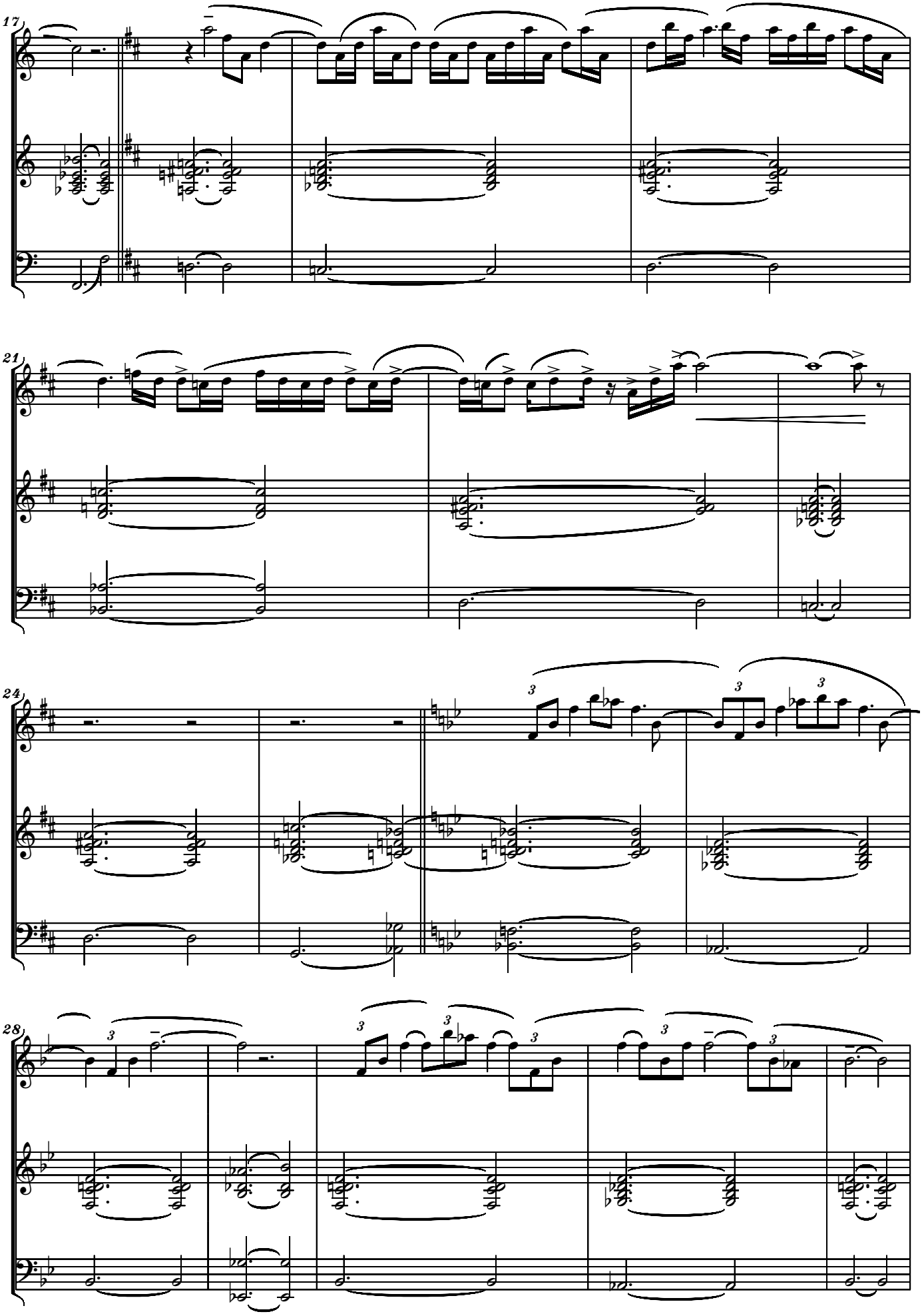
MOUNTAINS PRAYER
TRIBUTE TO SIMION BALINT
for Organ
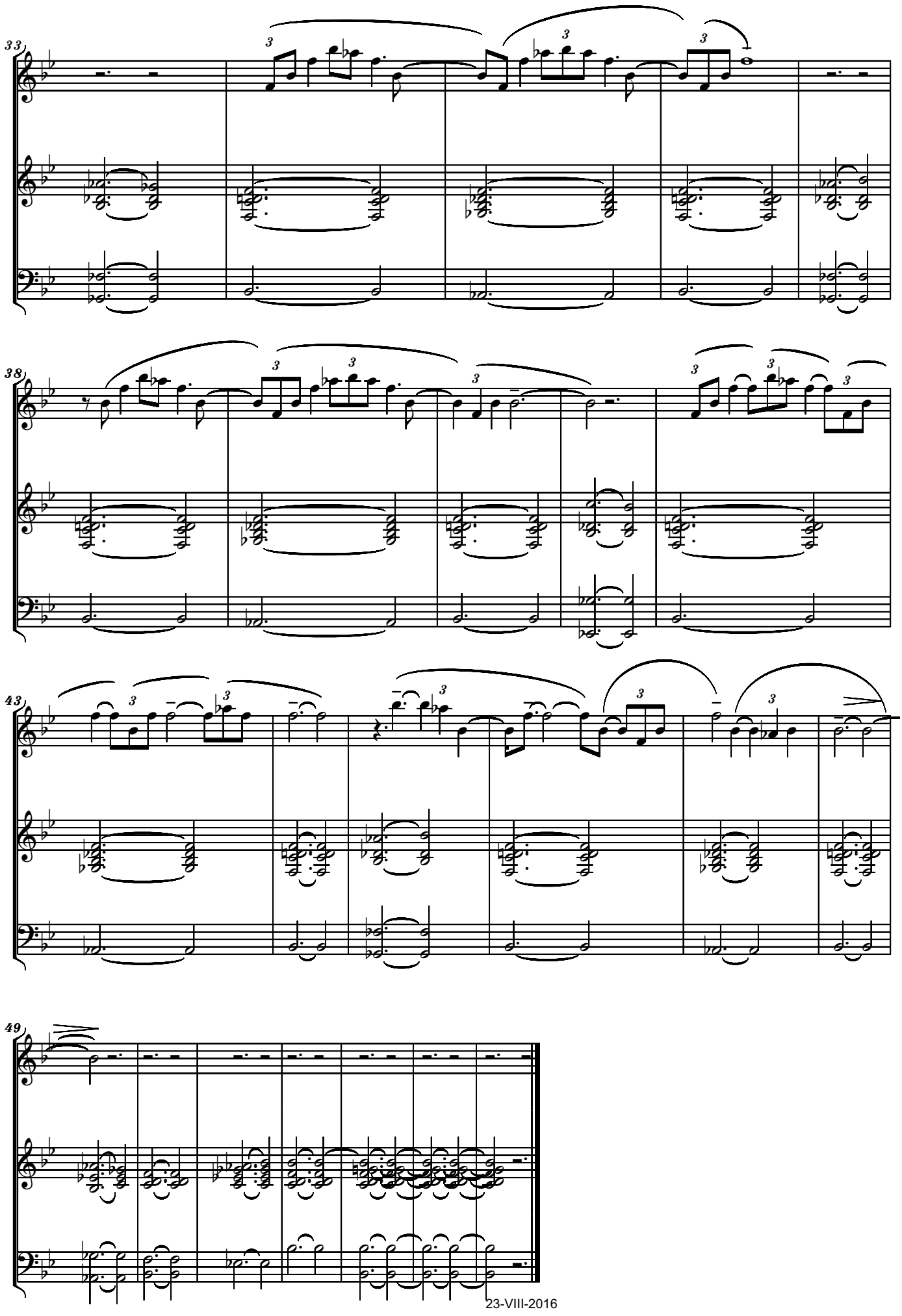
Pioso e Molto Rubato

Serban Nichifor



Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)


17
21
24
28



23-VIII-2016
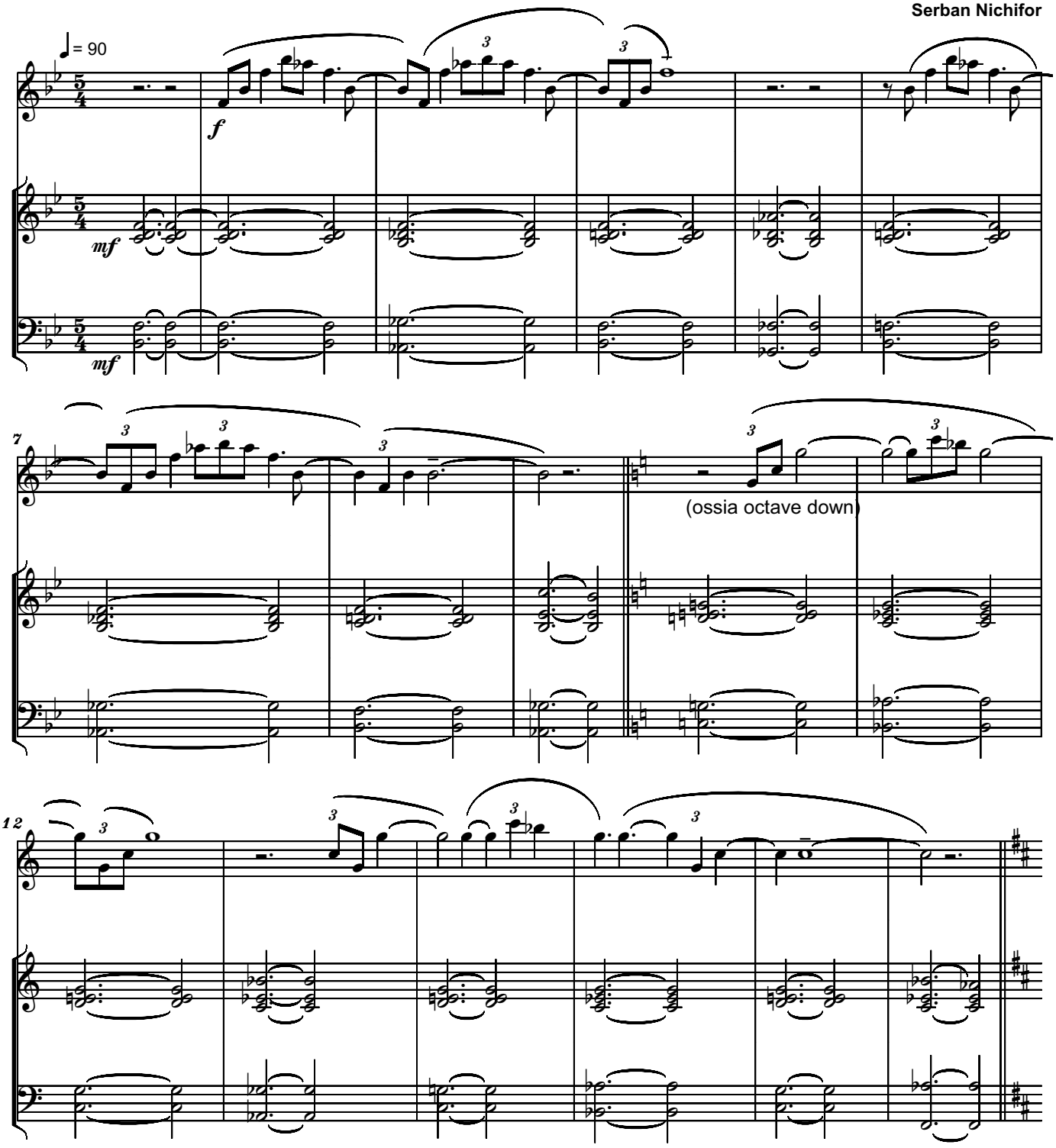
File: Tr&Org

To Maestro IVANO ASCARI
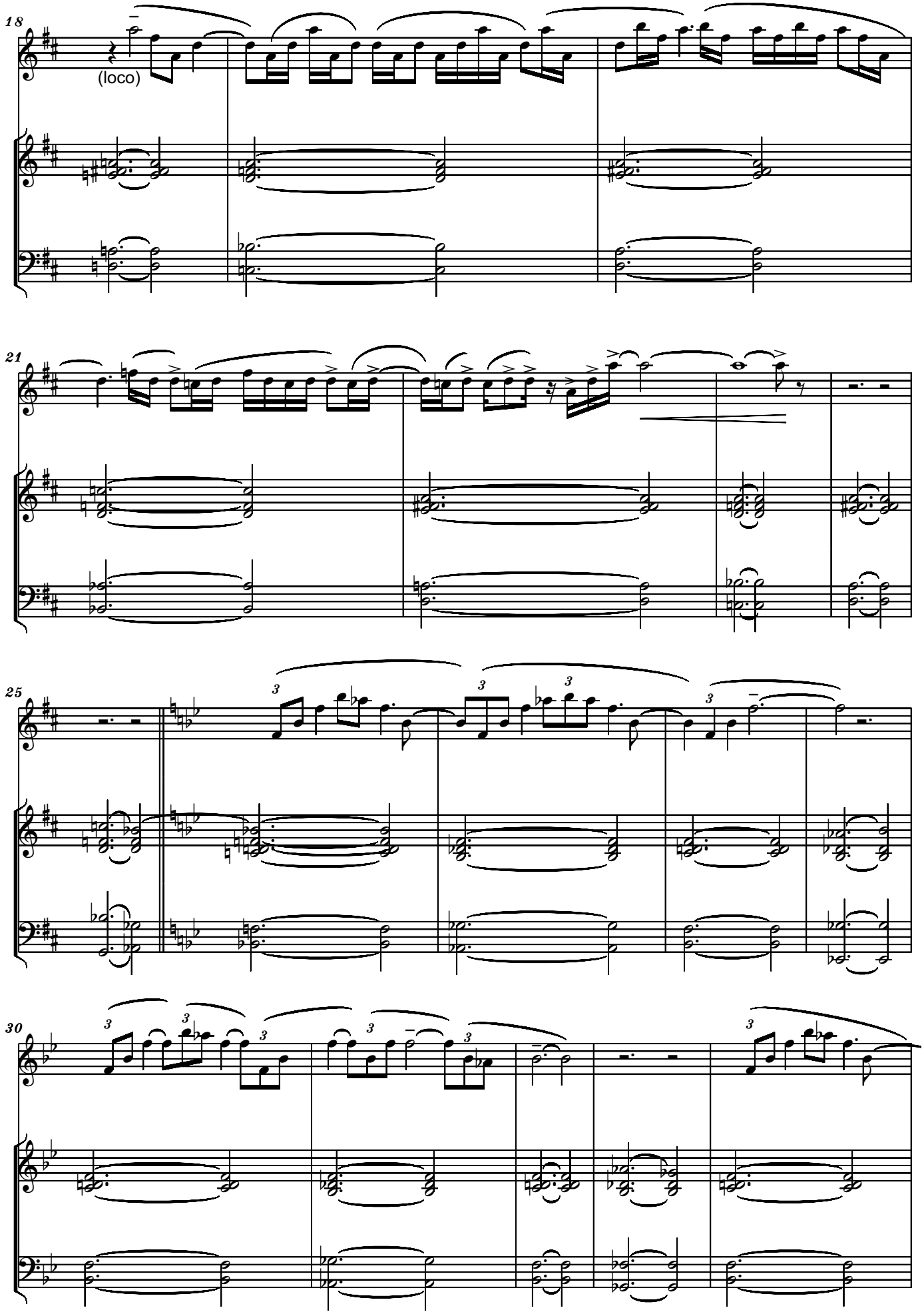
MOUNTAINS PRAYER
TRIBUTE TO SIMION BALINT
for Trumpet & Organ
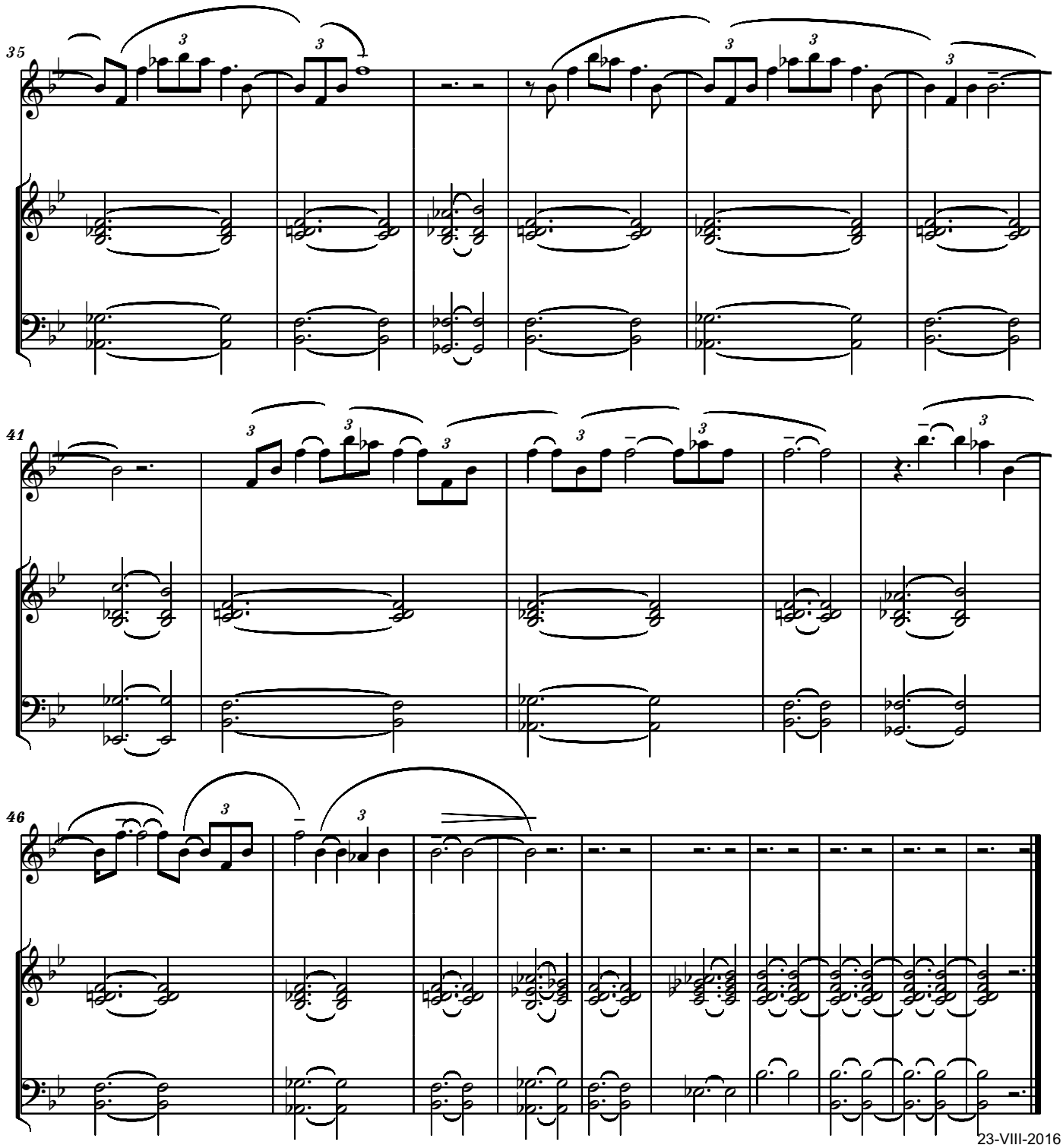
Pioso e Molto Rubato

Serban Nichifor



Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)


18
(loco)
21
25
30



23-VIII-2016
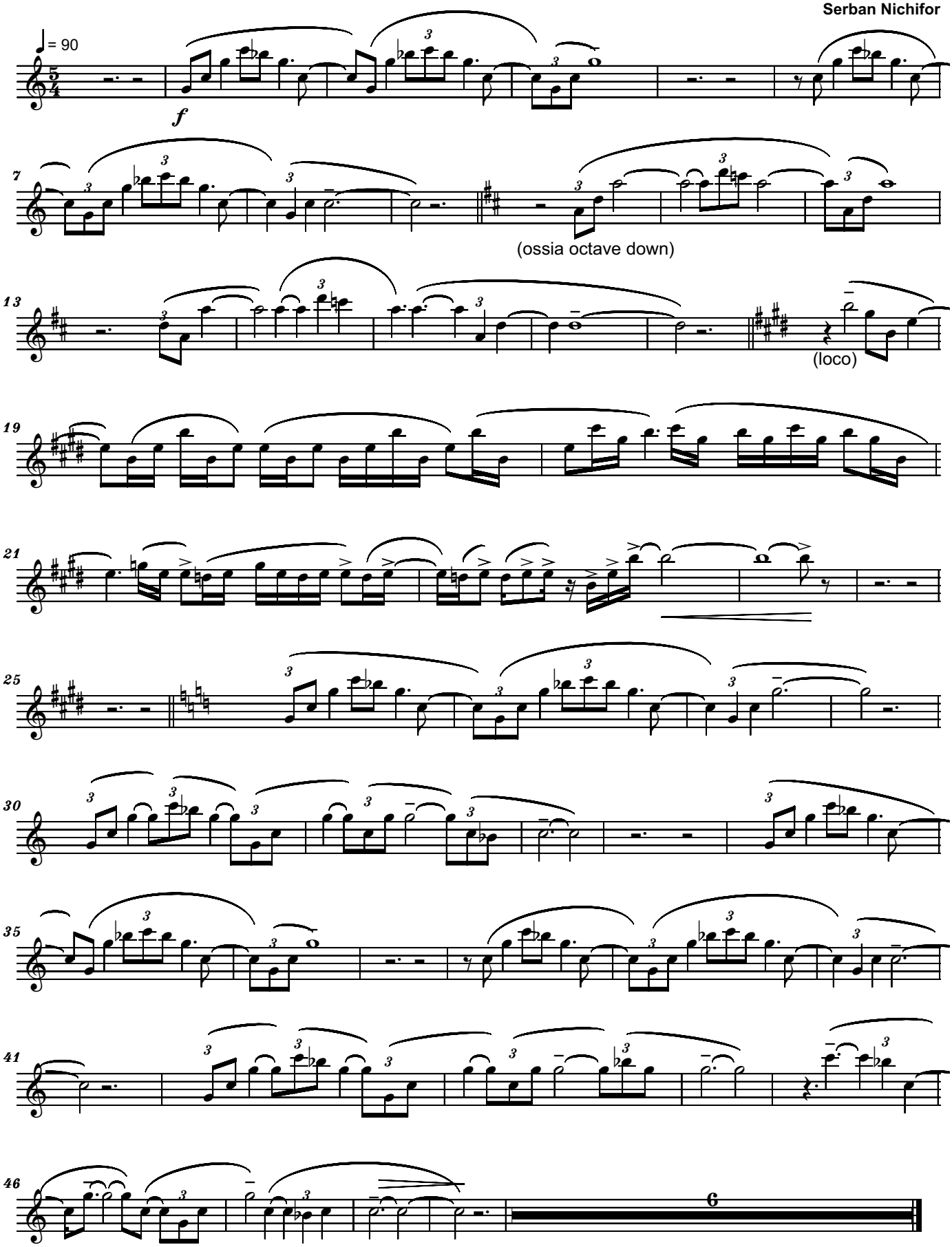
File: TrB

To Maestro IVANO ASCARI

MOUNTAINS PRAYER
TRIBUTE TO SIMION BALINT
for Trumpet & Organ
TRUMPET IN B-FLAT PART

Pioso e Molto Rubato

Serban Nichifor



Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)
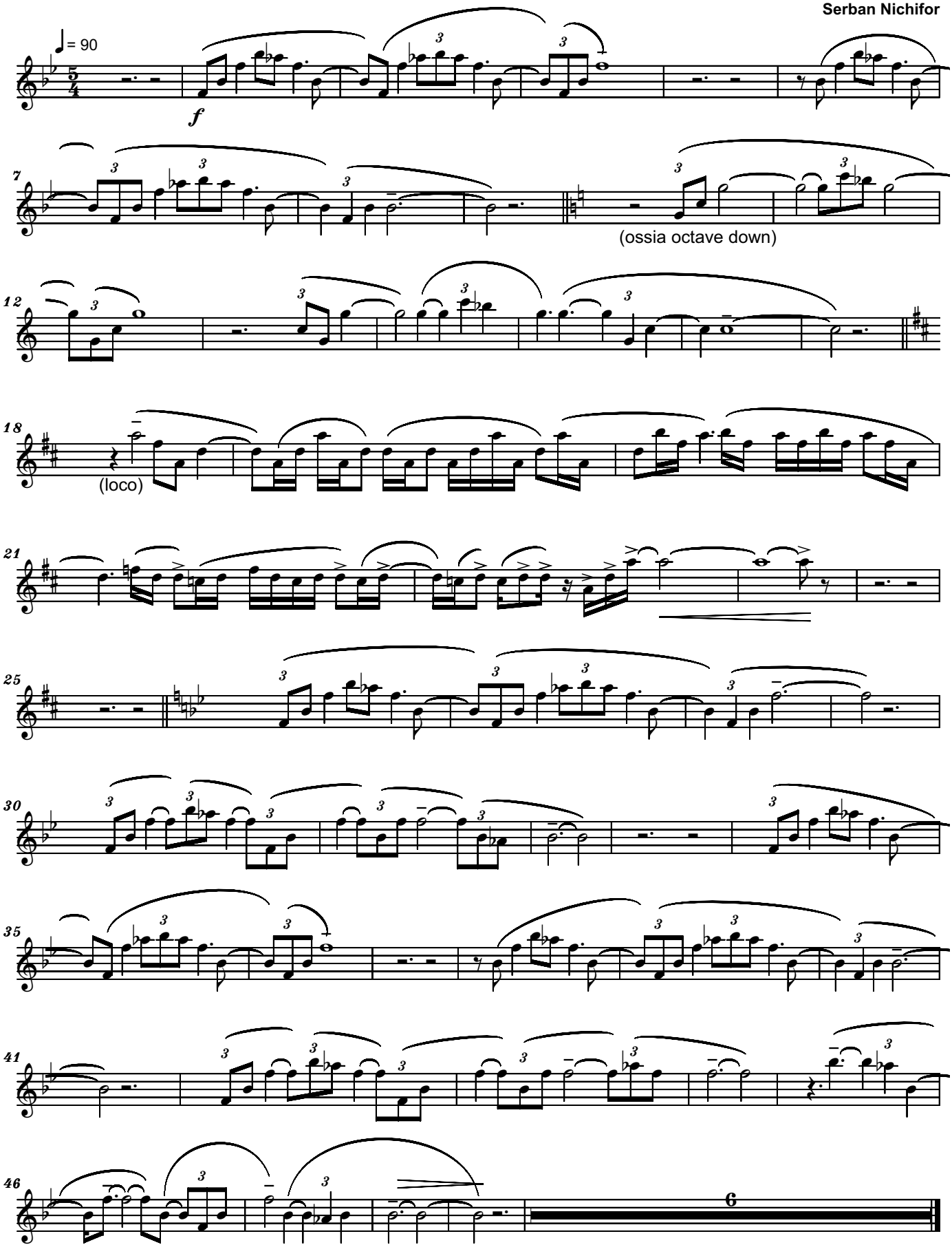
File: TrC

To Maestro IVANO ASCARI

MOUNTAINS PRAYER
TRIBUTE TO SIMION BALINT
for Trumpet & Organ
TRUMPET IN C PART

Pioso e Molto Rubato

Serban Nichifor
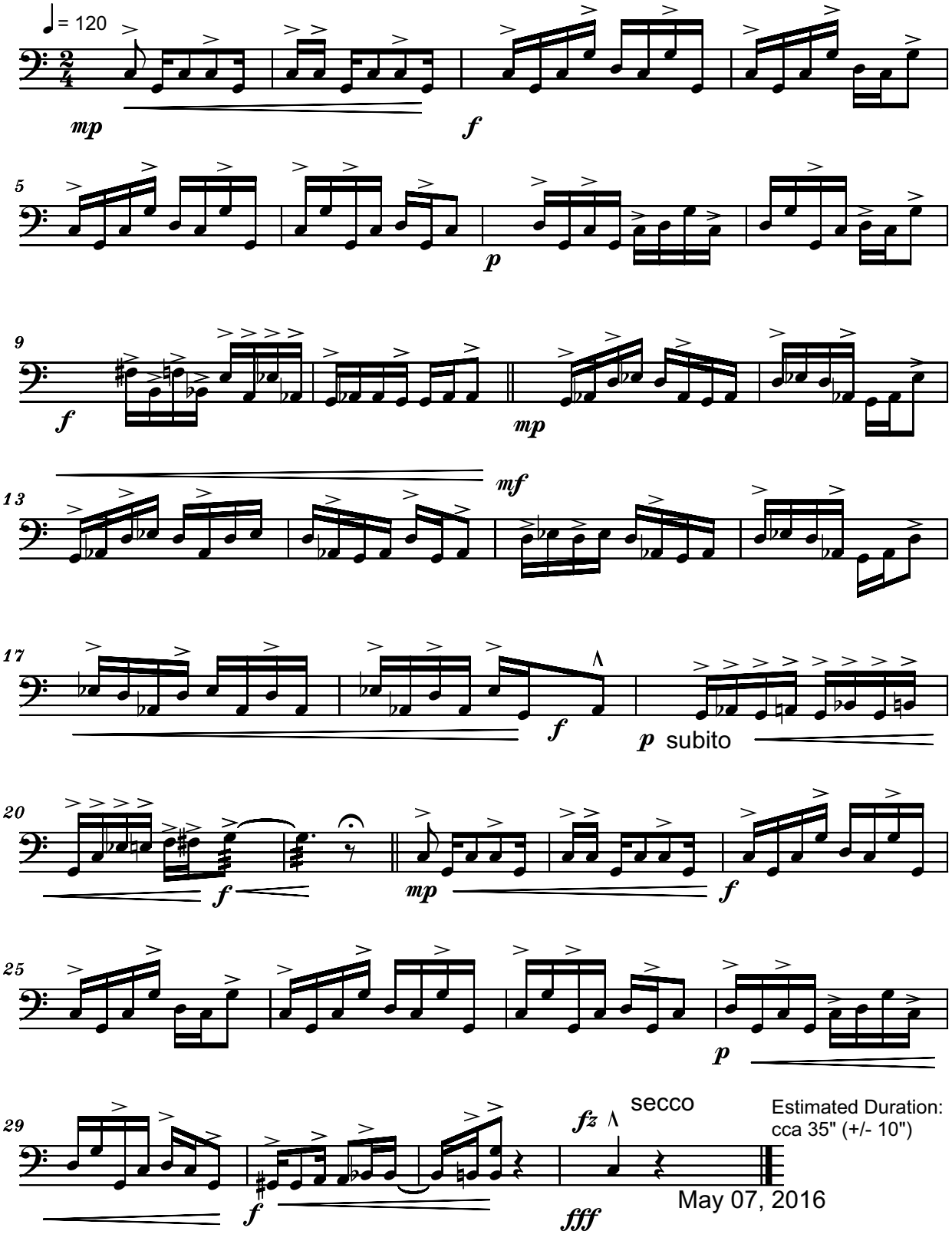


Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)

ROMANIAN DANCE
for solo timpani

Dedicated to Brent Miller

Vivo, ben marcato **Serban Nichifor**
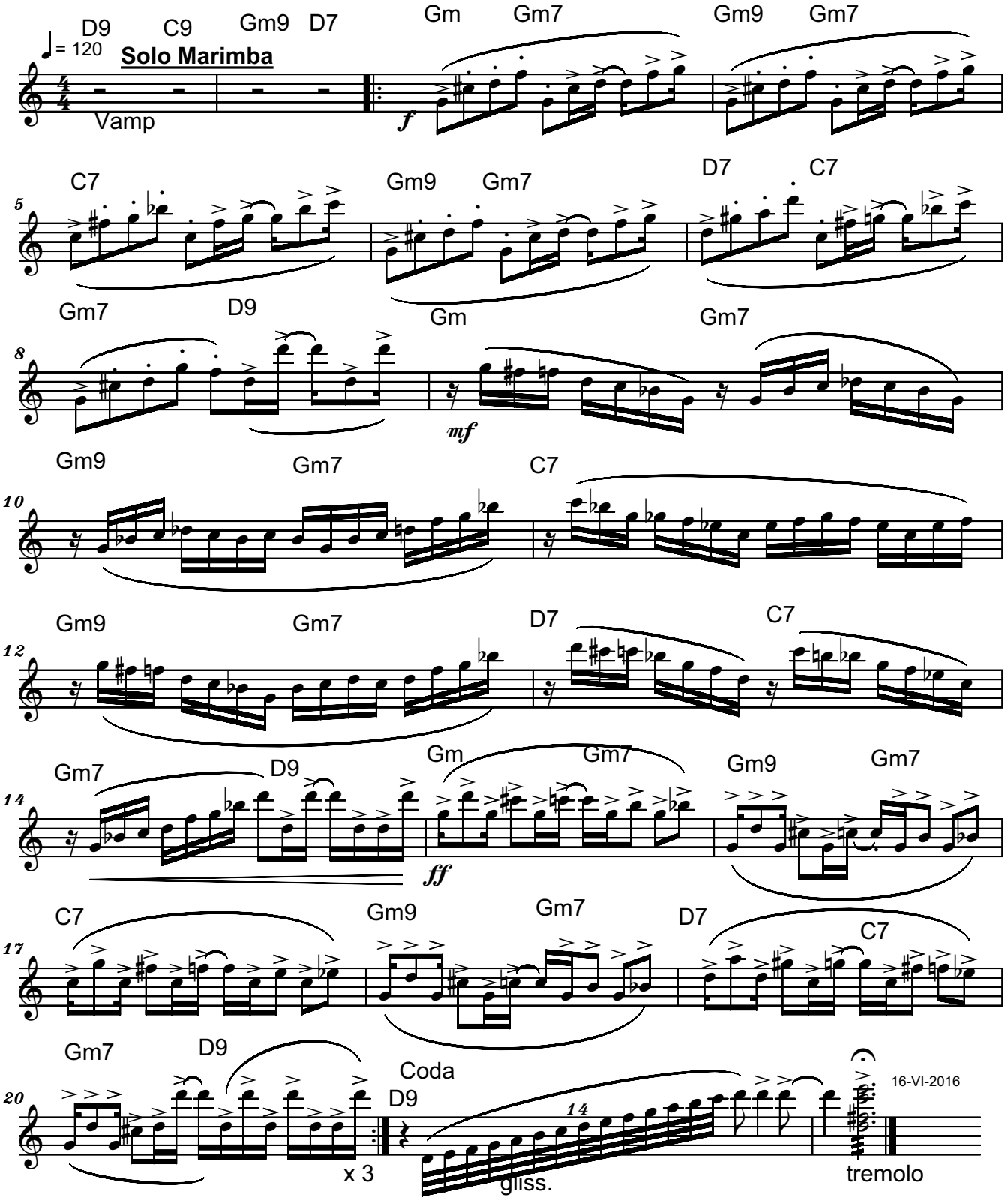


Estimated Duration:
cca 35" (+/- 10")

May 07, 2016

Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)

SAMBA FOR MIKA
- Homage to Mika Yoshida Stoltzman -
for Marimba and Jazz Band

Serban Nichifor



Copyright © 2016 by Serban Nichifor (SABAM and UCMR-ADA)

Dedicated to David Hernando Vítores
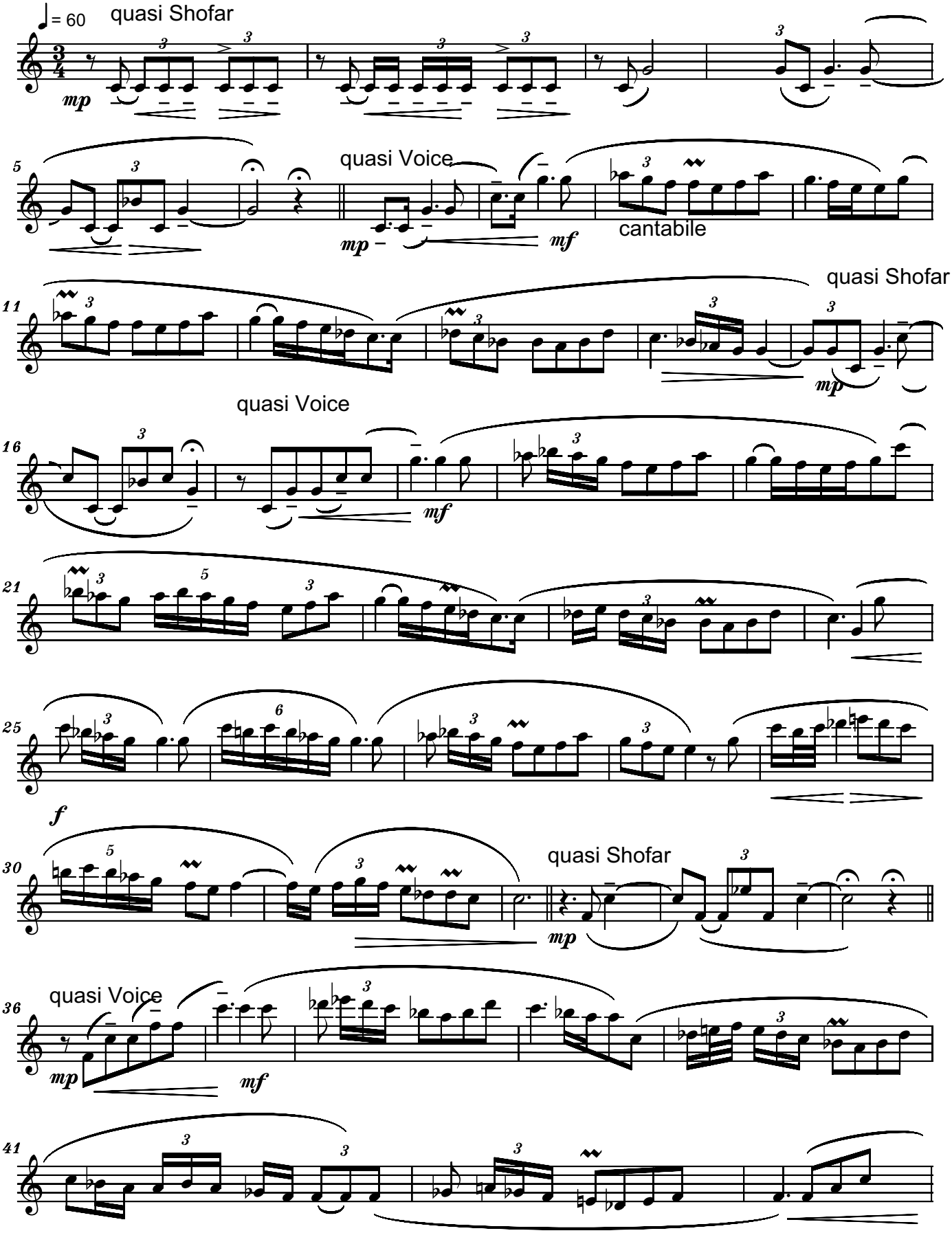
SEPHARDIC PRAYER

for Alto Sax in E-flat
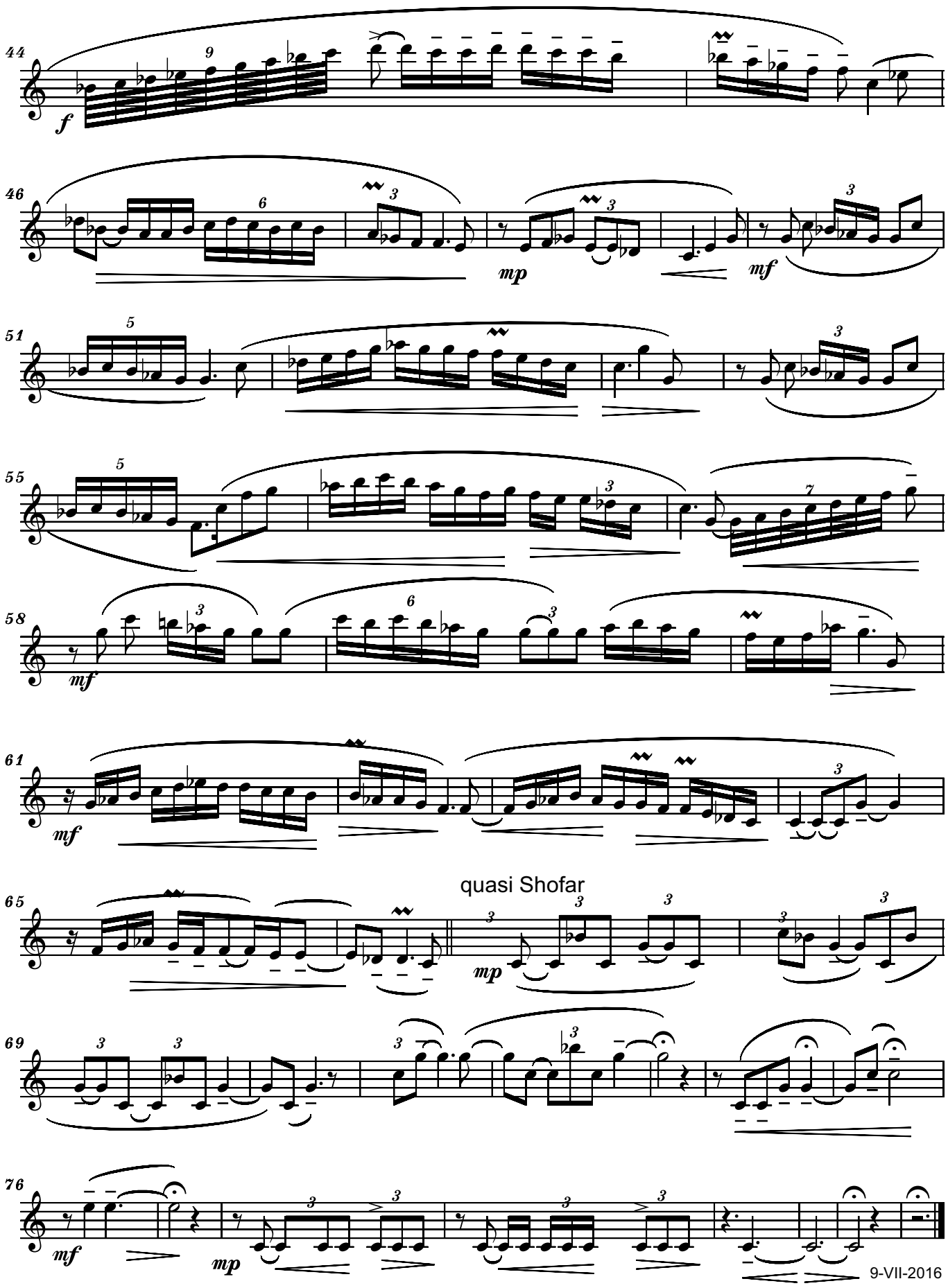
Duration: cca 4'

Estatico, molto rubato

Serban Nichifor



Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)


44
46
51
55
58
61
quasi Shofar
65
69
76
9-VII-2016

SLOW WALTZ
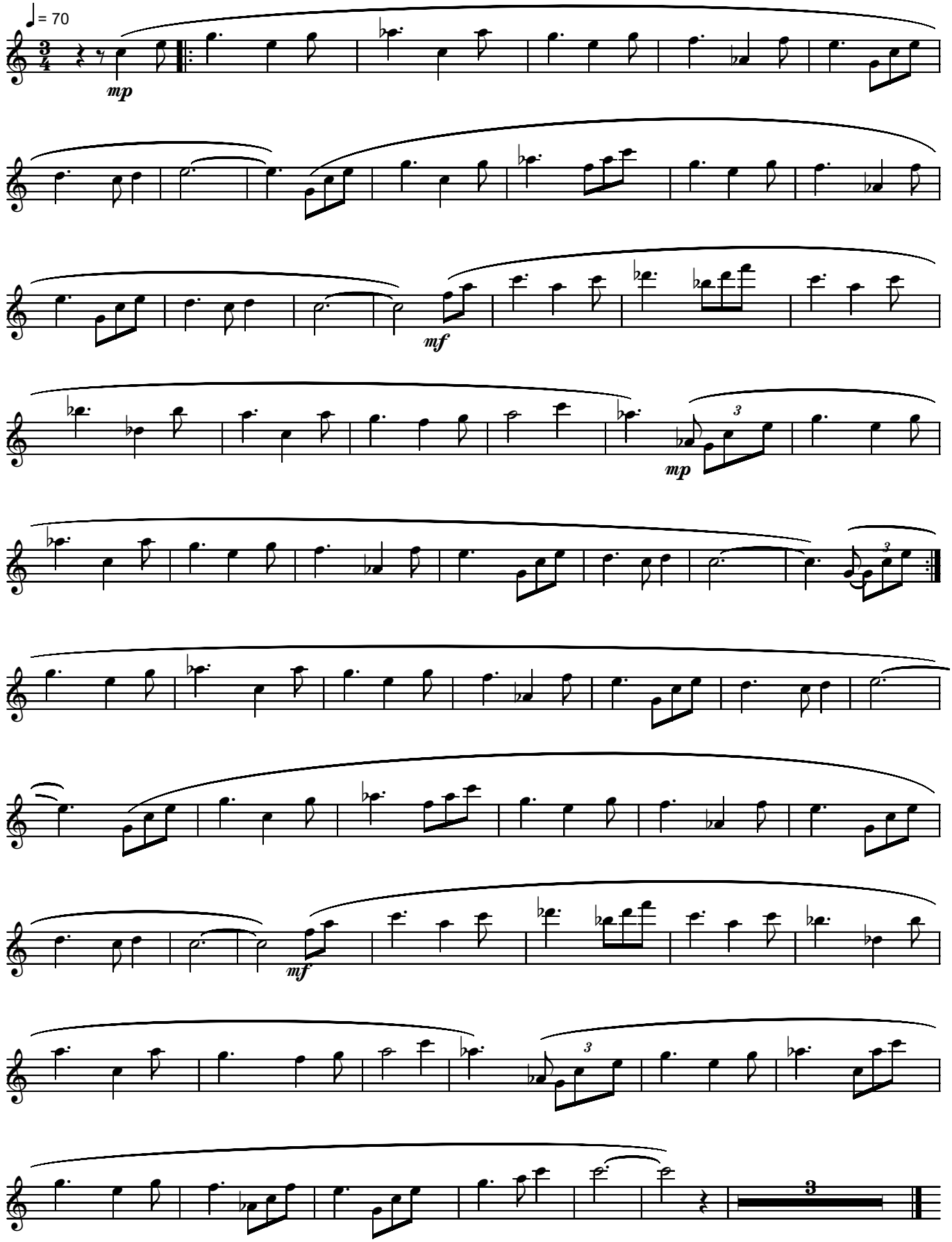
Dedicated to my very dear wife Liana Alexandra

(solo instrument part)

Serban NICHIFOR
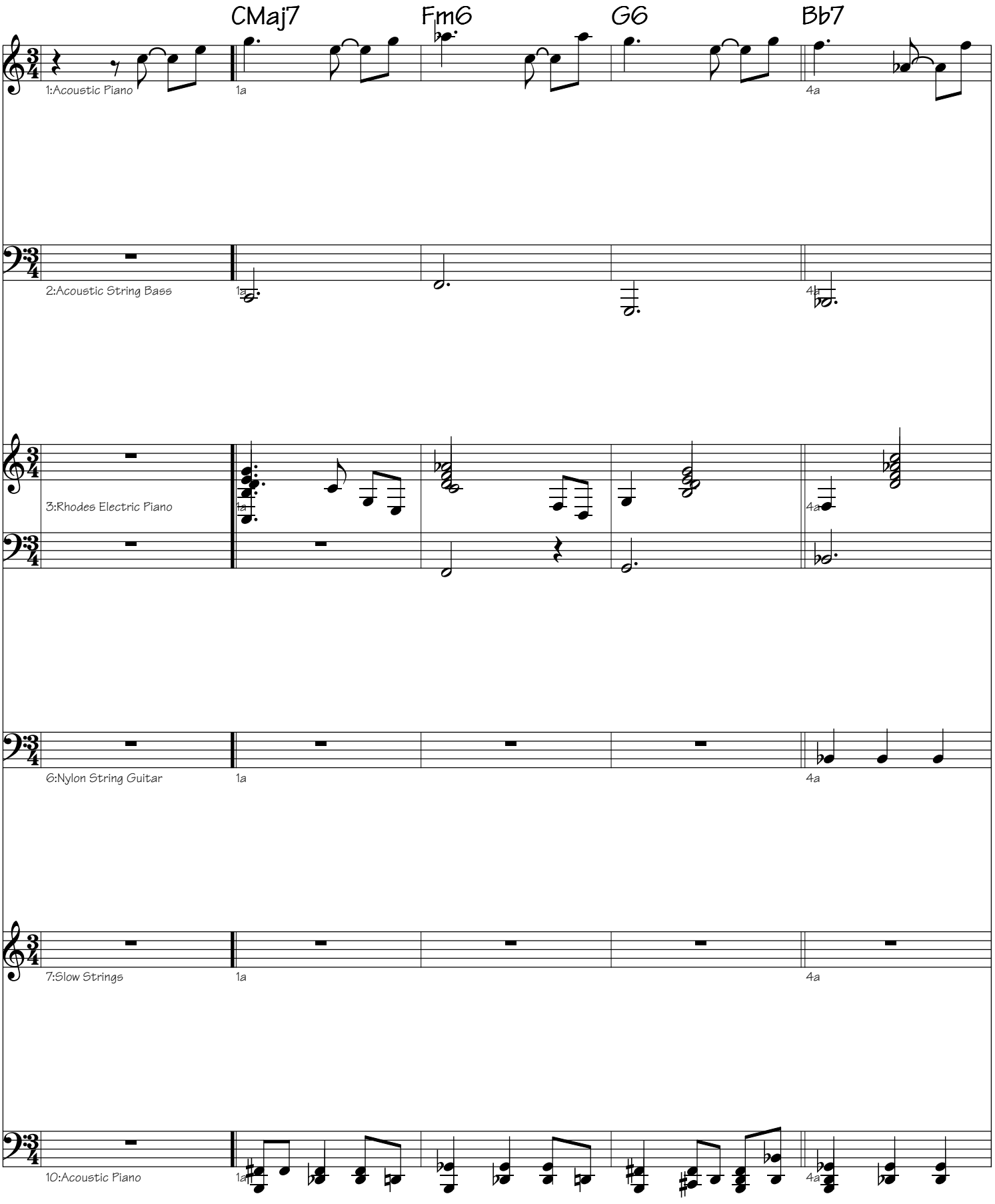
2 February 2008
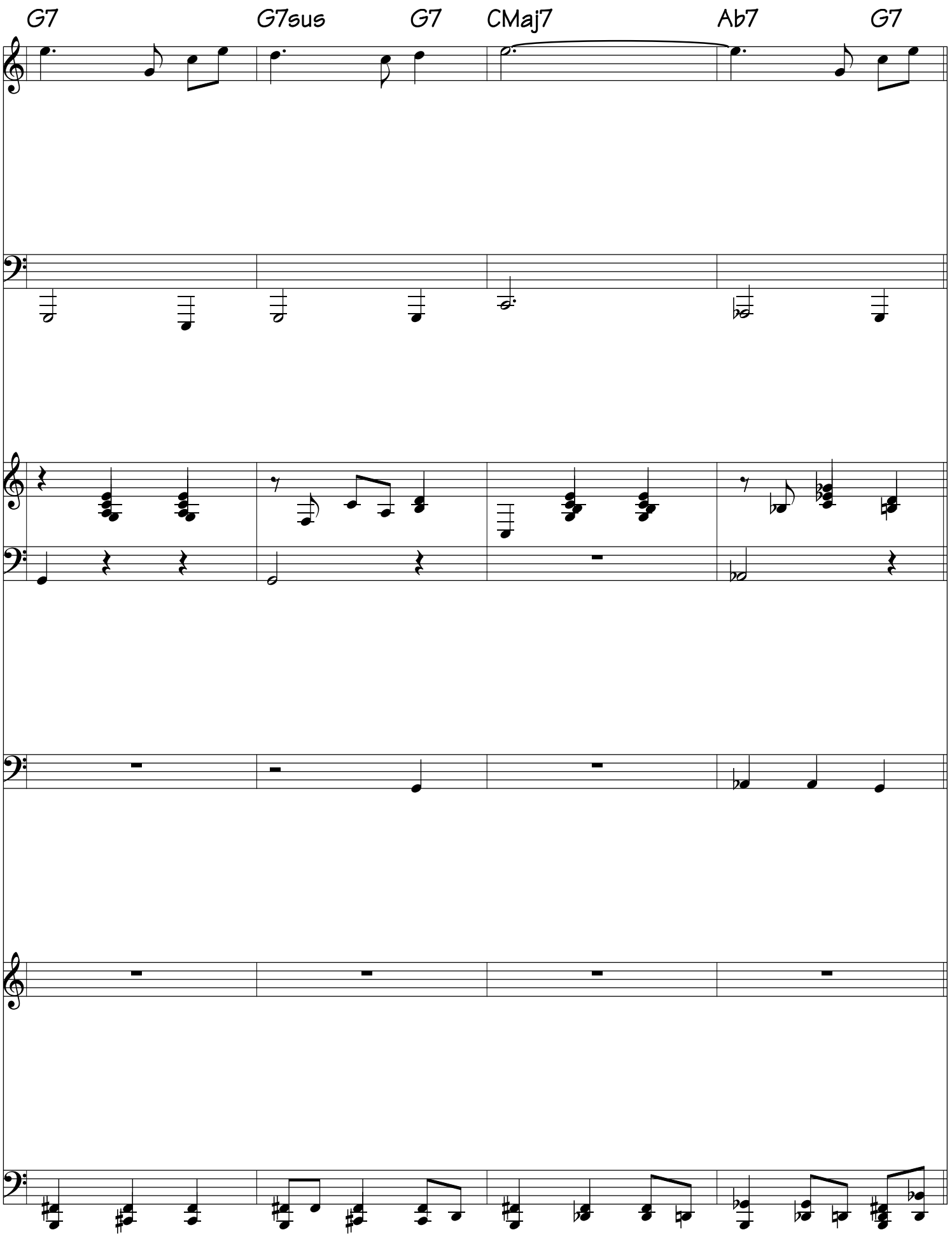
Lento e lontano
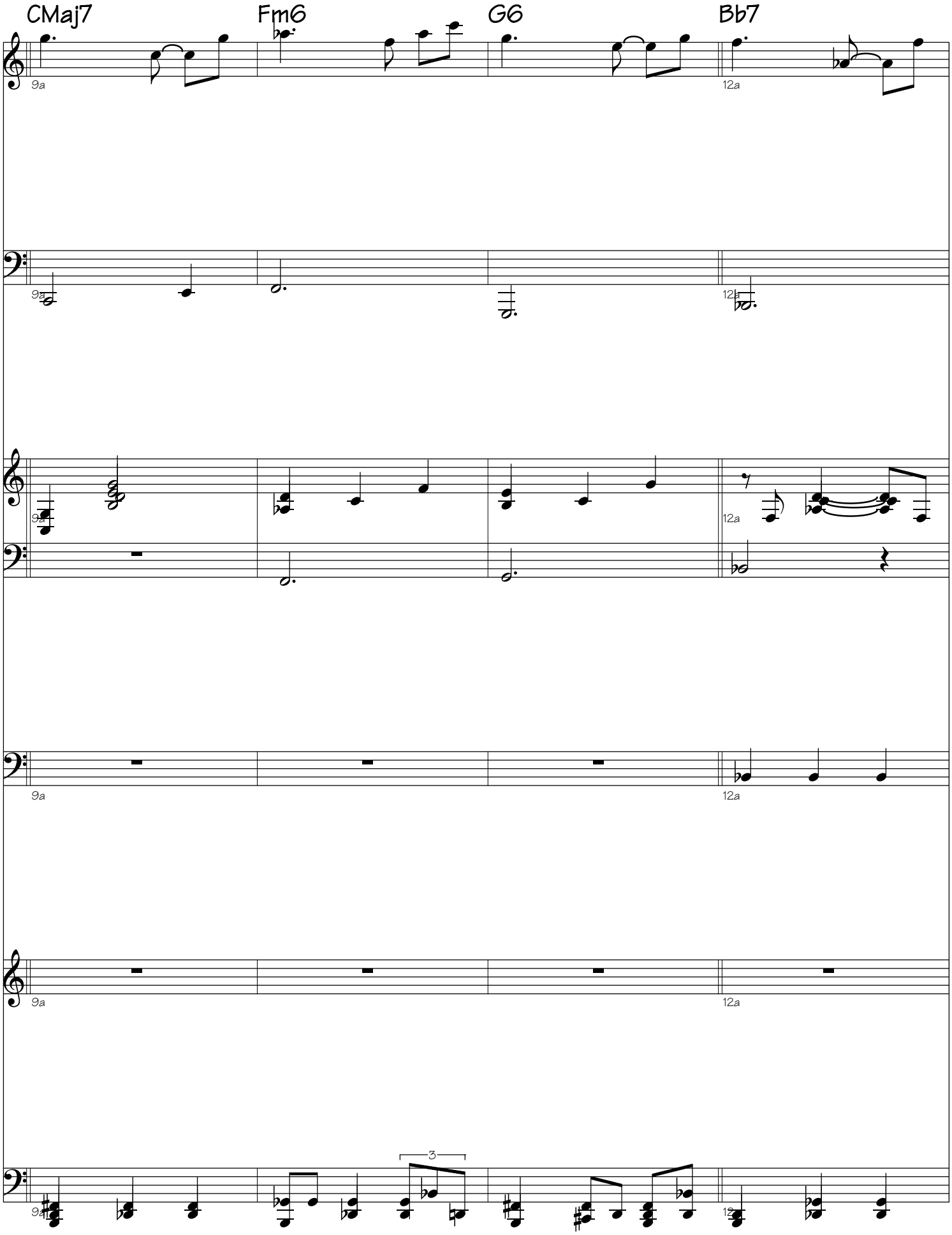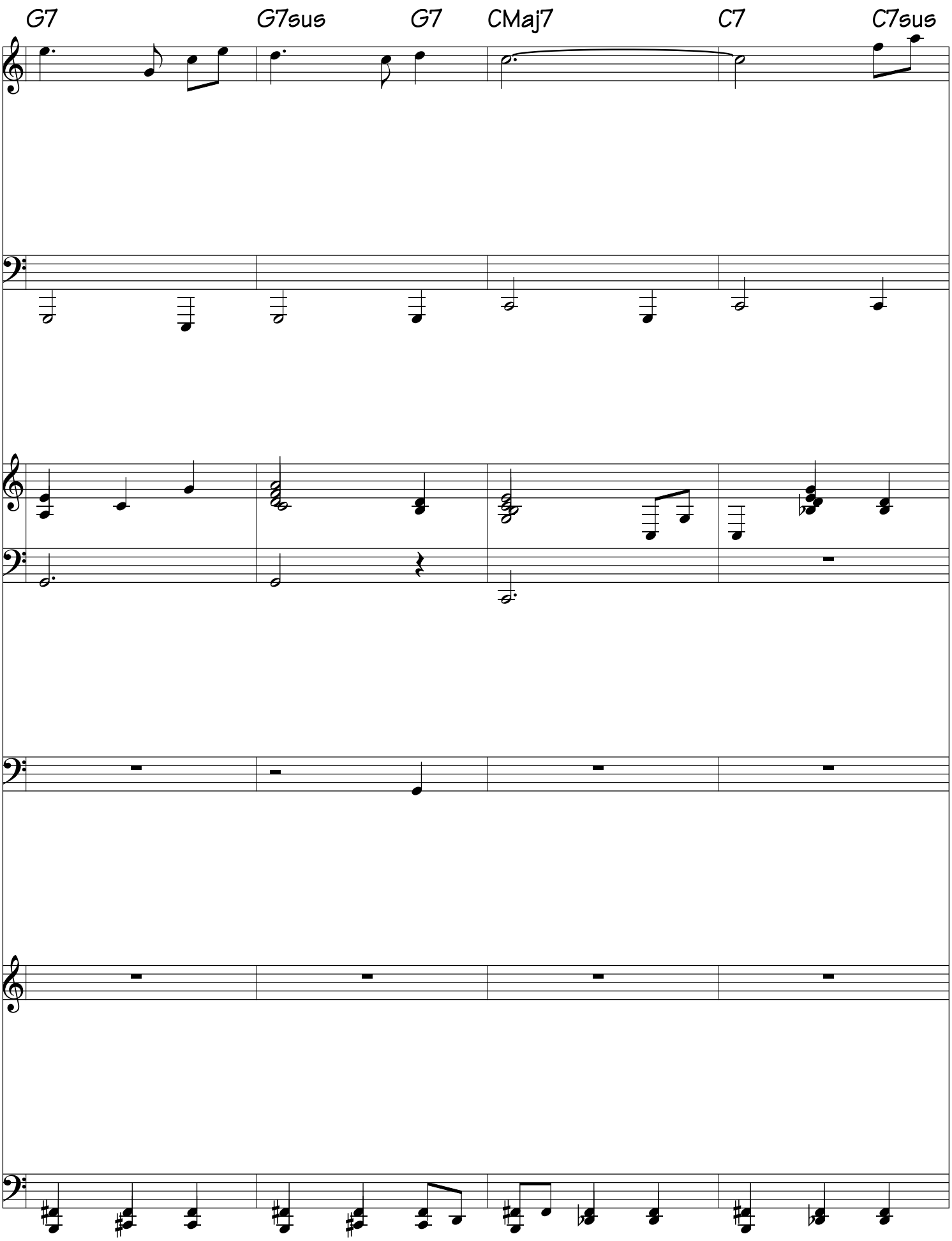


Copyright © 2008 by Serban Nichifor (SABAM and UCMR-ADA)

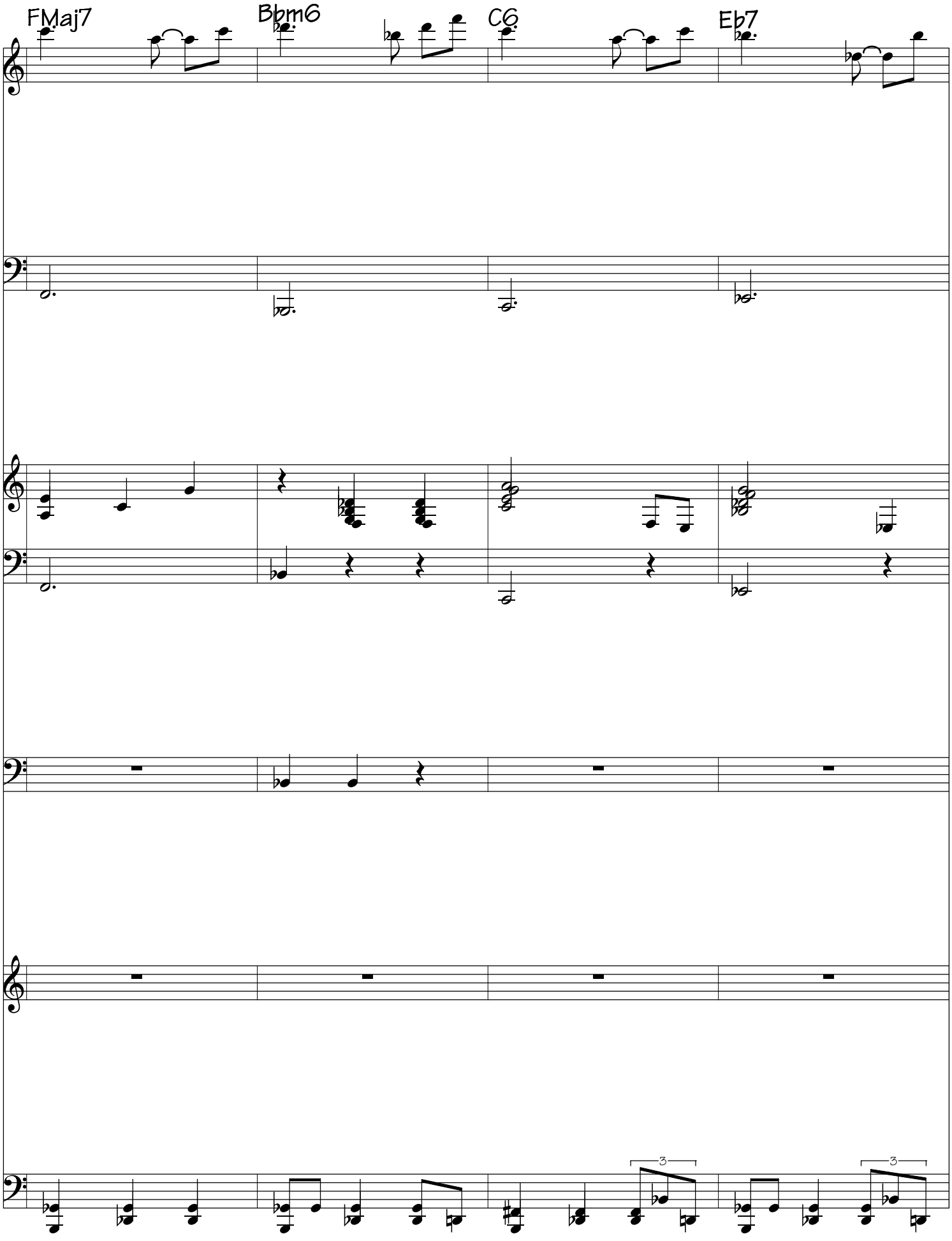
Serban Nichifor: Slow Waltz (2 Feb 2008)
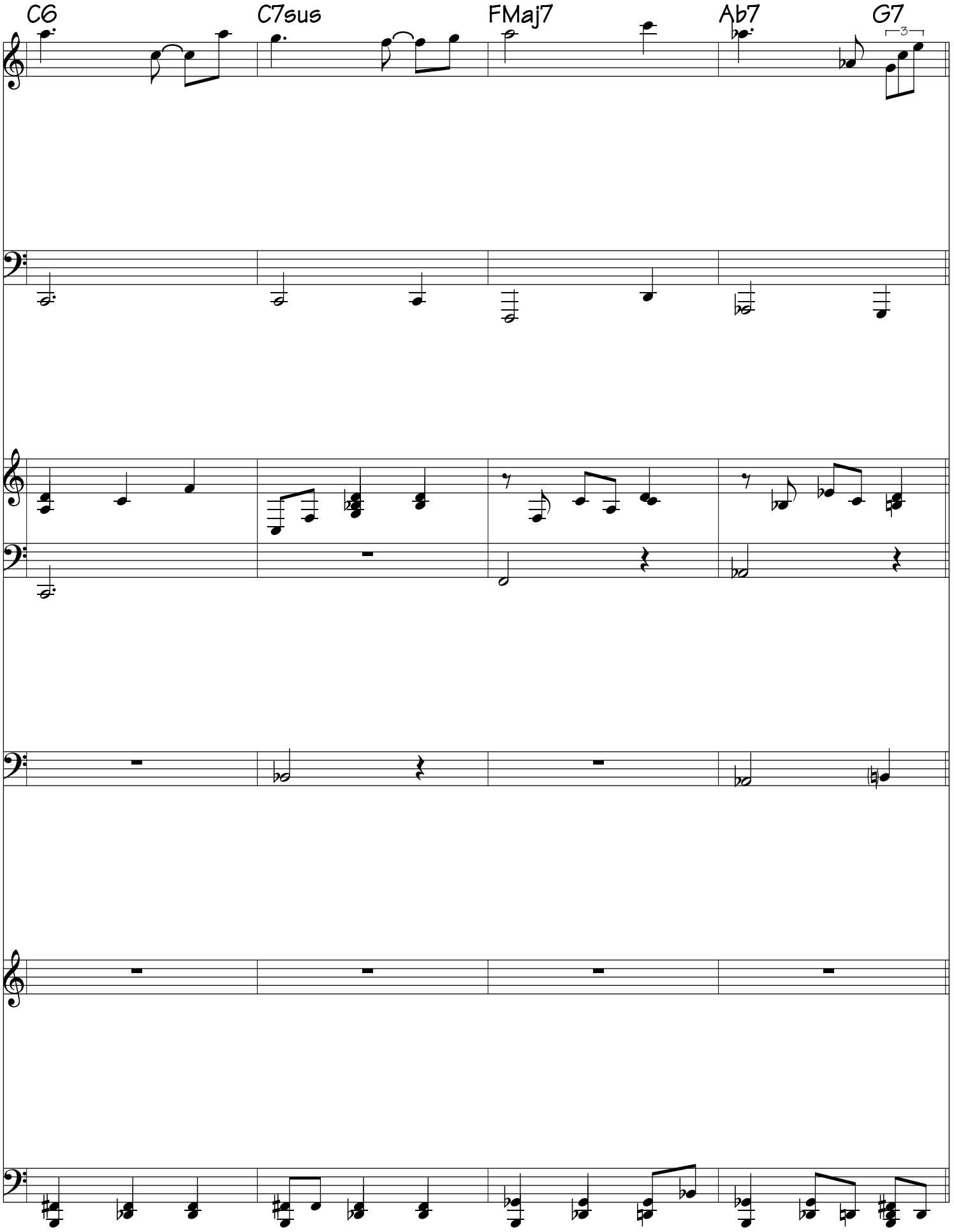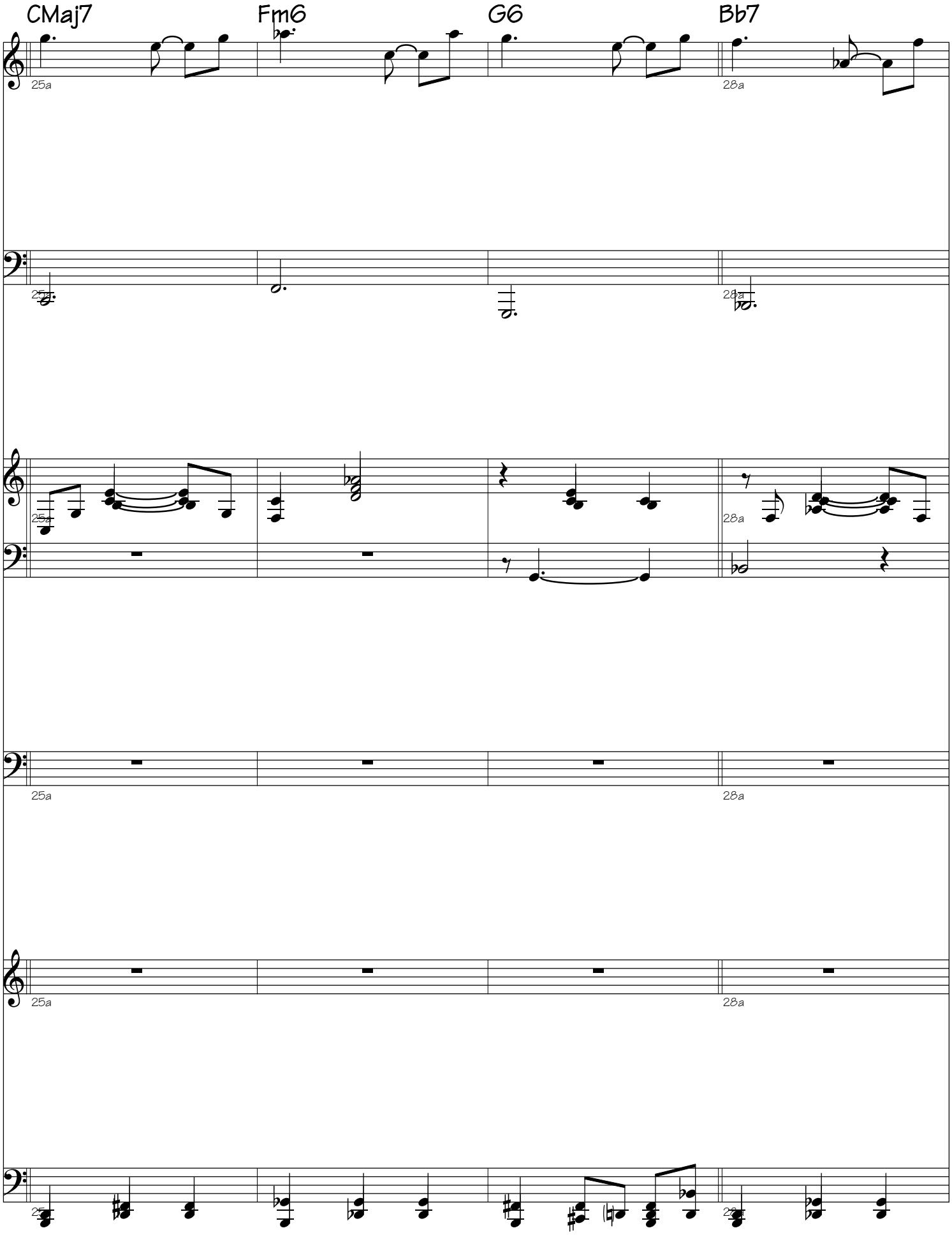



G7
G7sus
G7
CMaj7
Ab7
G7
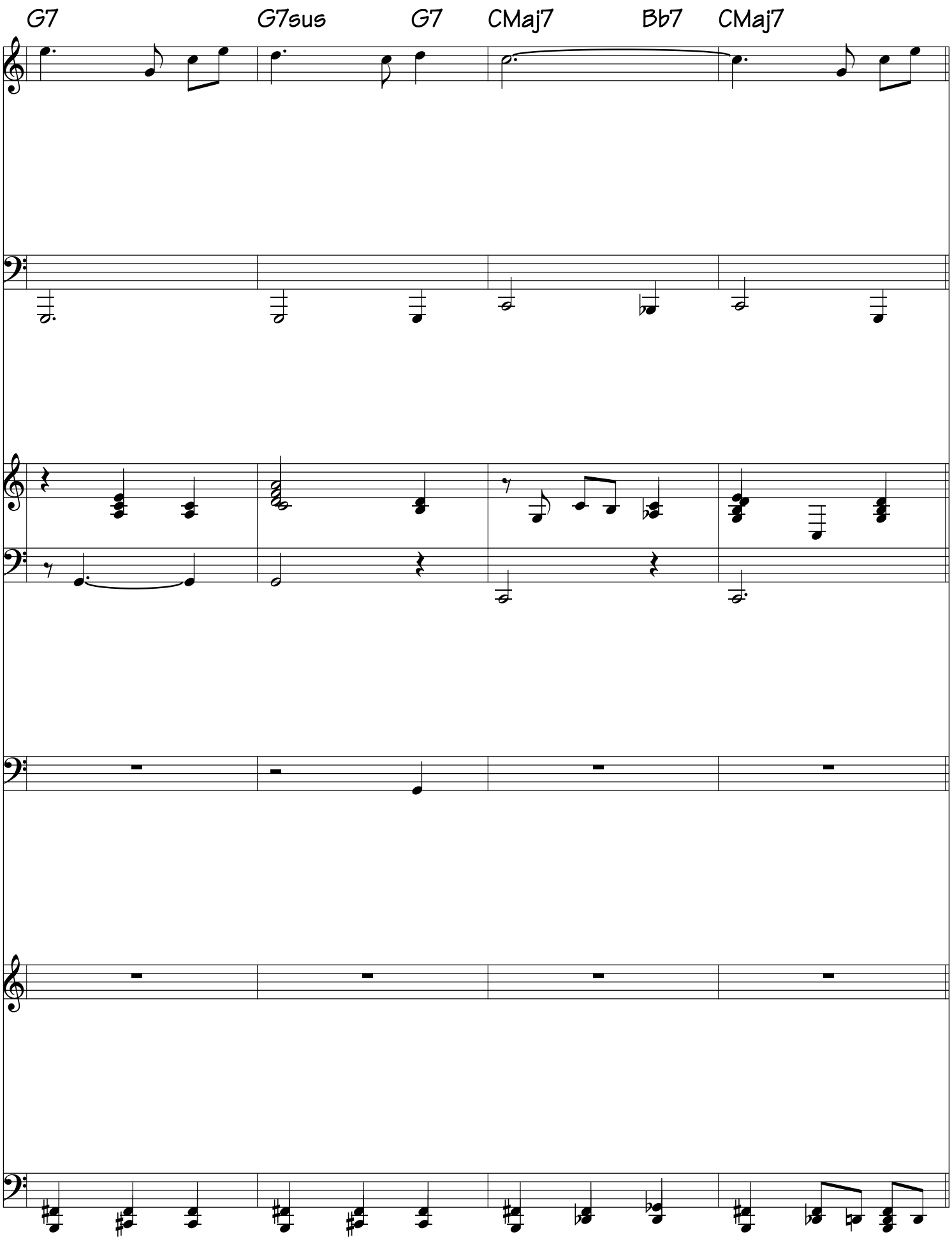

CMaj7
Fm6
G6
Bb7
9a
12a
3
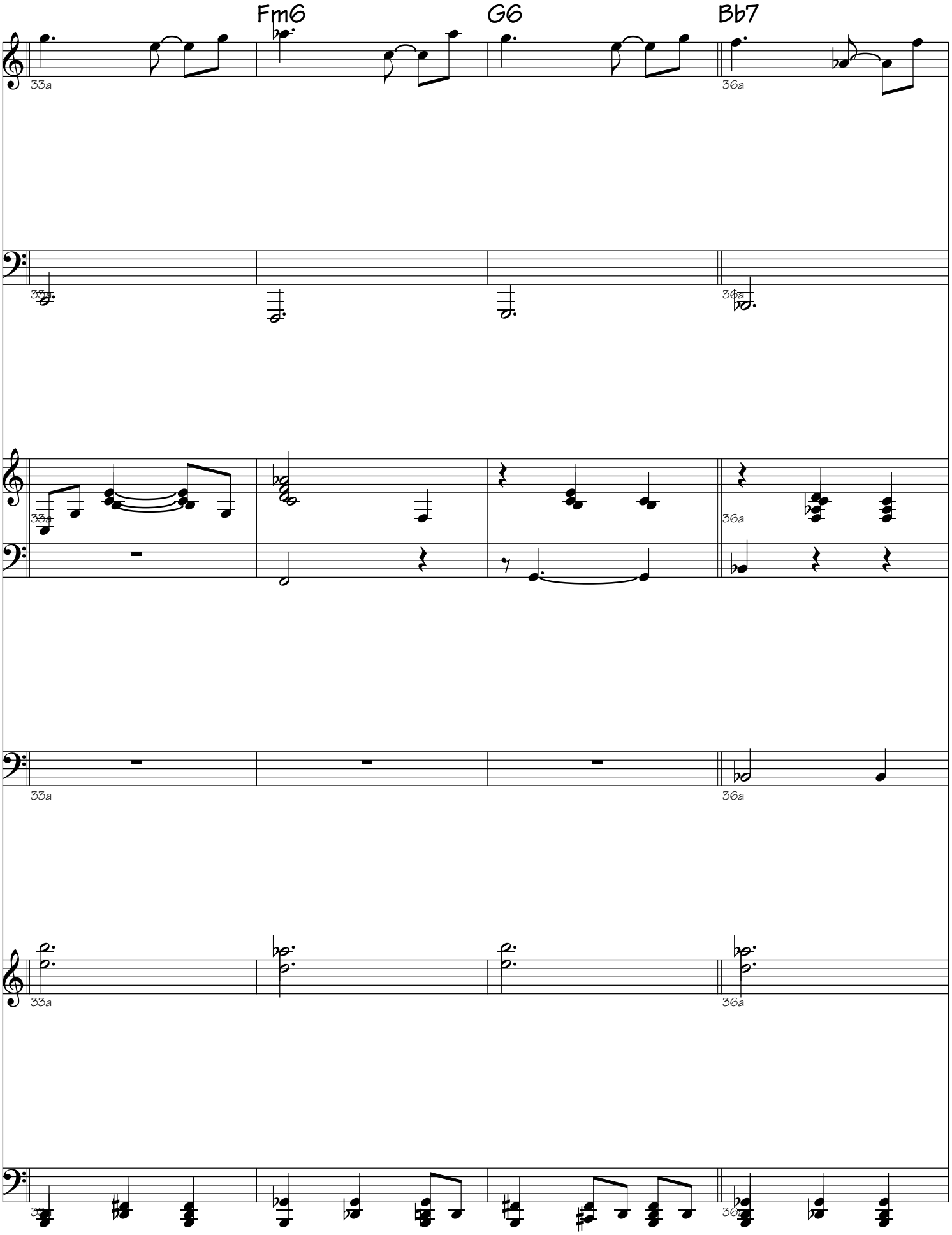

G7
G7sus
G7
CMaj7
C7
C7sus
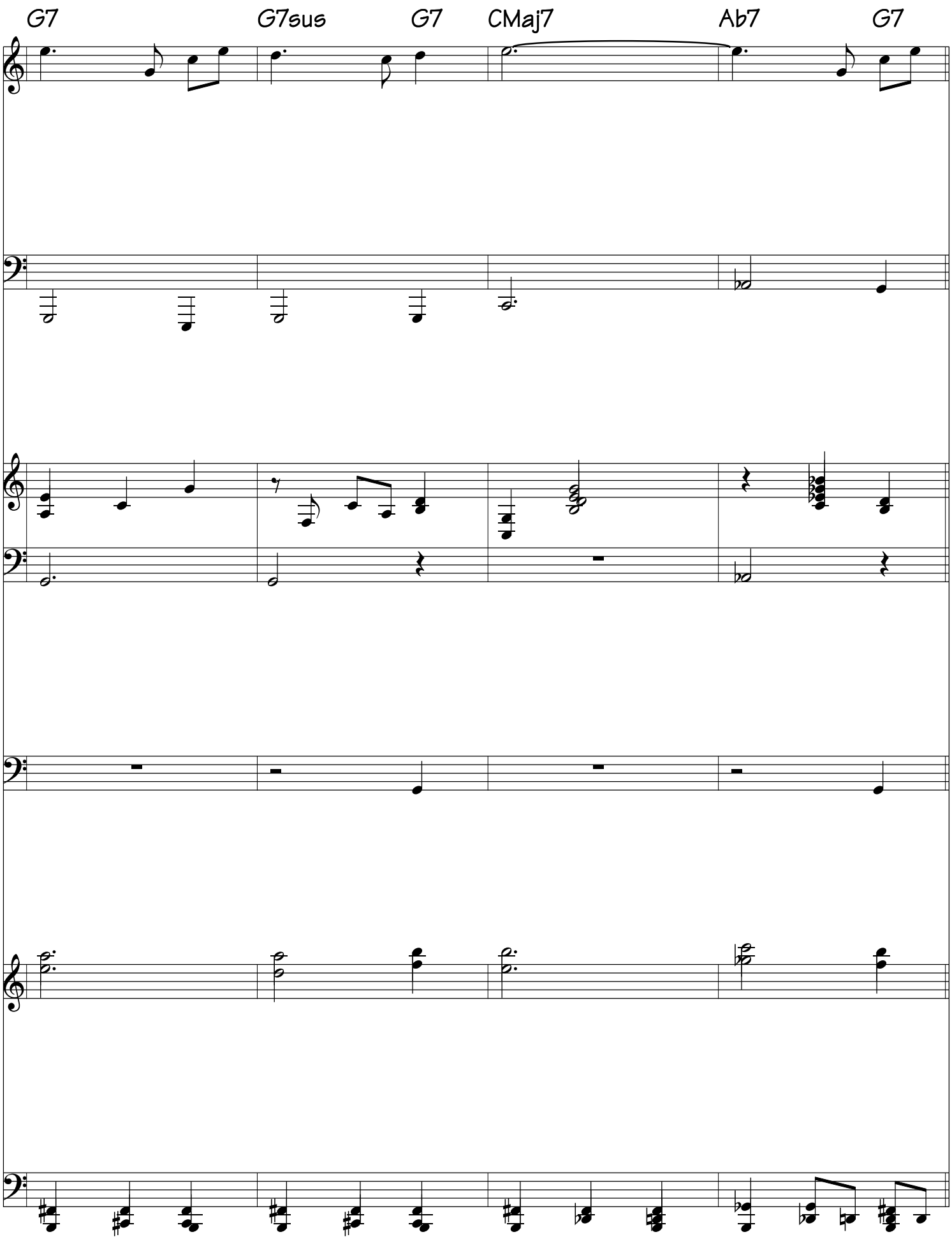

FMaj7
Bbm6
C6
Eb7
3
3
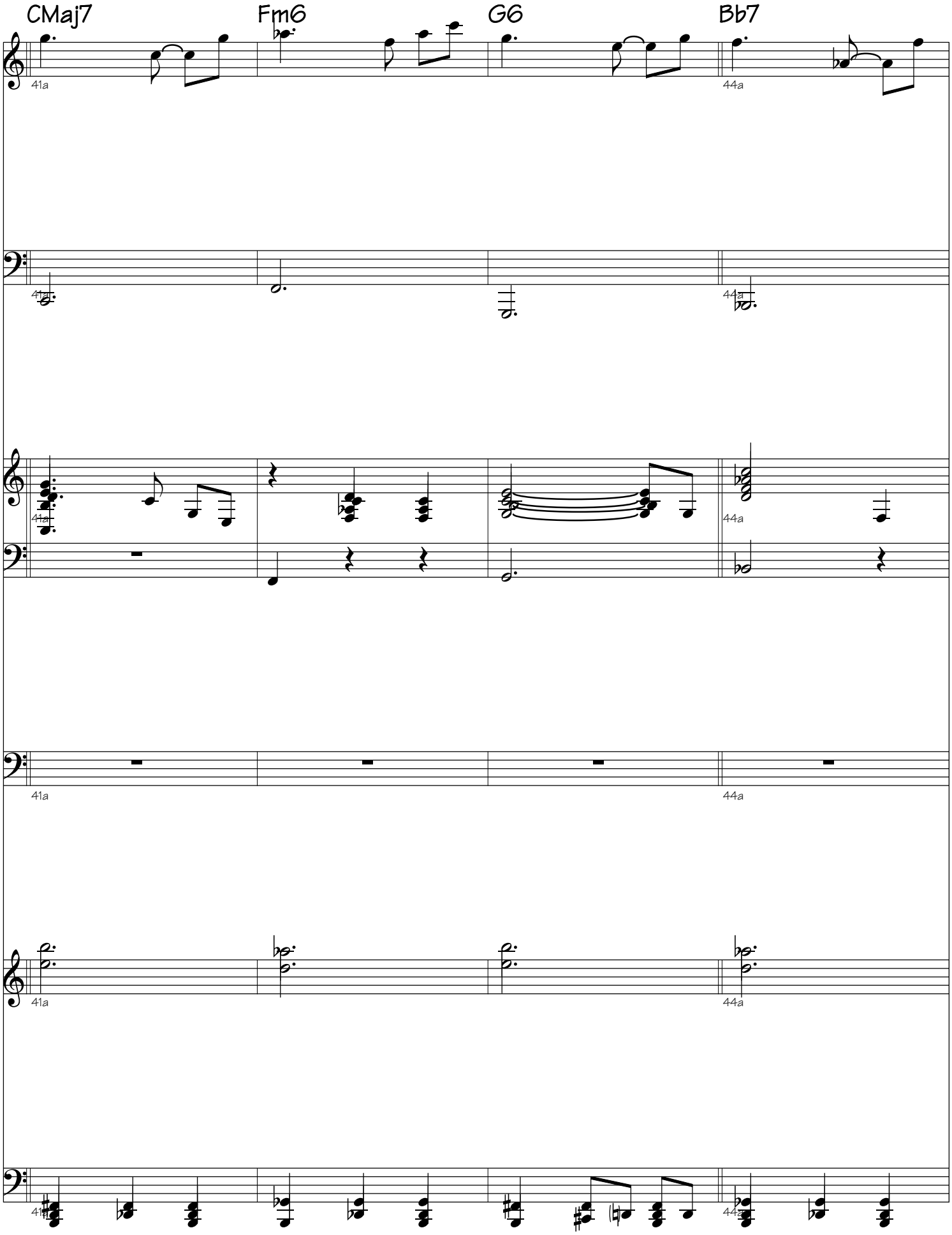

C6
C7sus
FMaj7
Ab7
G7
3
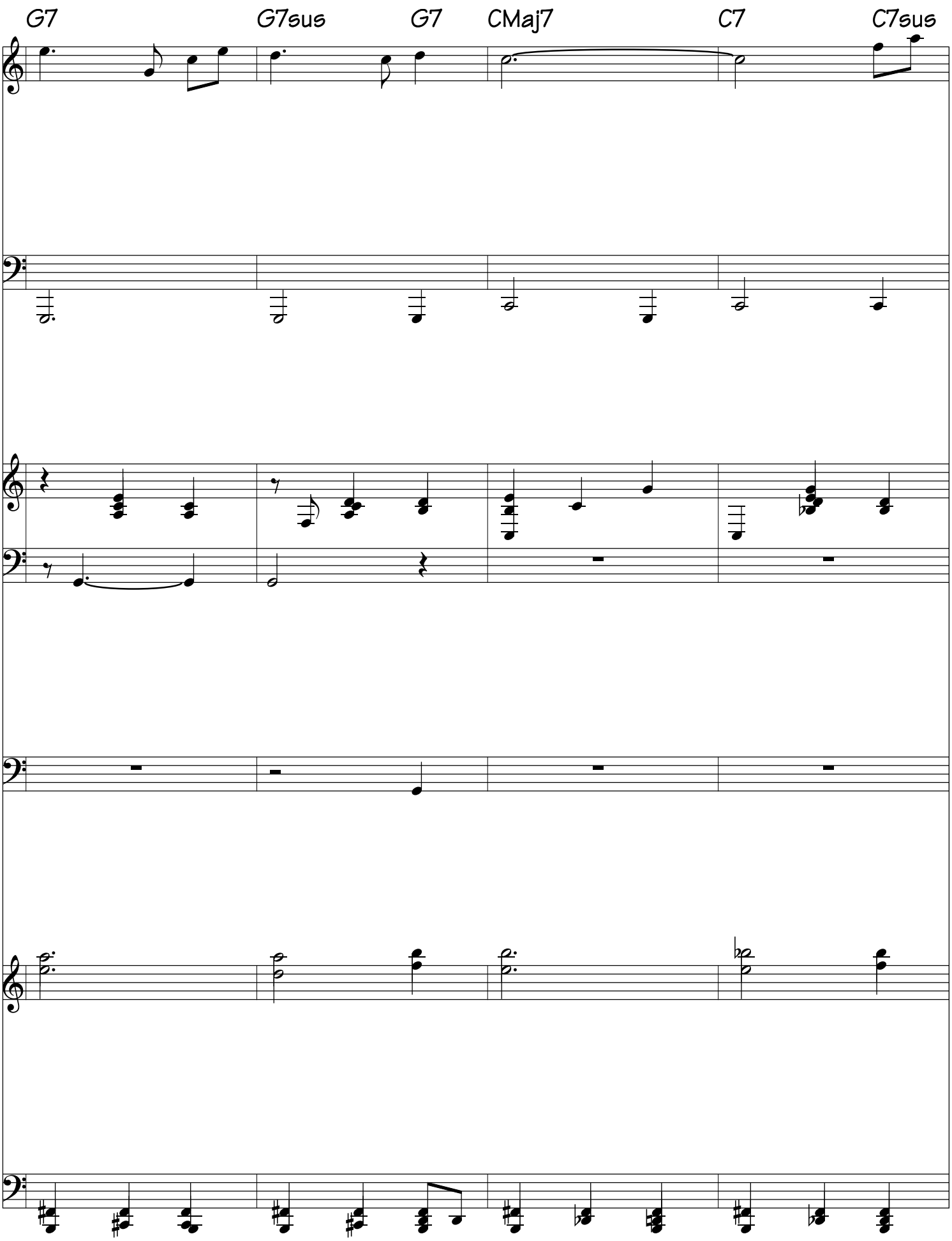

CMaj7
Fm6
G6
Bb7
25a
28a
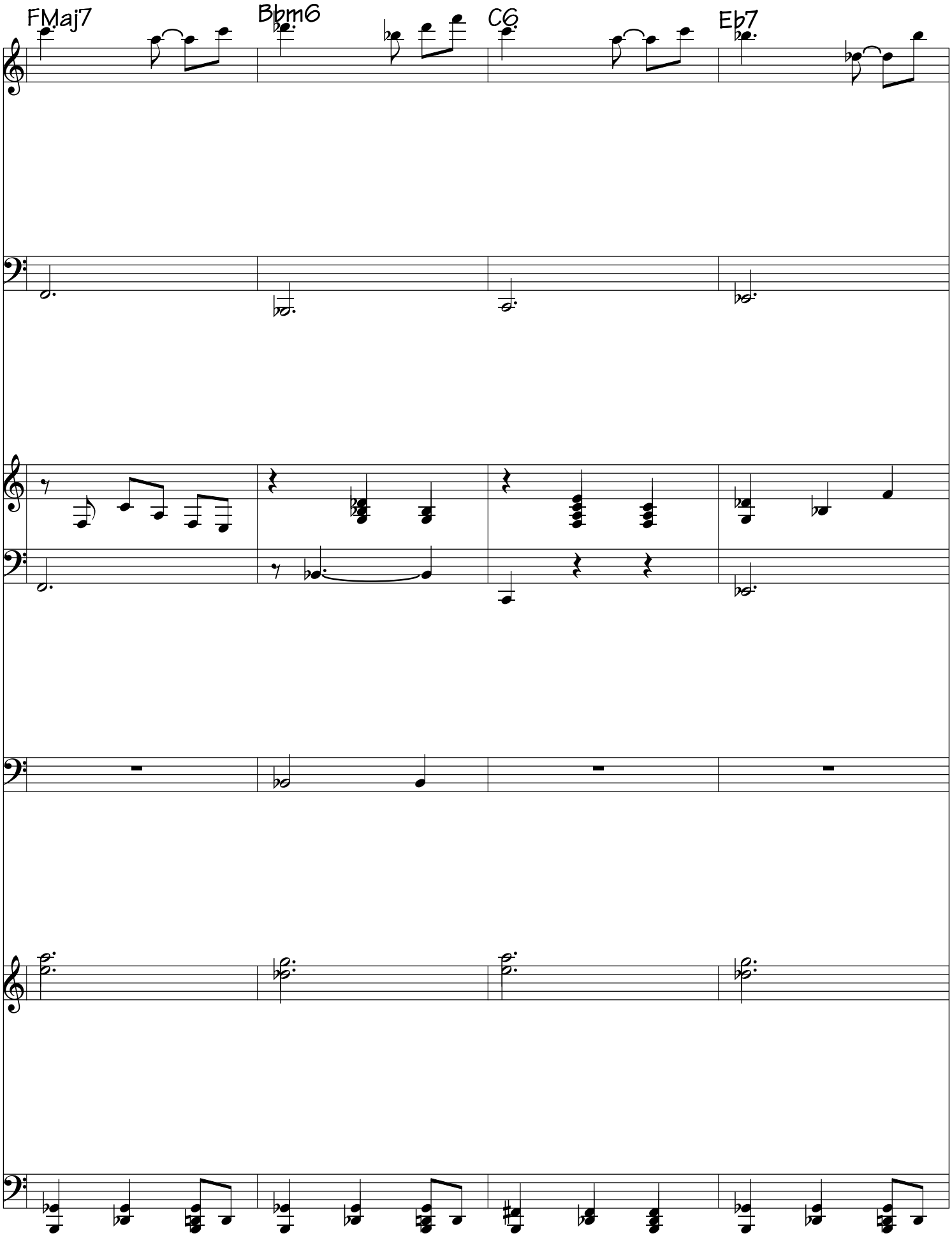

G7
G7sus
G7
CMaj7
Bb7
CMaj7
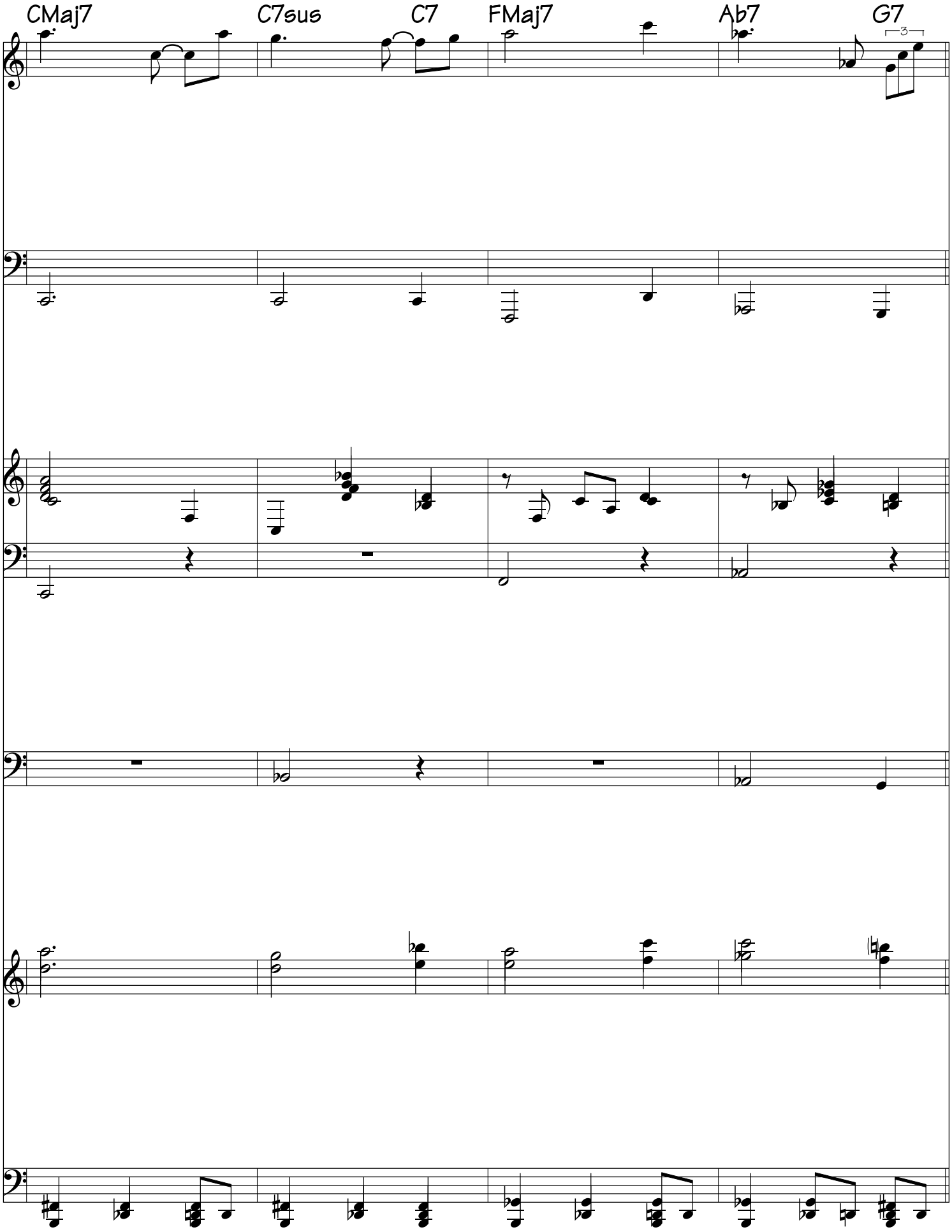

Fm6
G6
Bb7
33a
36a
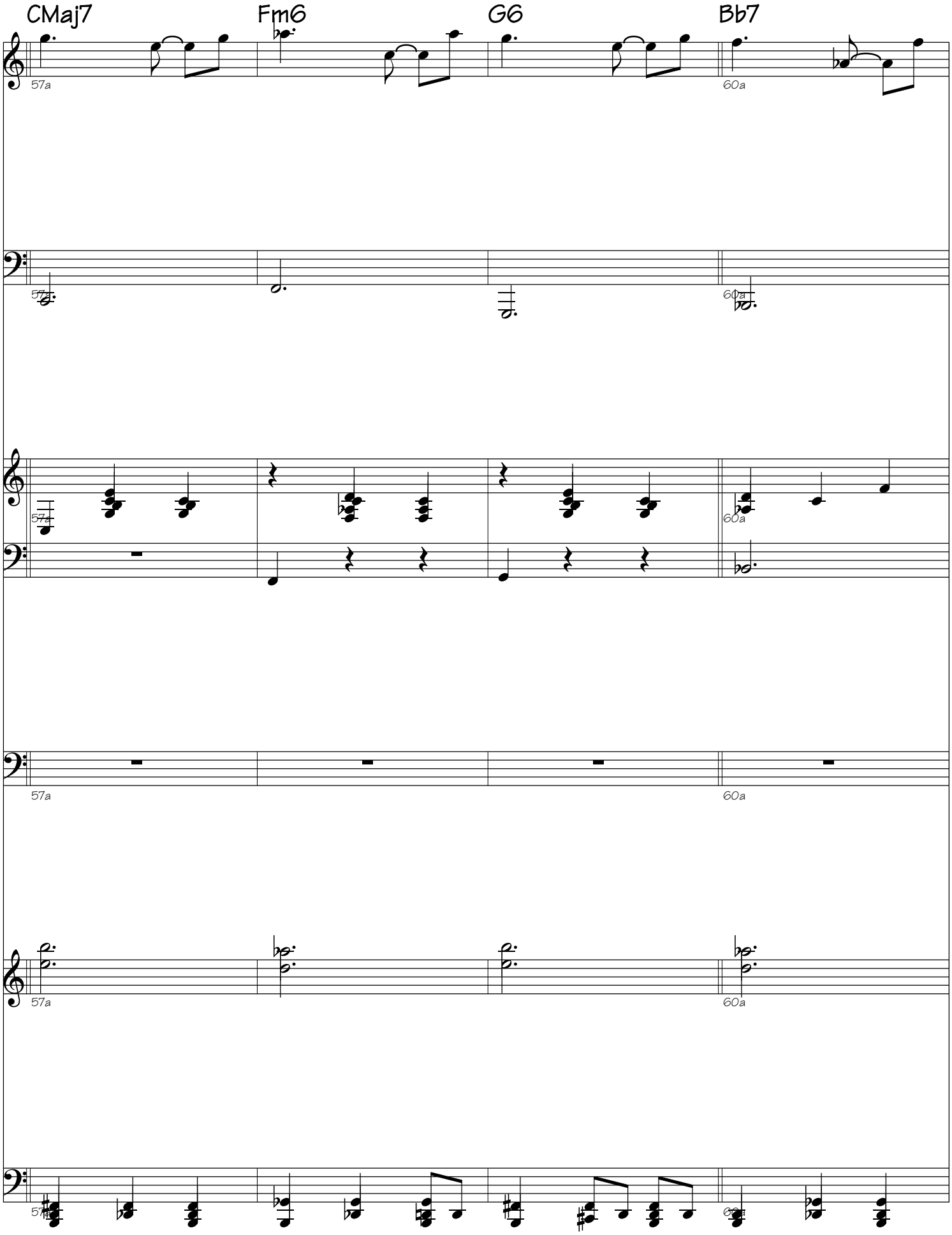

G7
G7sus
G7
CMaj7
Ab7
G7


CMaj7
Fm6
G6
Bb7
41a
44a
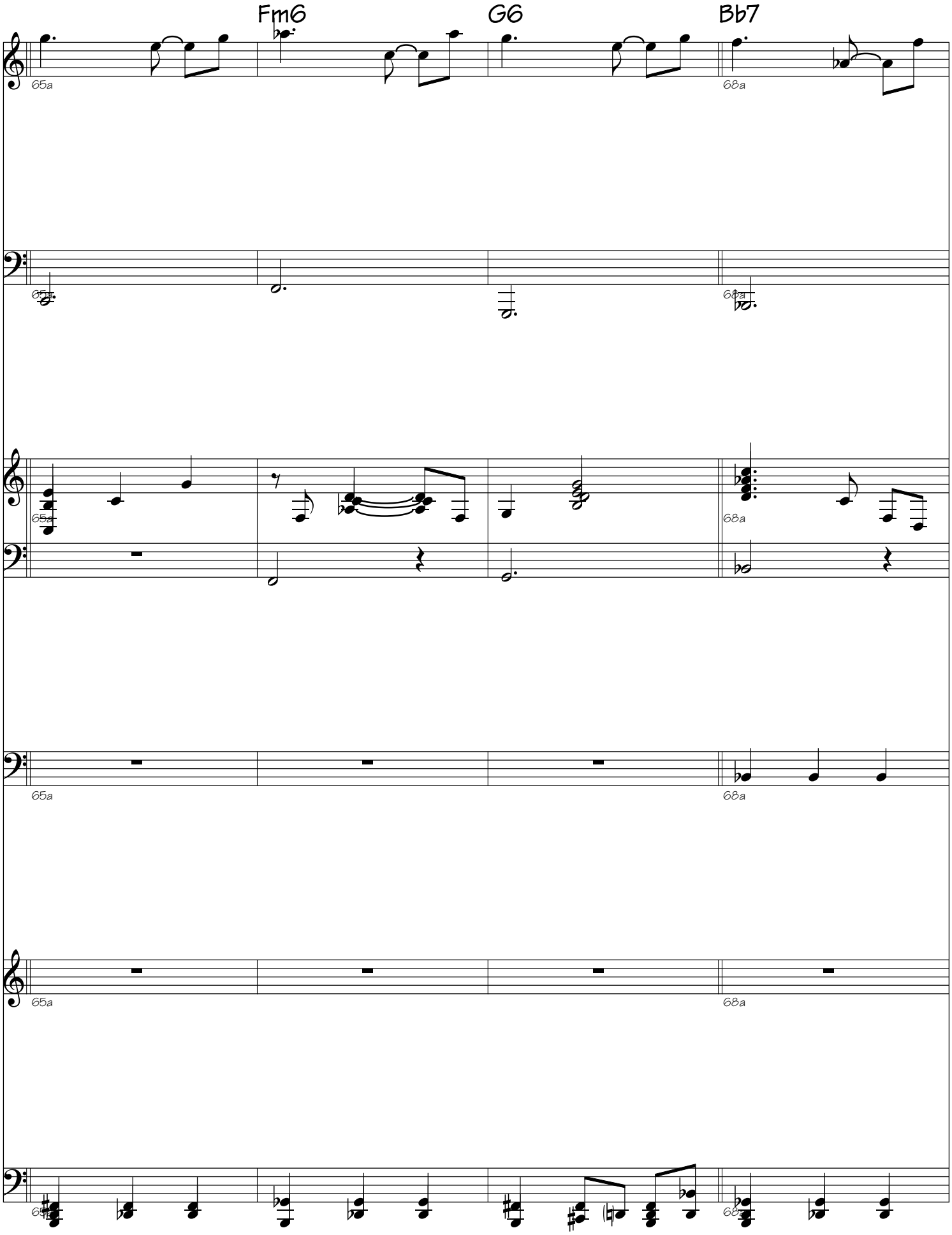

G7
G7sus
G7
CMaj7
C7
C7sus
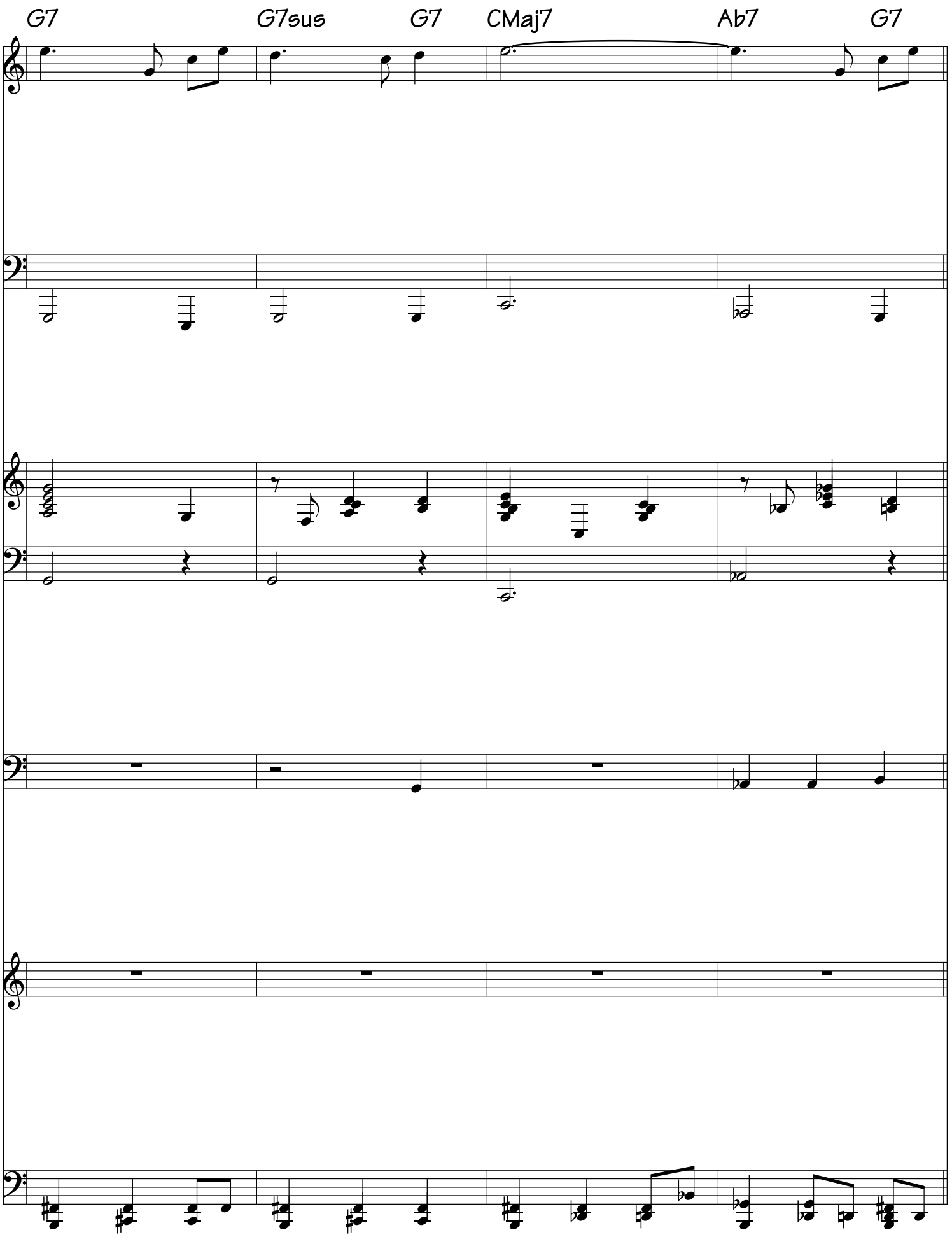

FMaj7
Bbm6
C6
Eb7
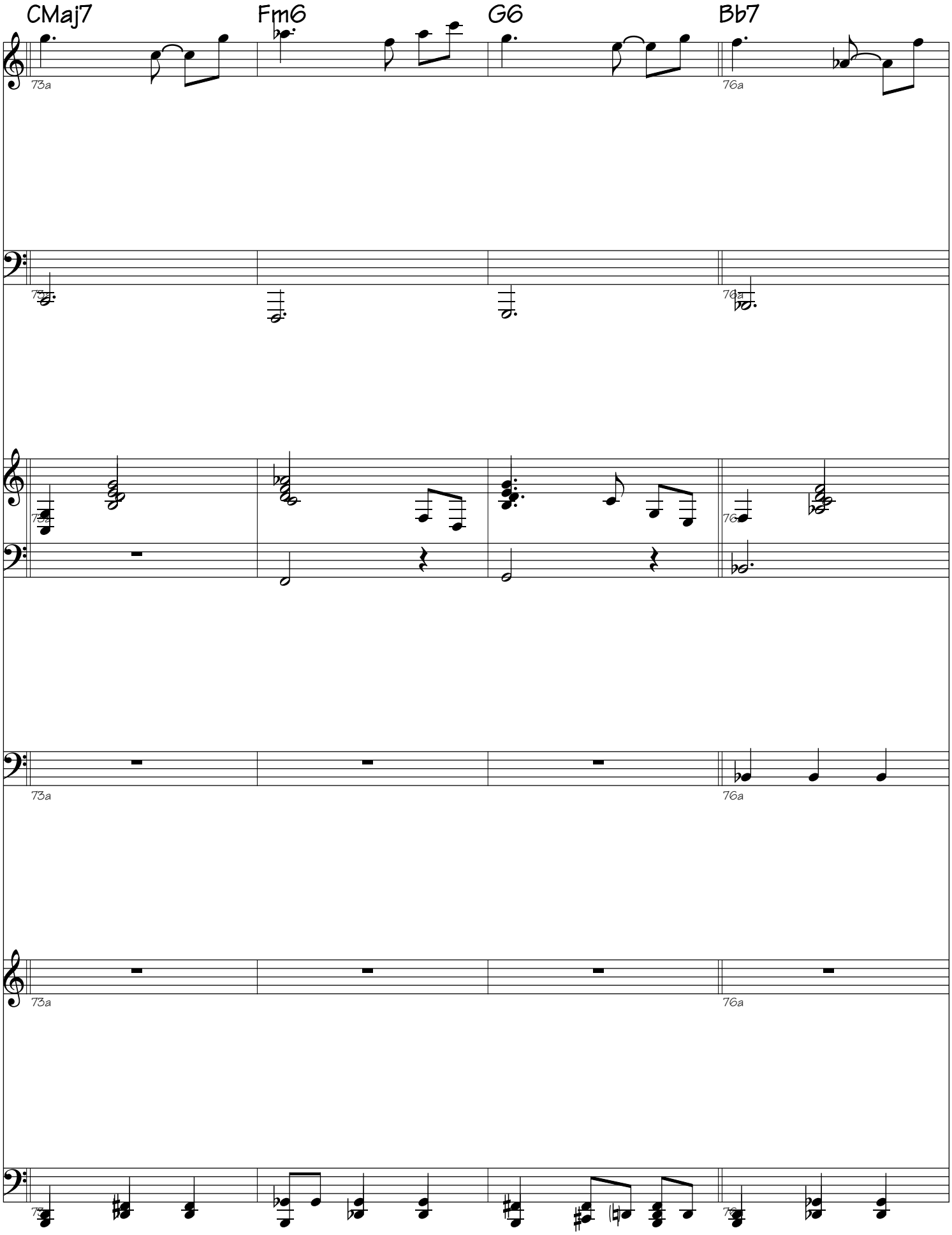

CMaj7
C7sus
C7
FMaj7
Ab7
G7
3
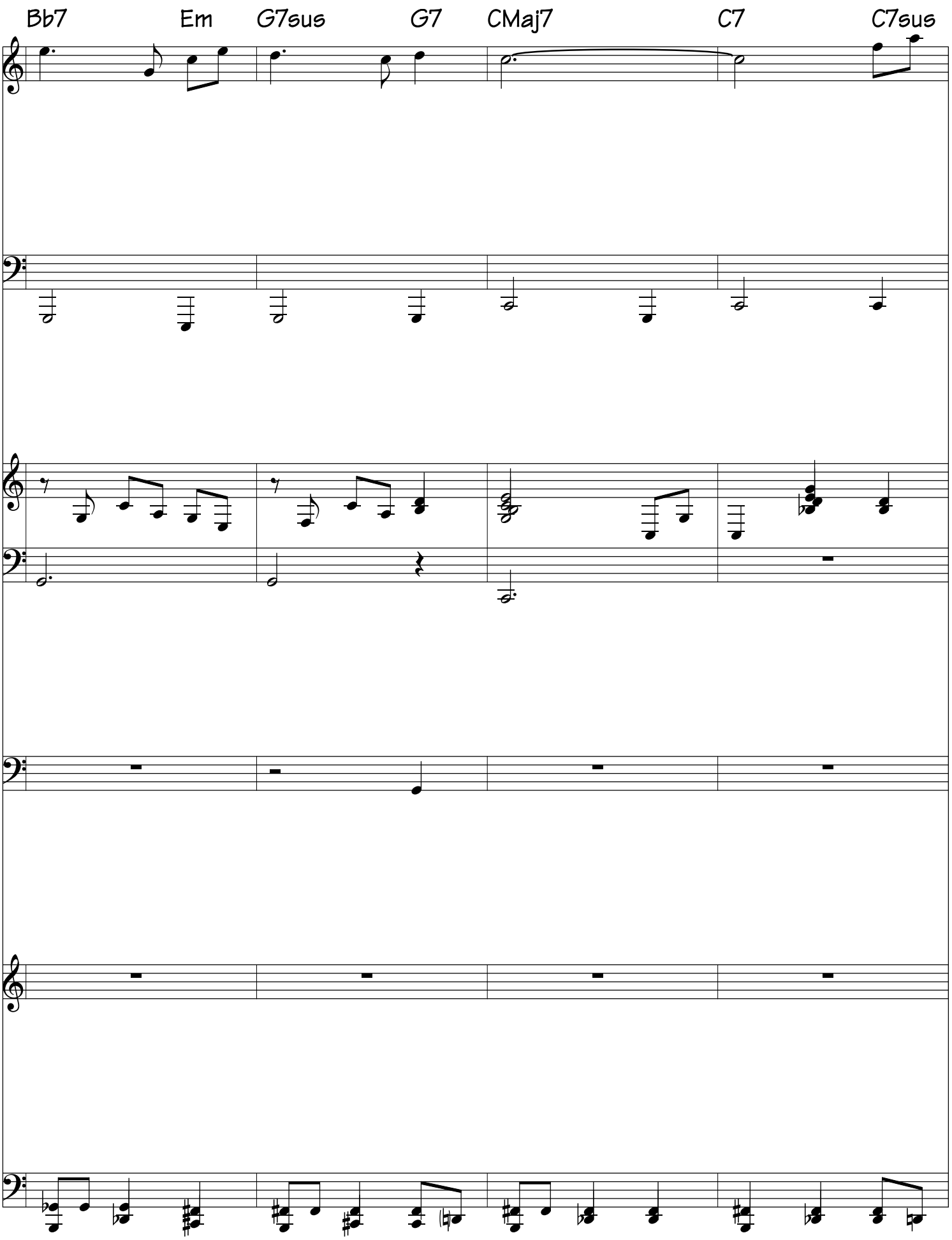

CMaj7
Fm6
G6
Bb7
57a
60a
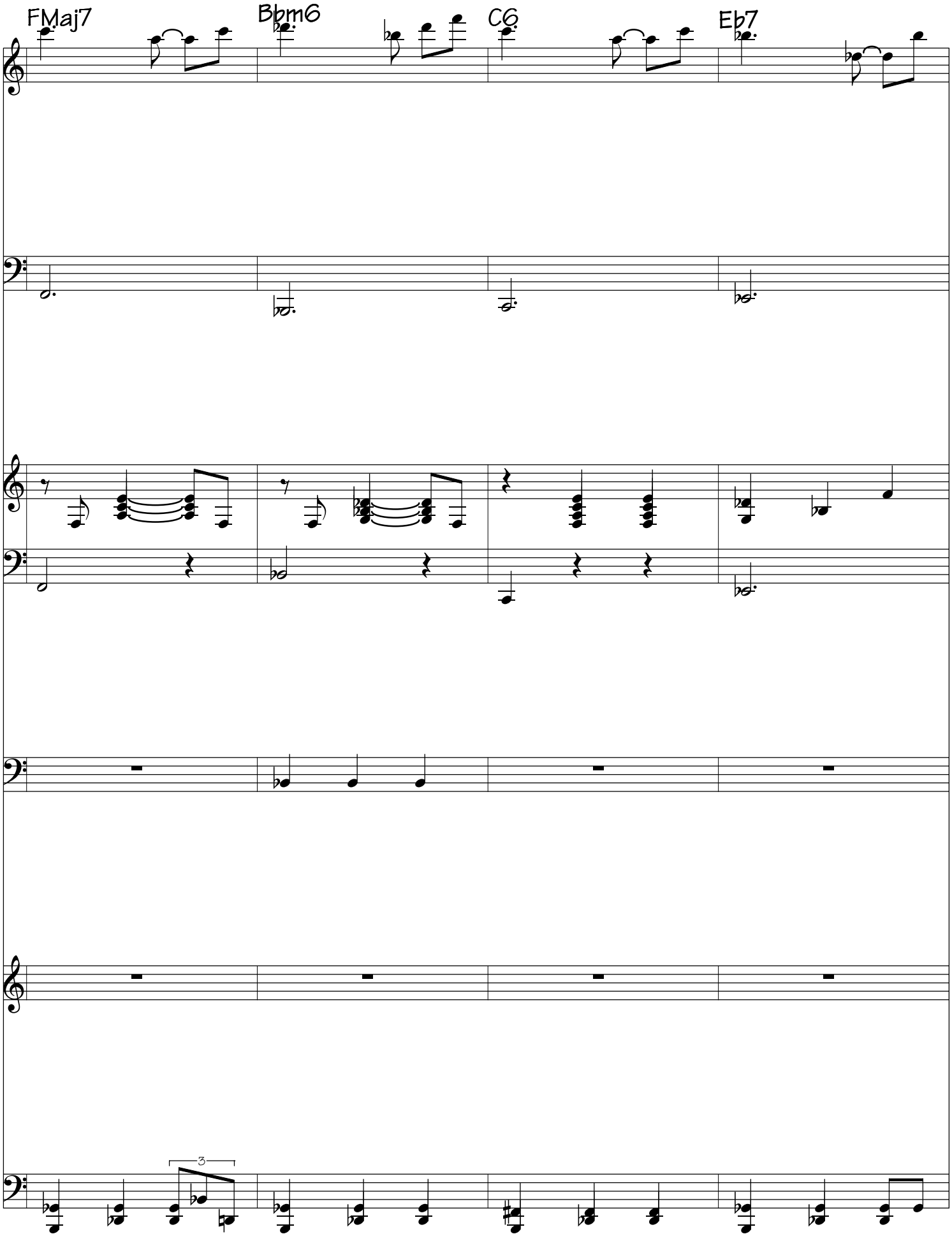

G7
G7sus
G7
CMaj7
Bb7
CMaj7
3
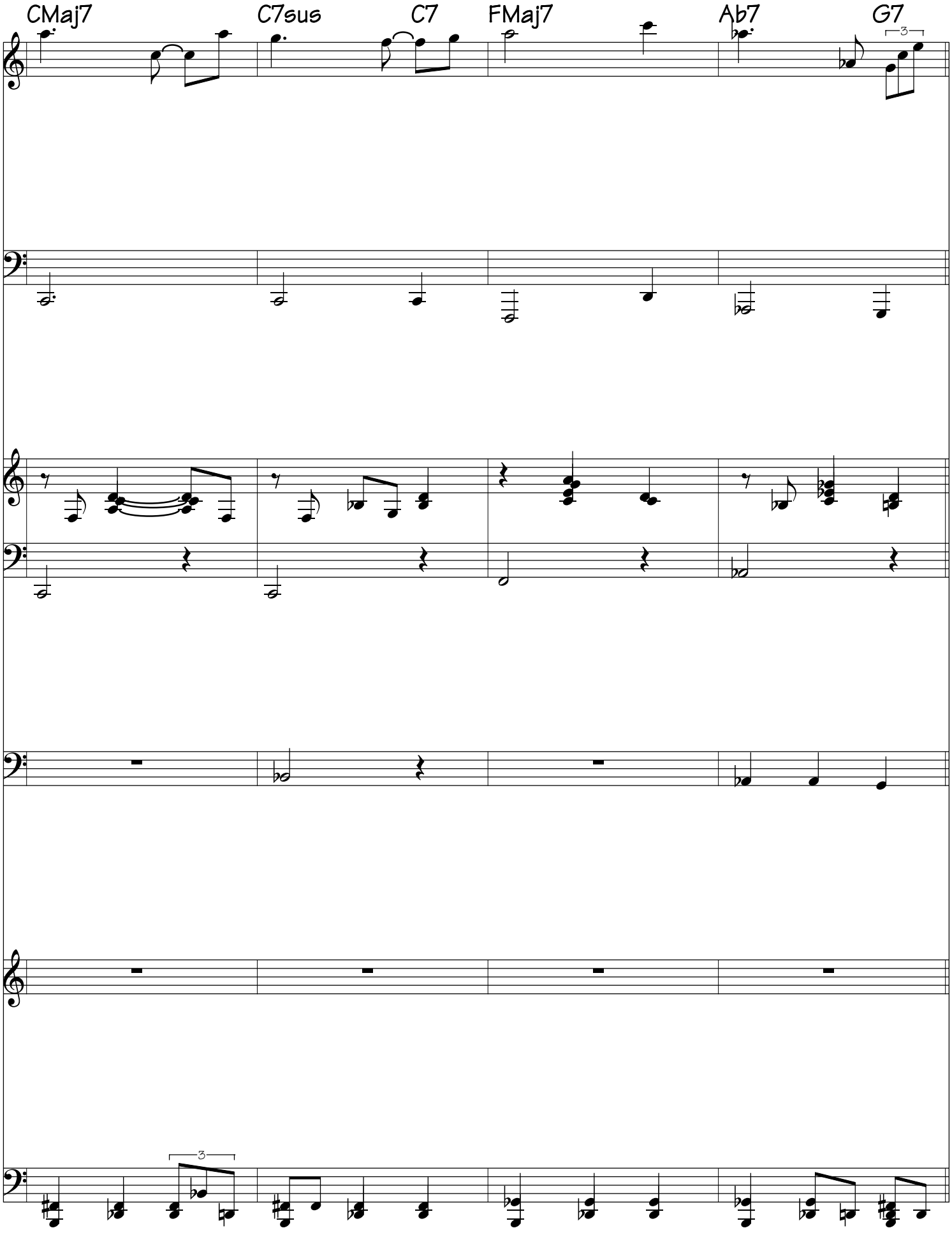

Fm6
G6
Bb7
65a
68a
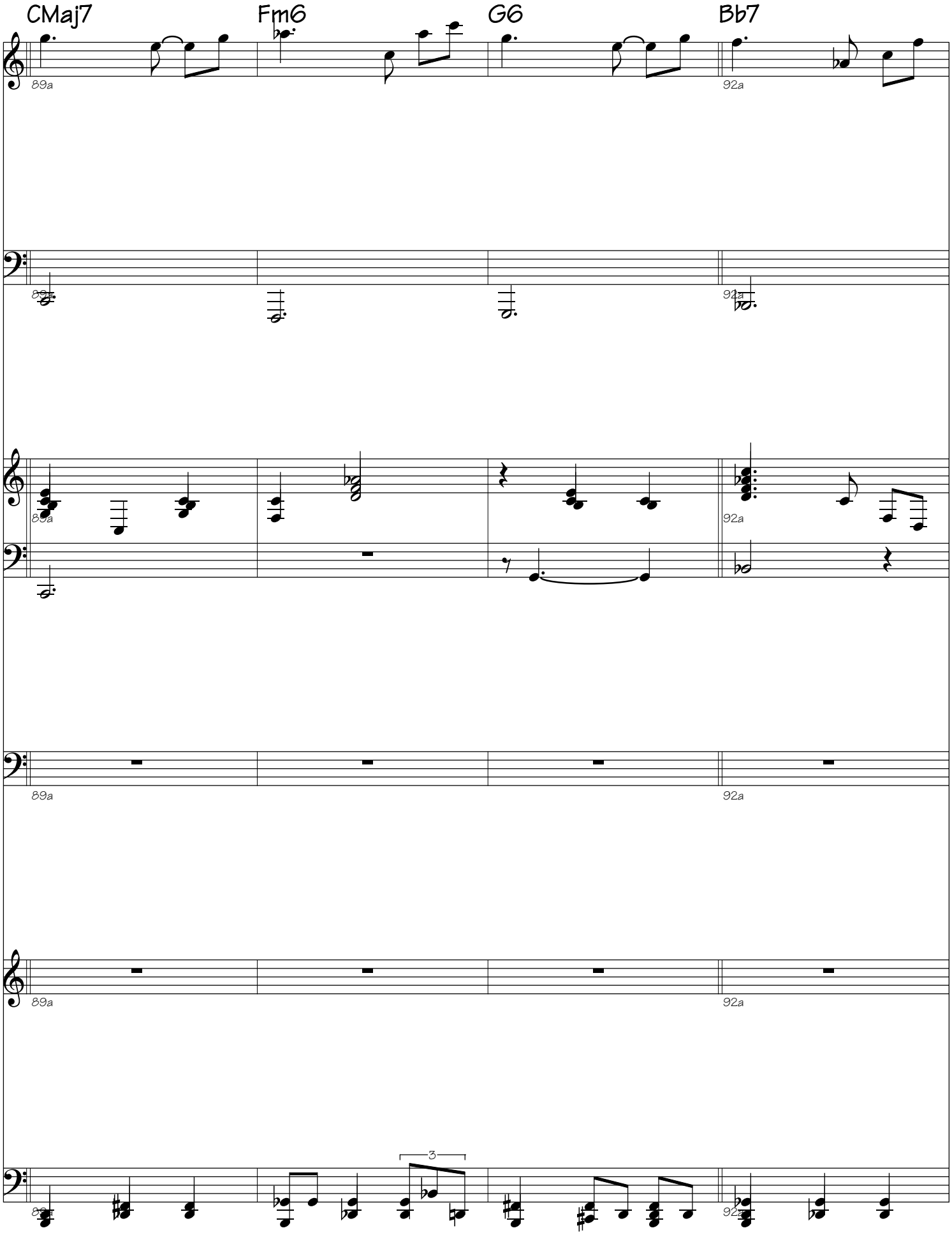

G7
G7sus
G7
CMaj7
Ab7
G7
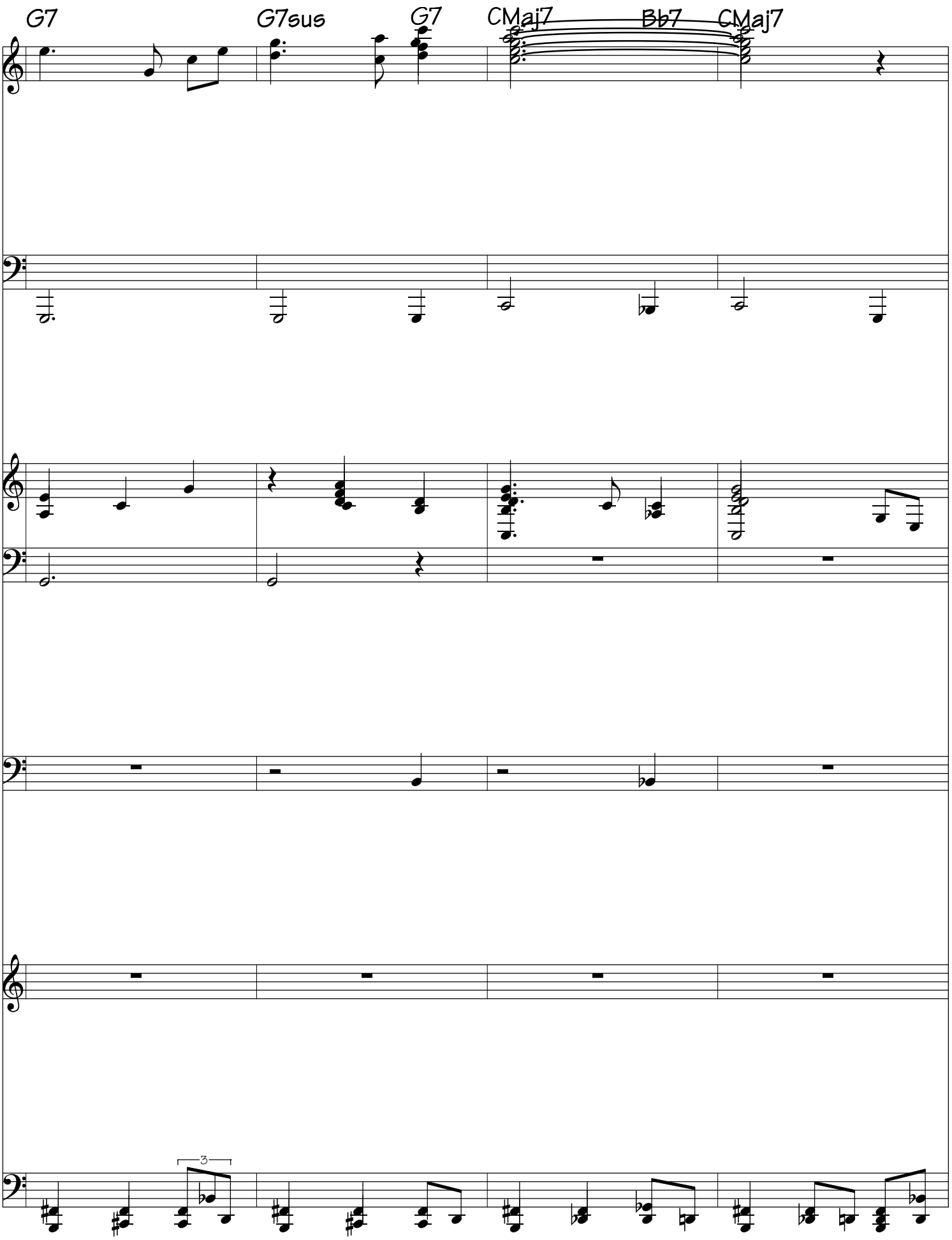

CMaj7
Fm6
G6
Bb7
73a
76a

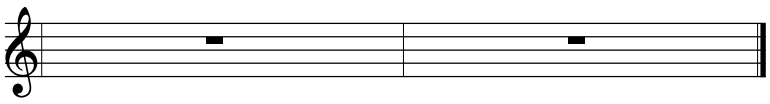

Bb7
Em
G7sus
G7
CMaj7
C7
C7sus
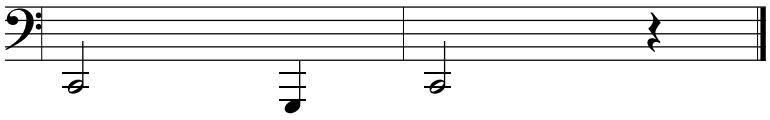

FMaj7
Bbm6
C6
Eb7
3

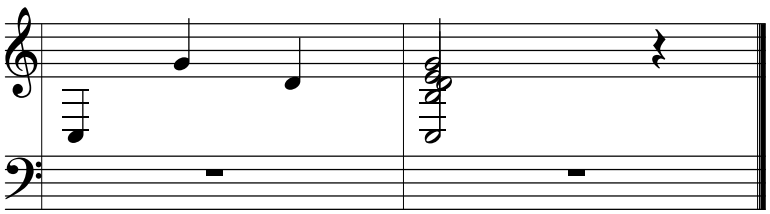

CMaj7
C7sus
C7
FMaj7
Ab7
G7

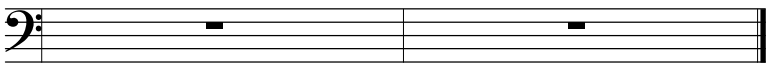

CMaj7
Fm6
G6
Bb7
89a
92a
3

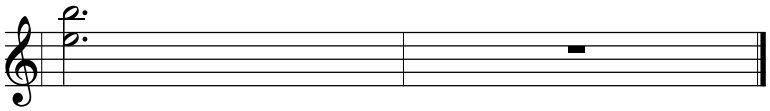

G7
G7sus
G7
CMaj7
Bb7
CMaj7
3

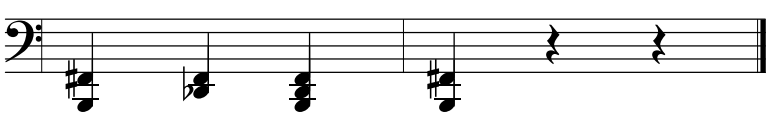












Dedicated to my Mother

SERBAN NICHIFOR
(2016)

SYMPHONY IX
GOD BLESS ROMANIA

for Pan Flute (or Flute), Strings and Organ

1.) ***GOD BLESS ROMANIA / DUMNEZEU SA BINECUVANTEZE ROMANIA*** – **page 1/86**

2.) ***NOSTALGY / DOR*** – **page 21/86**

3.) ***DANCE / JOC*** - **page 36/86**

4.) ***INFINITE CAROL / COLIND INFINIT*** - **page 60/86**

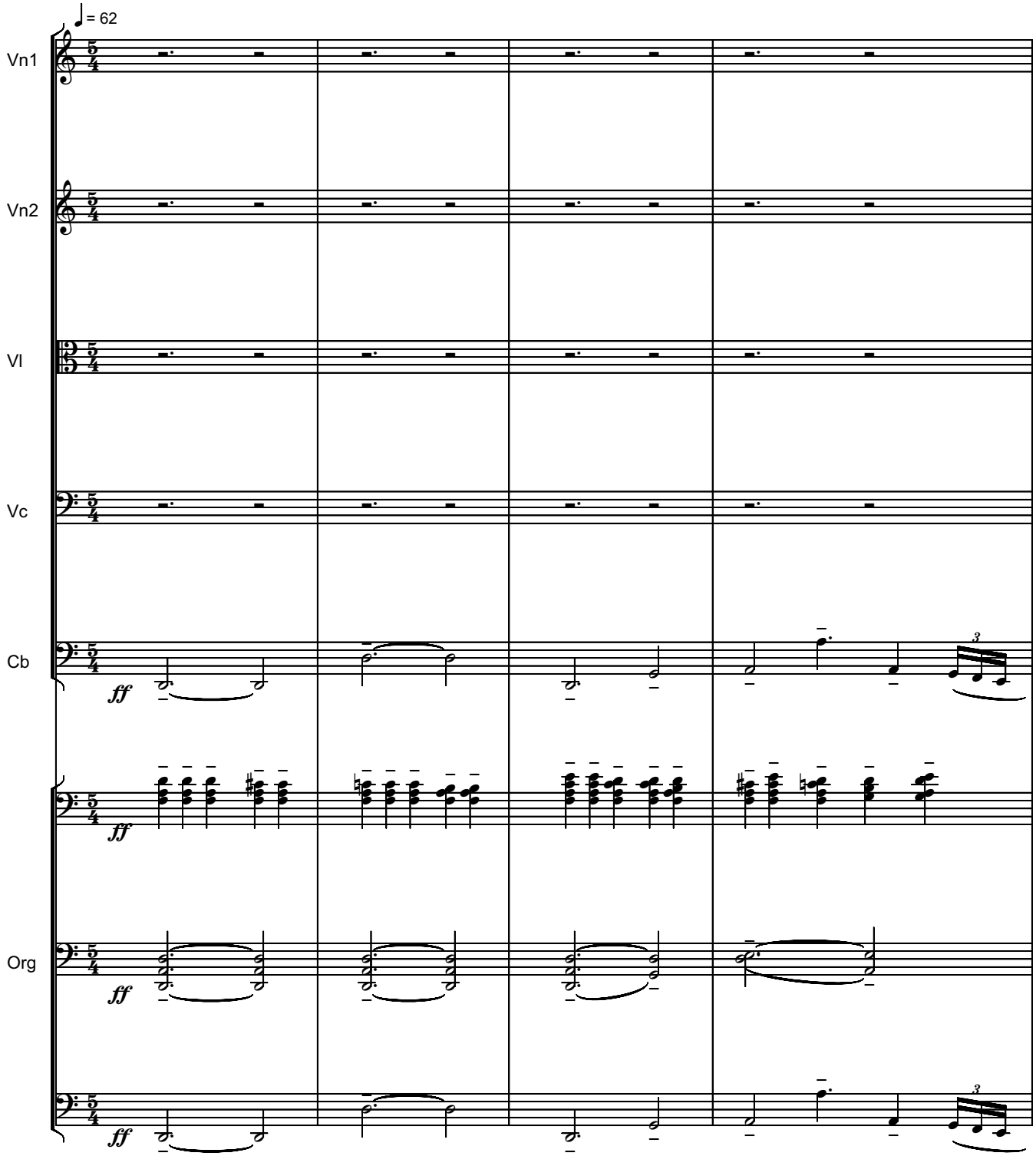
Total Duration: cca 17'
[1.) = cca 4'35"; 2.) = cca 4'40" ; 3.) = cca 2'25"; 4.) = cca 5'20"]

Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)
IPI Name No. 46376567 ; IPI Base No. I-000391194-0
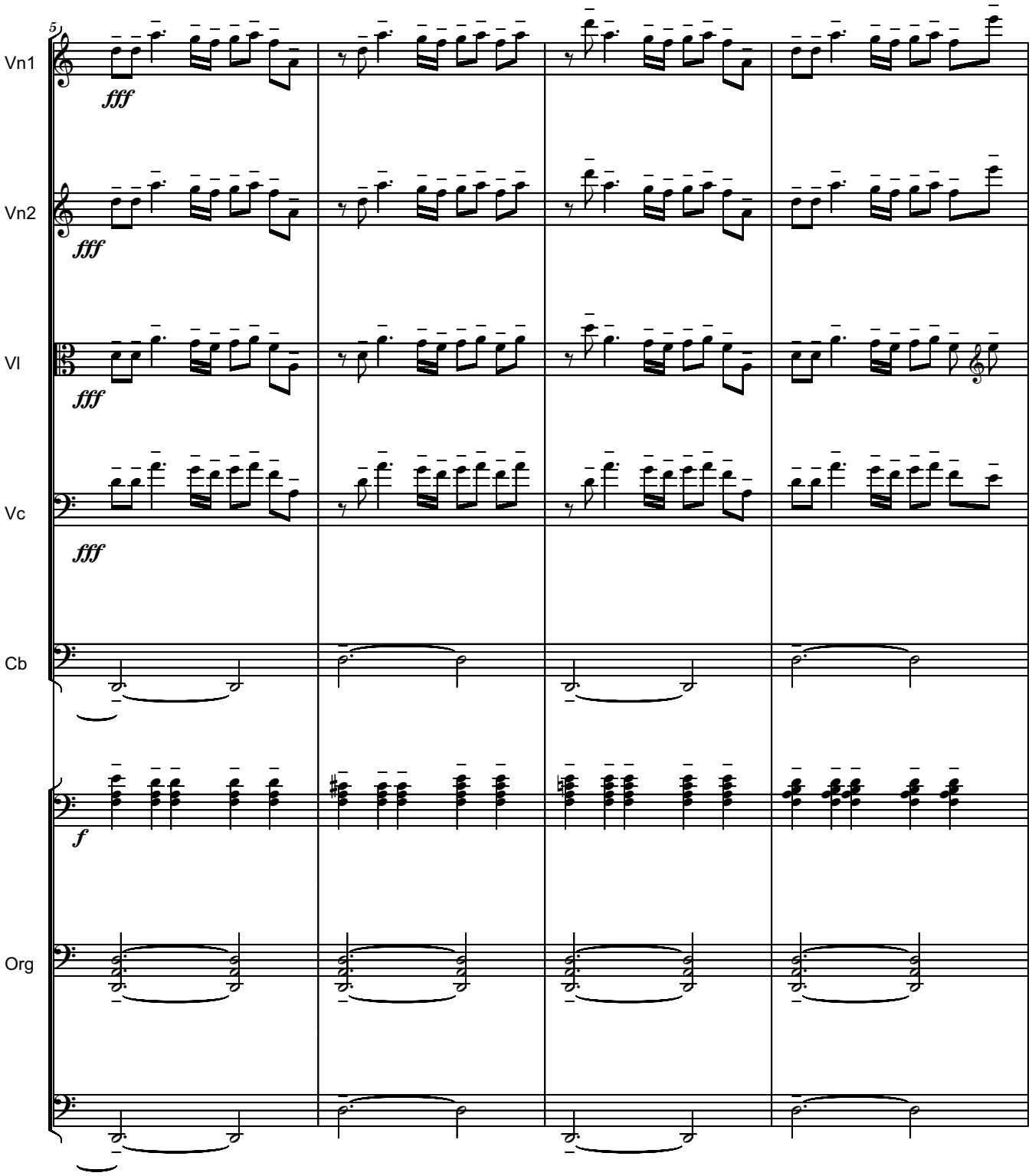
GOD BLESS ROMANIA
DUMNEZEU SA BINECUVANTEZE ROMANIA
for Strings and Organ
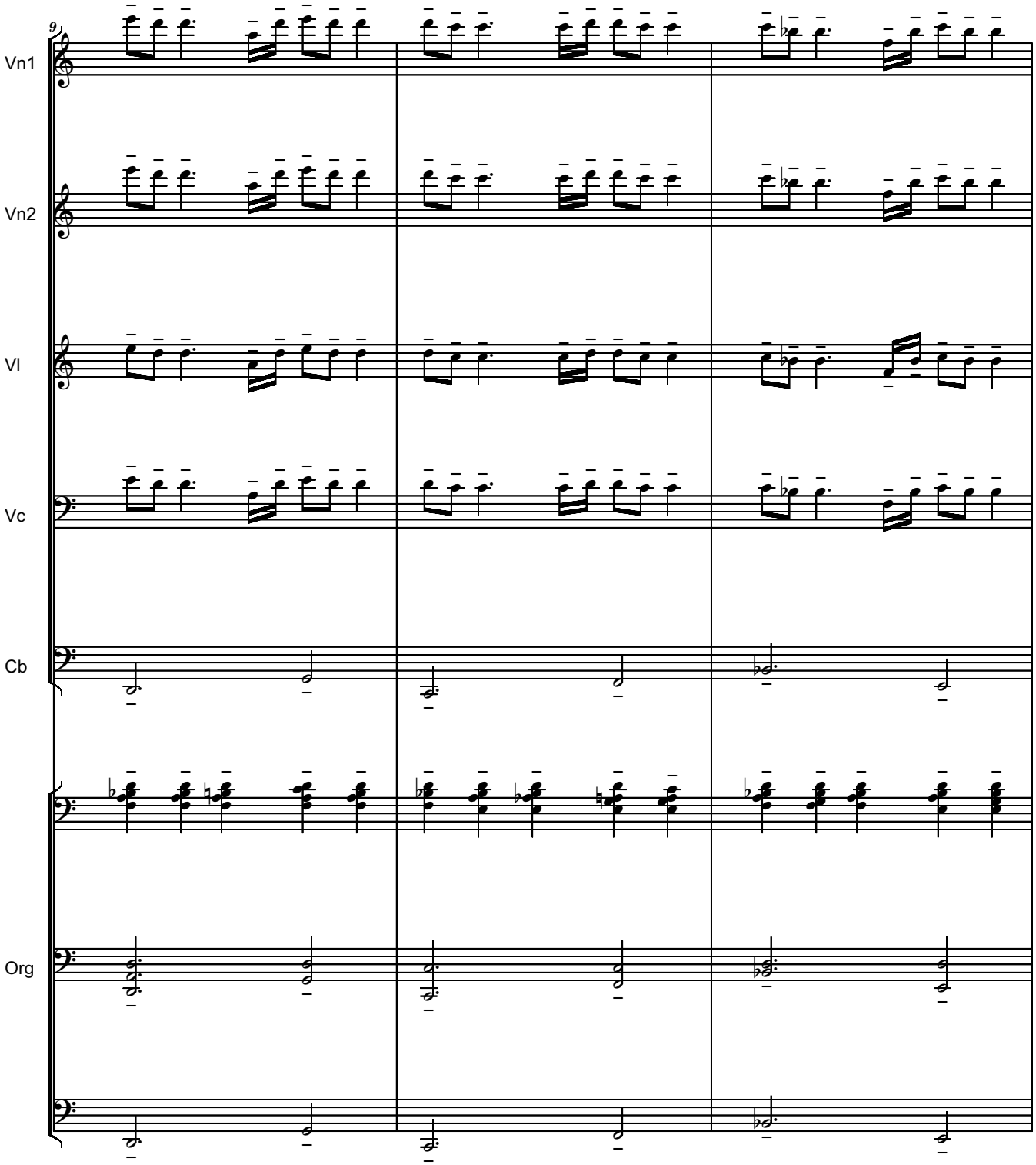
Con Passione
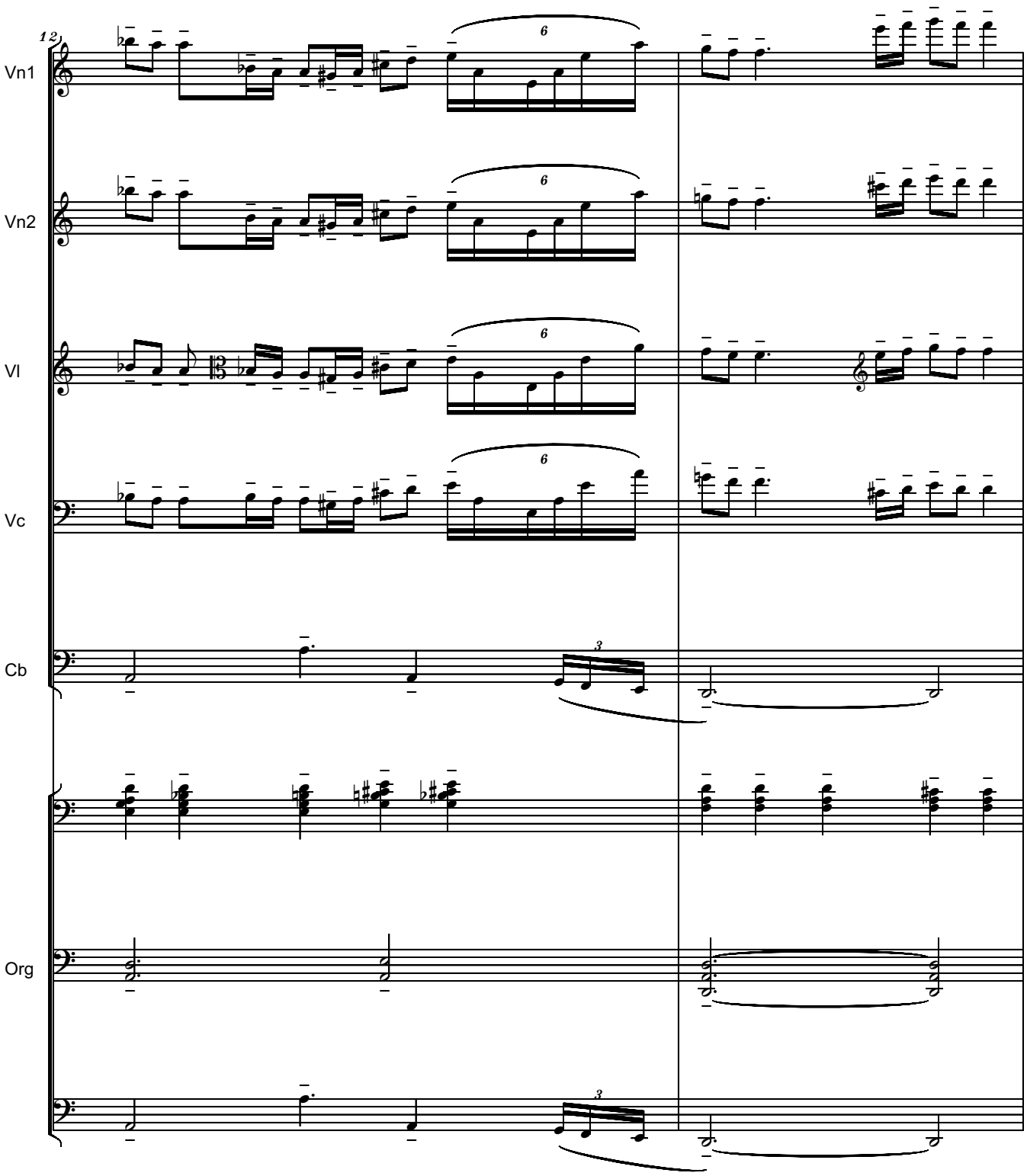
Serban Nichifor
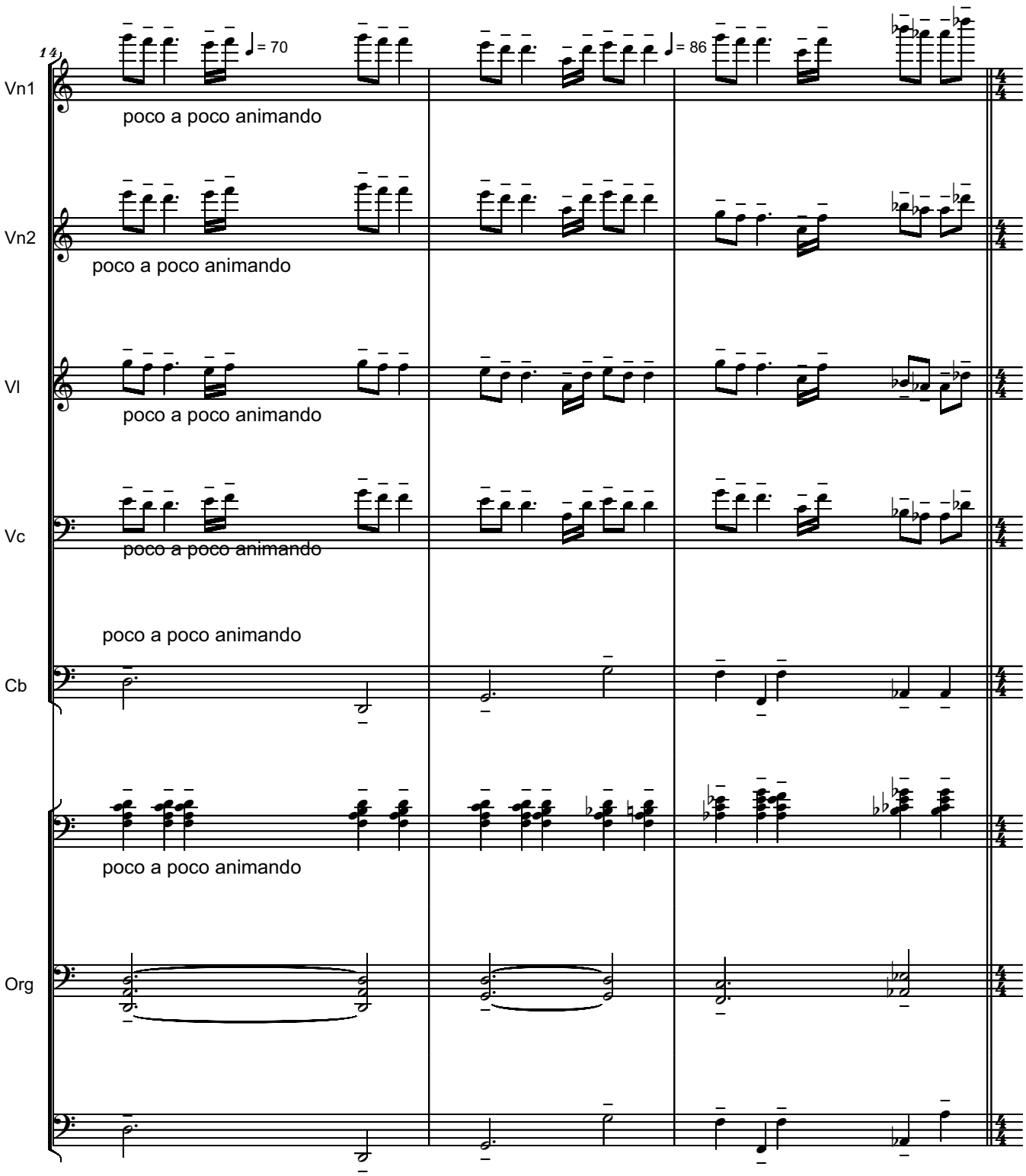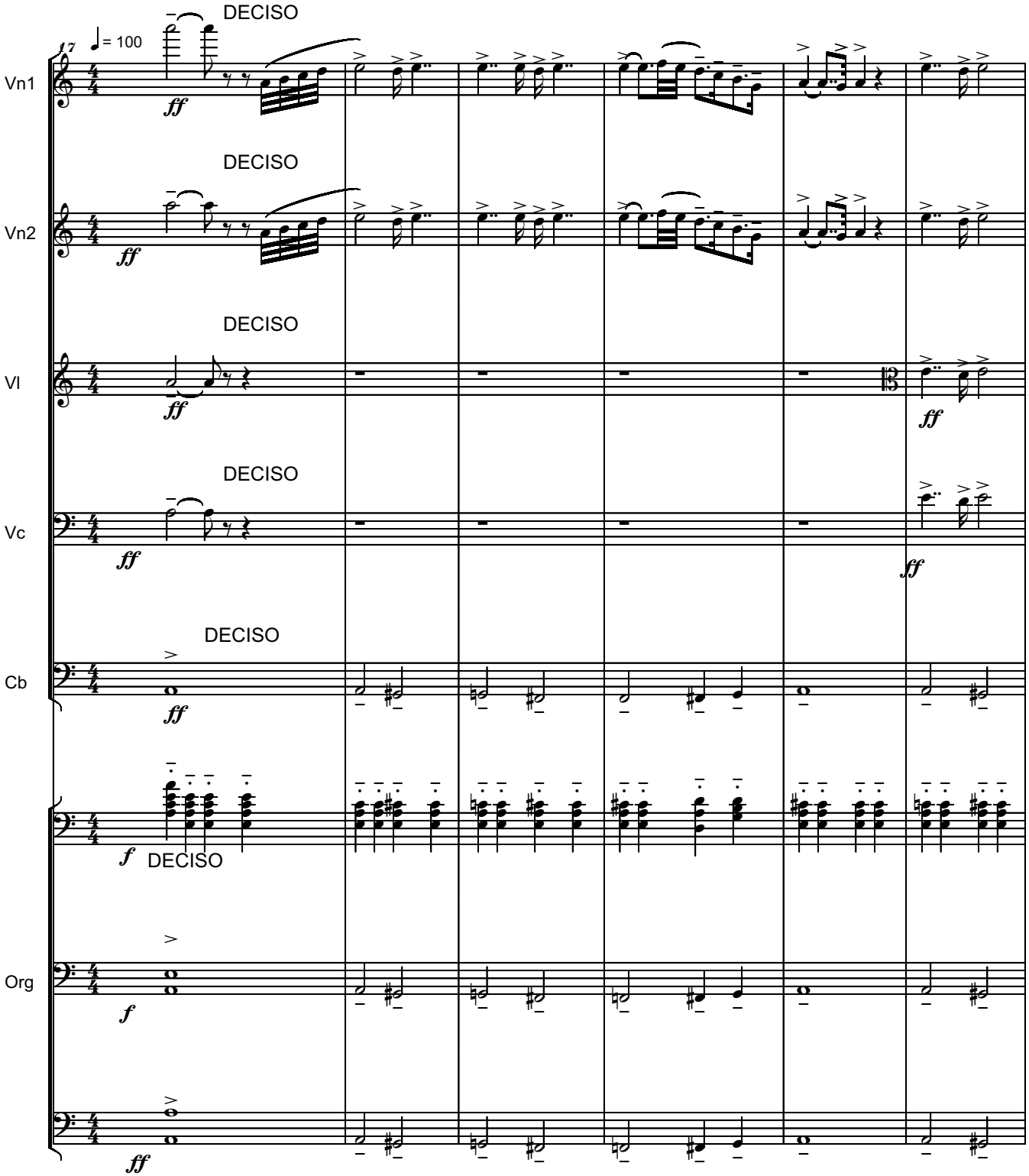


Copyright © 2015 by Serban Nichifor (SABAM, UCMR-ADA)
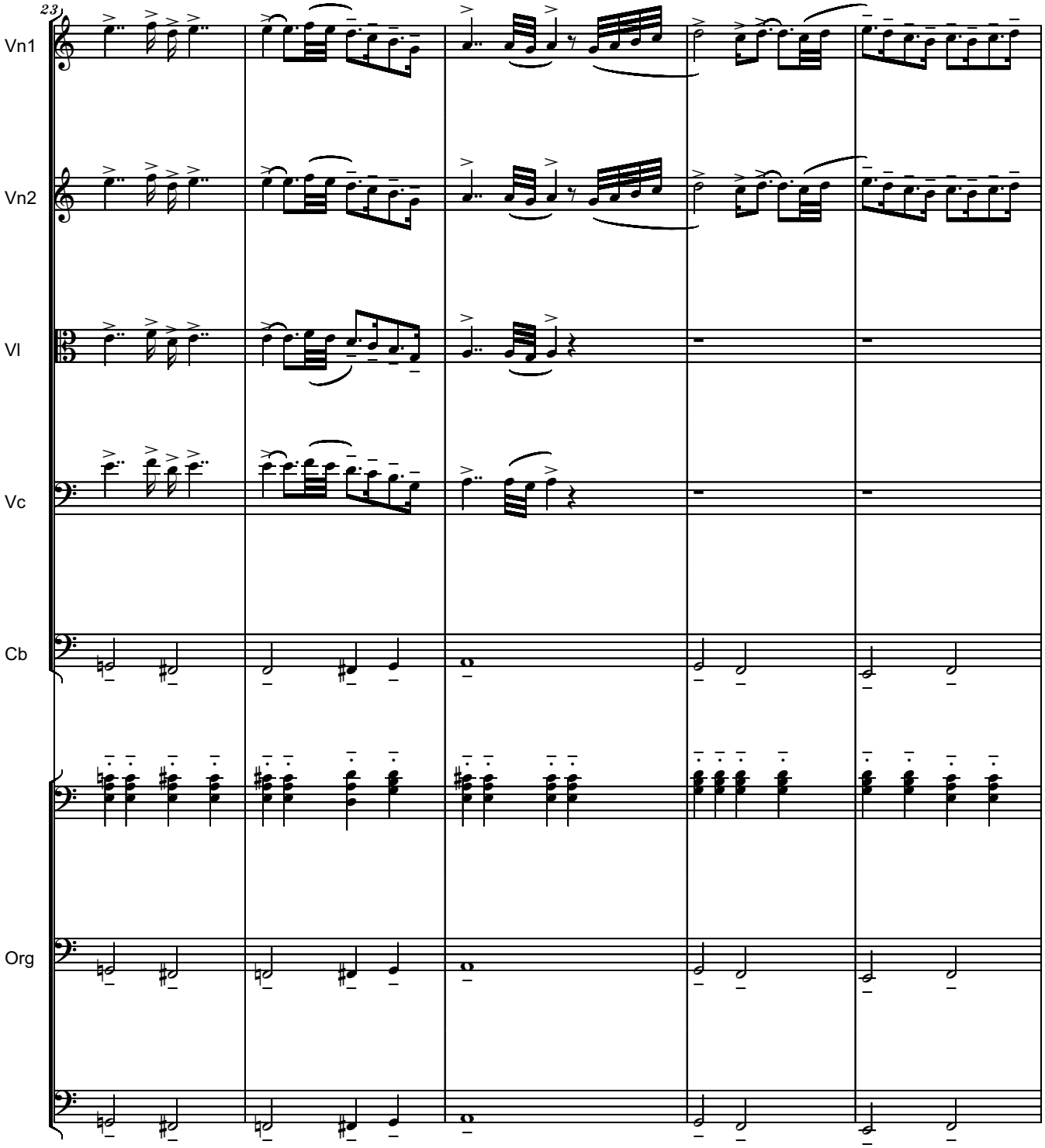

5
Vn1
fff
Vn2
fff
Vl
fff
Vc
fff
Cb
f
Org
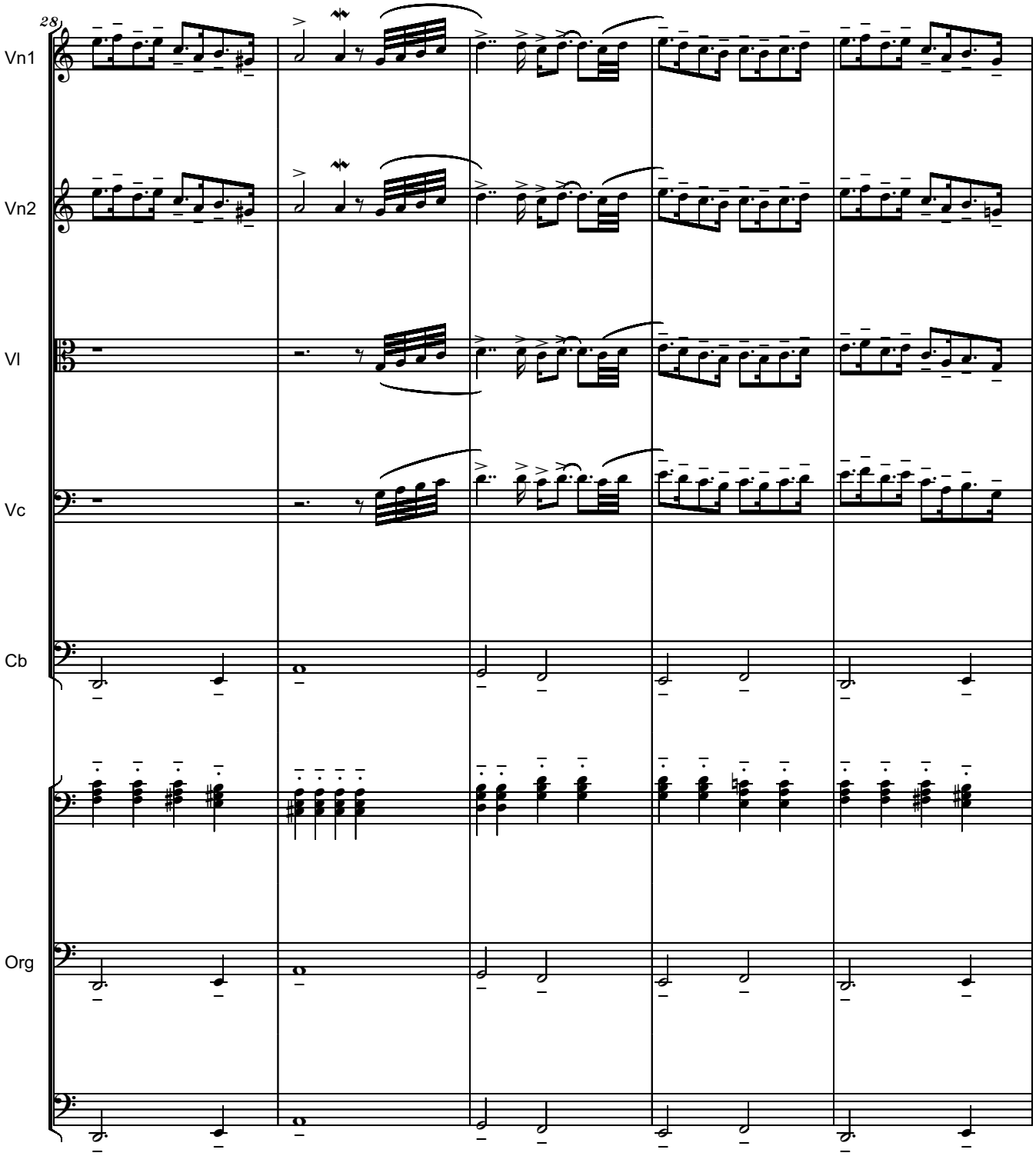

9
Vn1
Vn2
Vl
Vc
Cb
Org
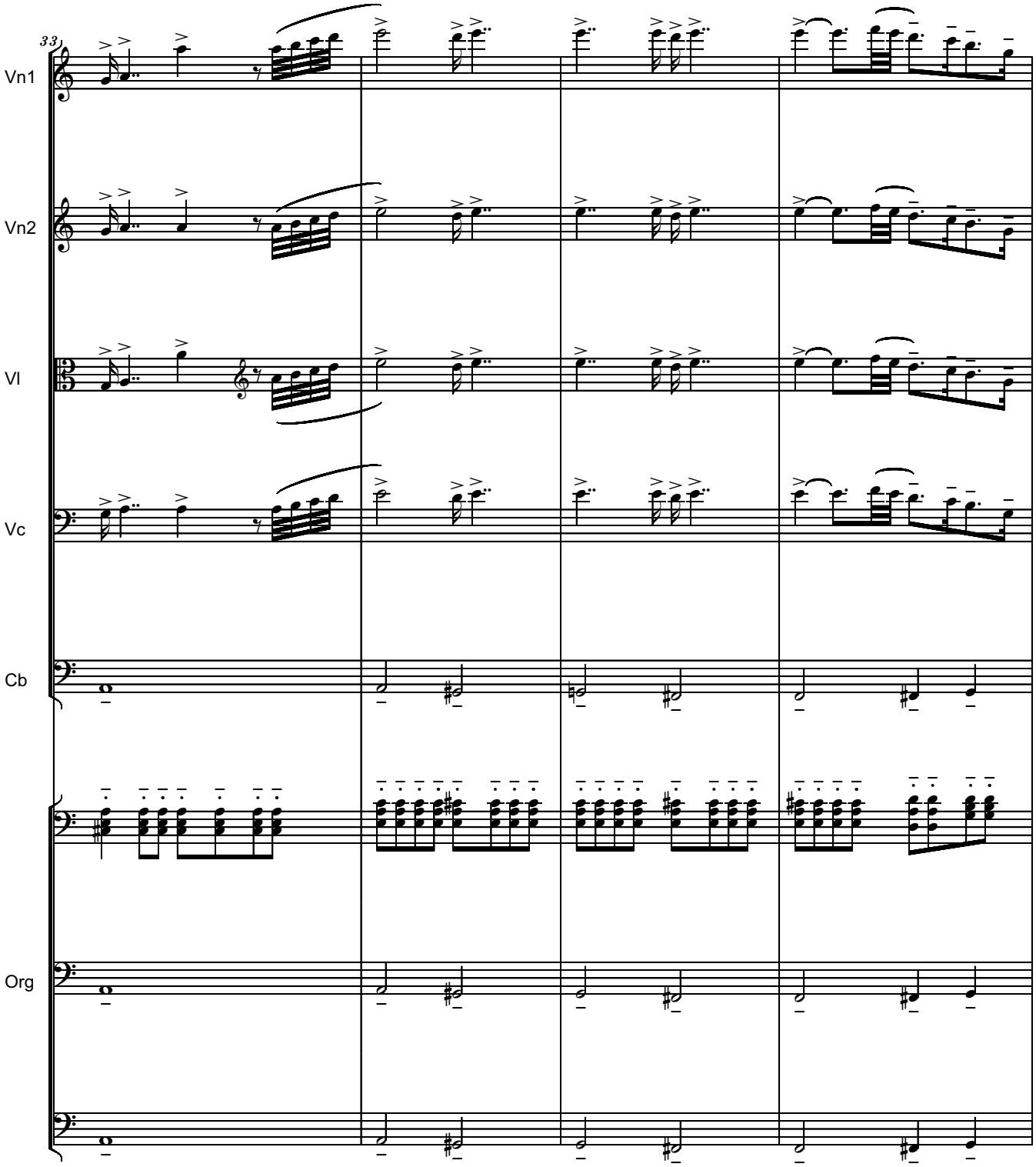

12
Vn1
Vn2
Vl
Vc
Cb
Org
6
3
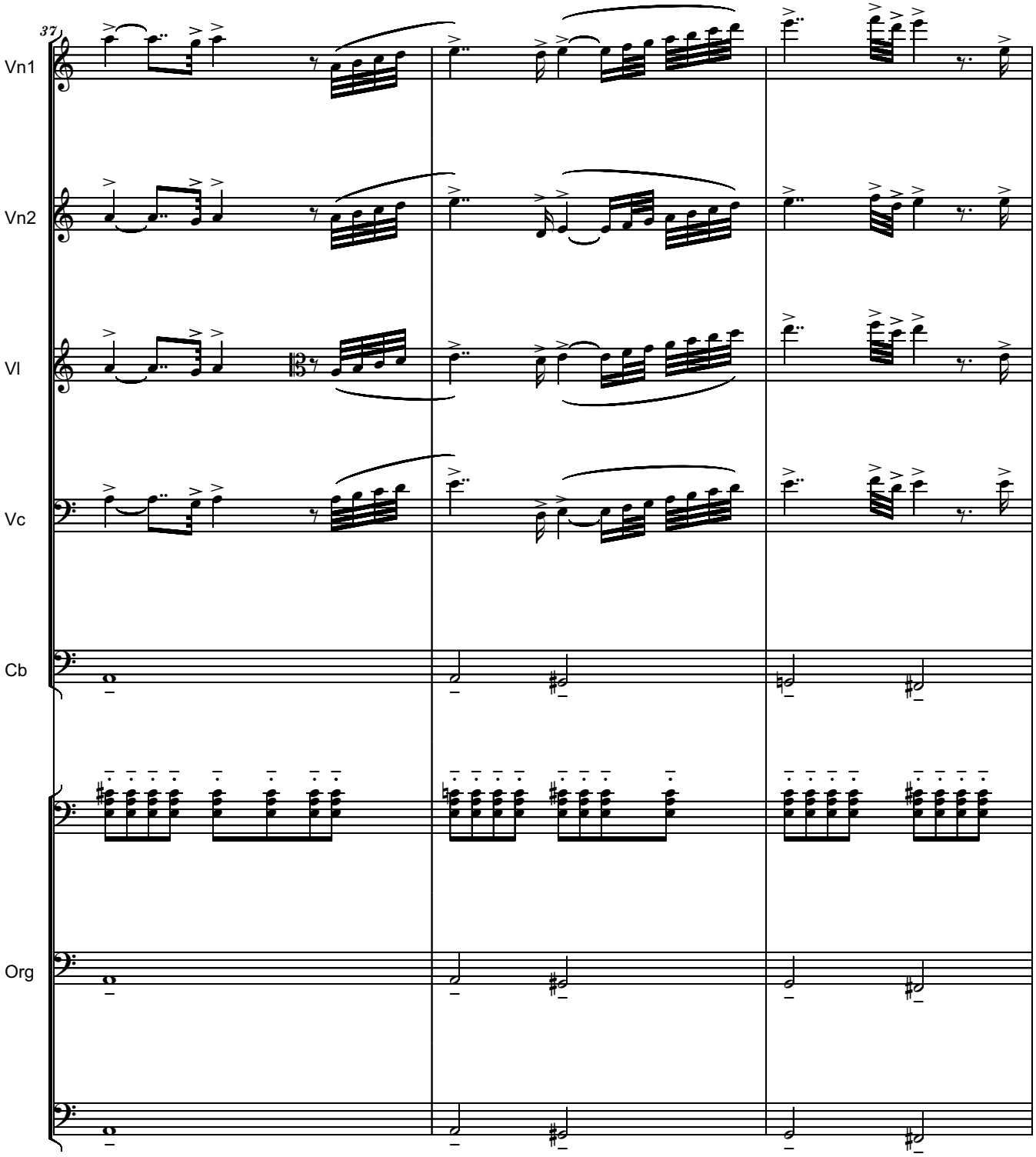

14
♩= 70
♩= 86
Vn1
poco a poco animando
Vn2
poco a poco animando
Vl
poco a poco animando
Vc
poco a poco animando
poco a poco animando
Cb
poco a poco animando
Org
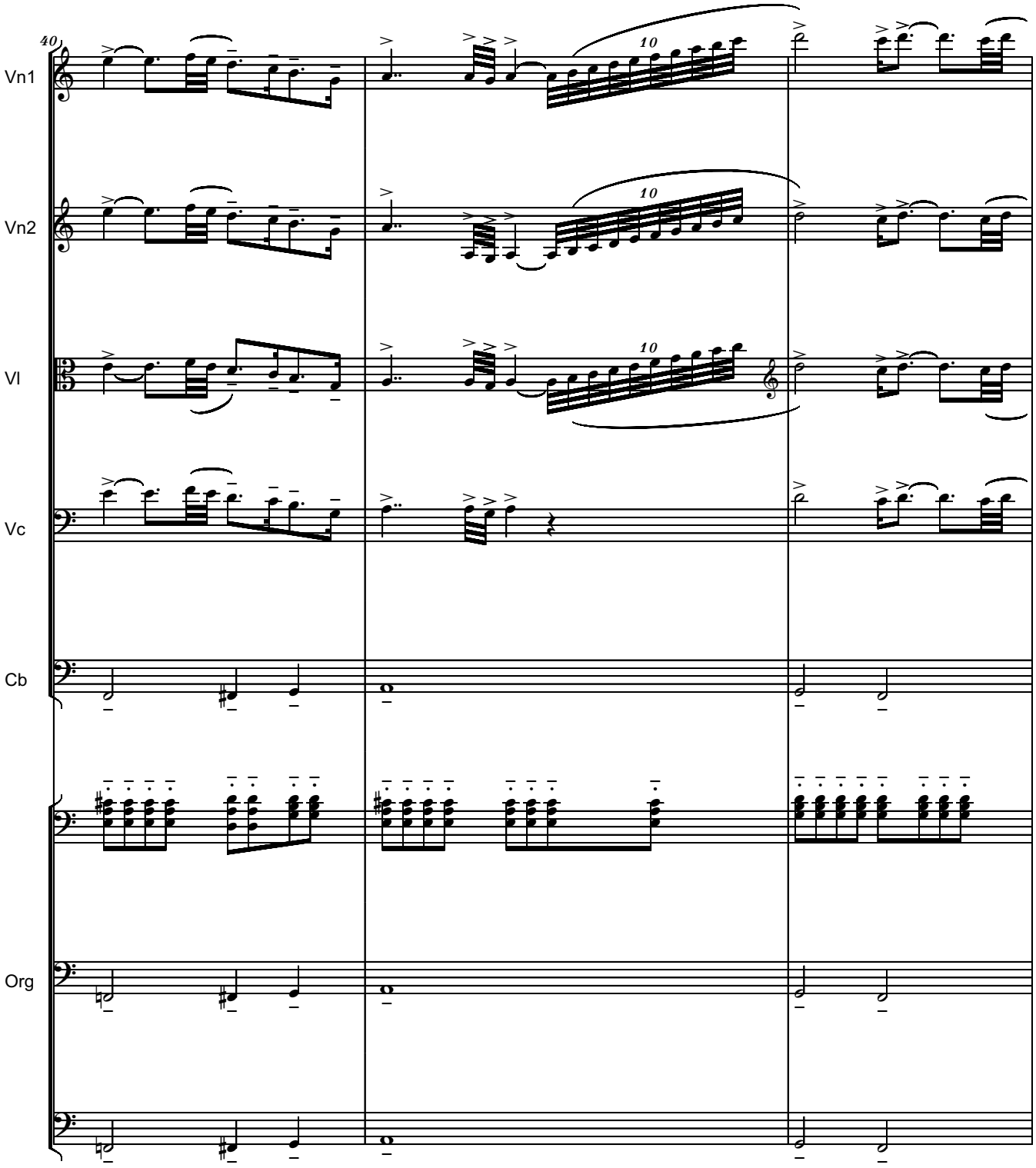

17
♩= 100
Vn1
Vn2
Vl
Vc
Cb
Org
DECISO
DECISO
DECISO
DECISO
DECISO
DECISO
ff
ff
ff
ff
ff
f
f
f
ff
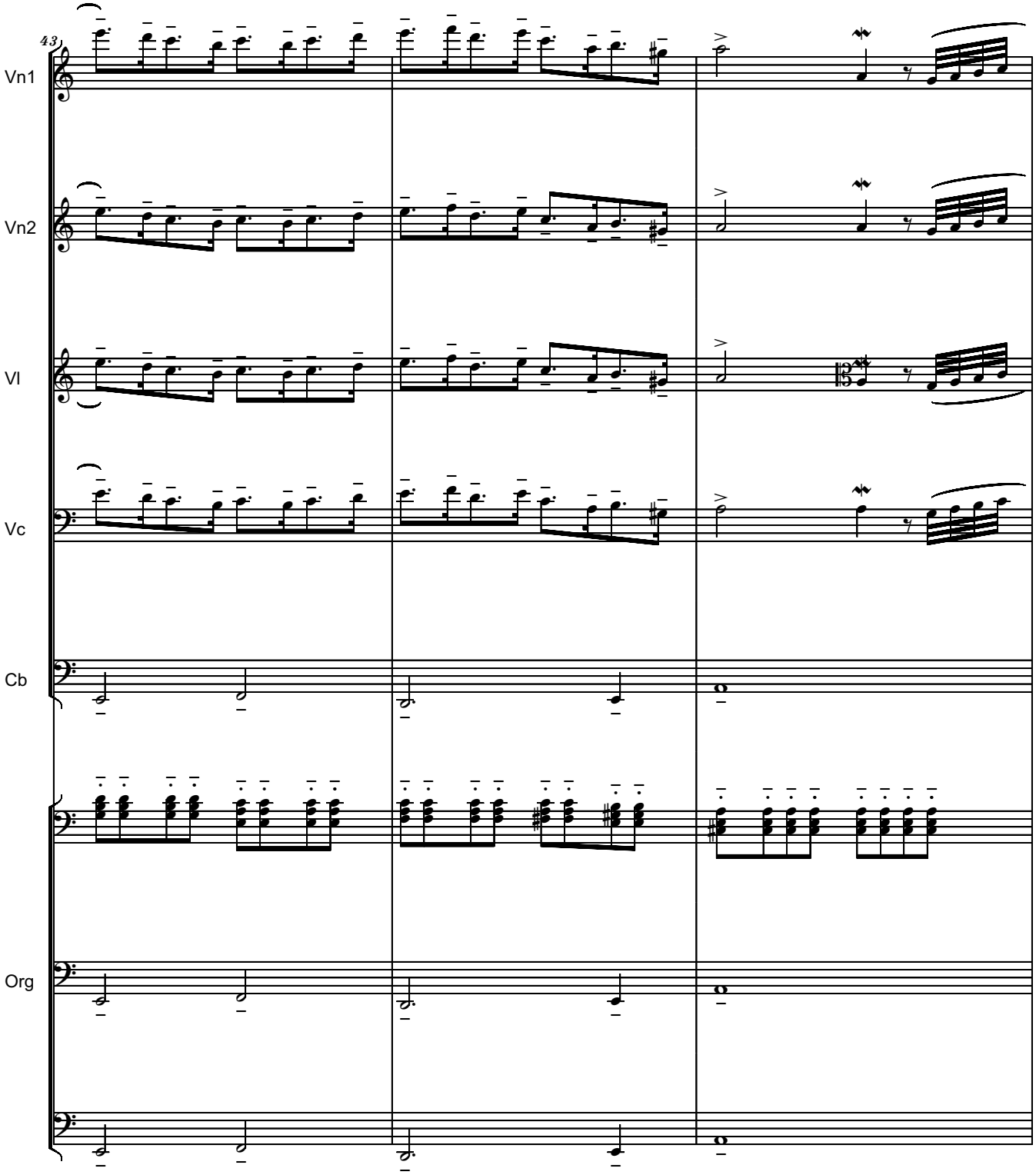

23
Vn1
Vn2
Vl
Vc
Cb
Org
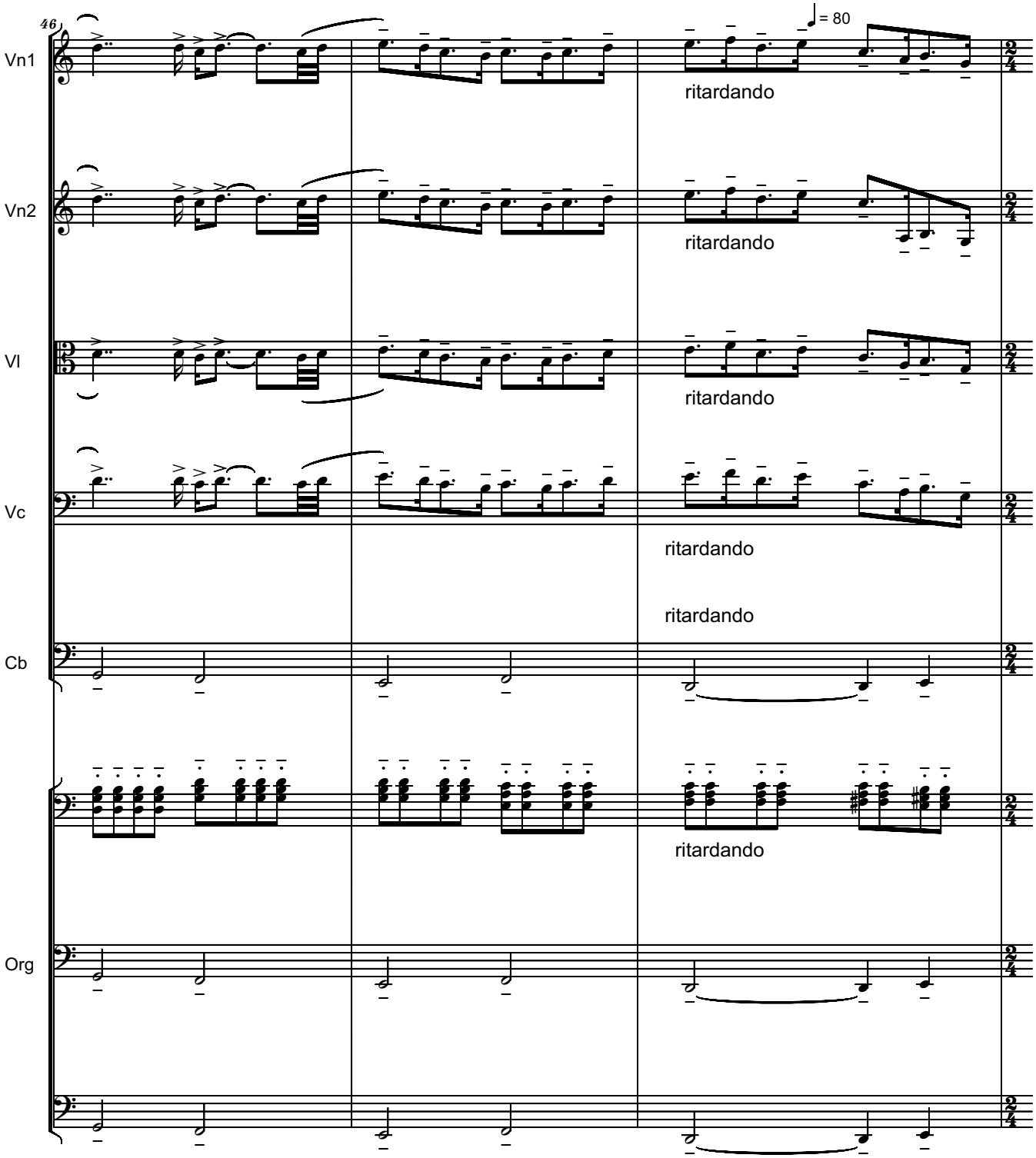

28
Vn1
Vn2
Vl
Vc
Cb
Org
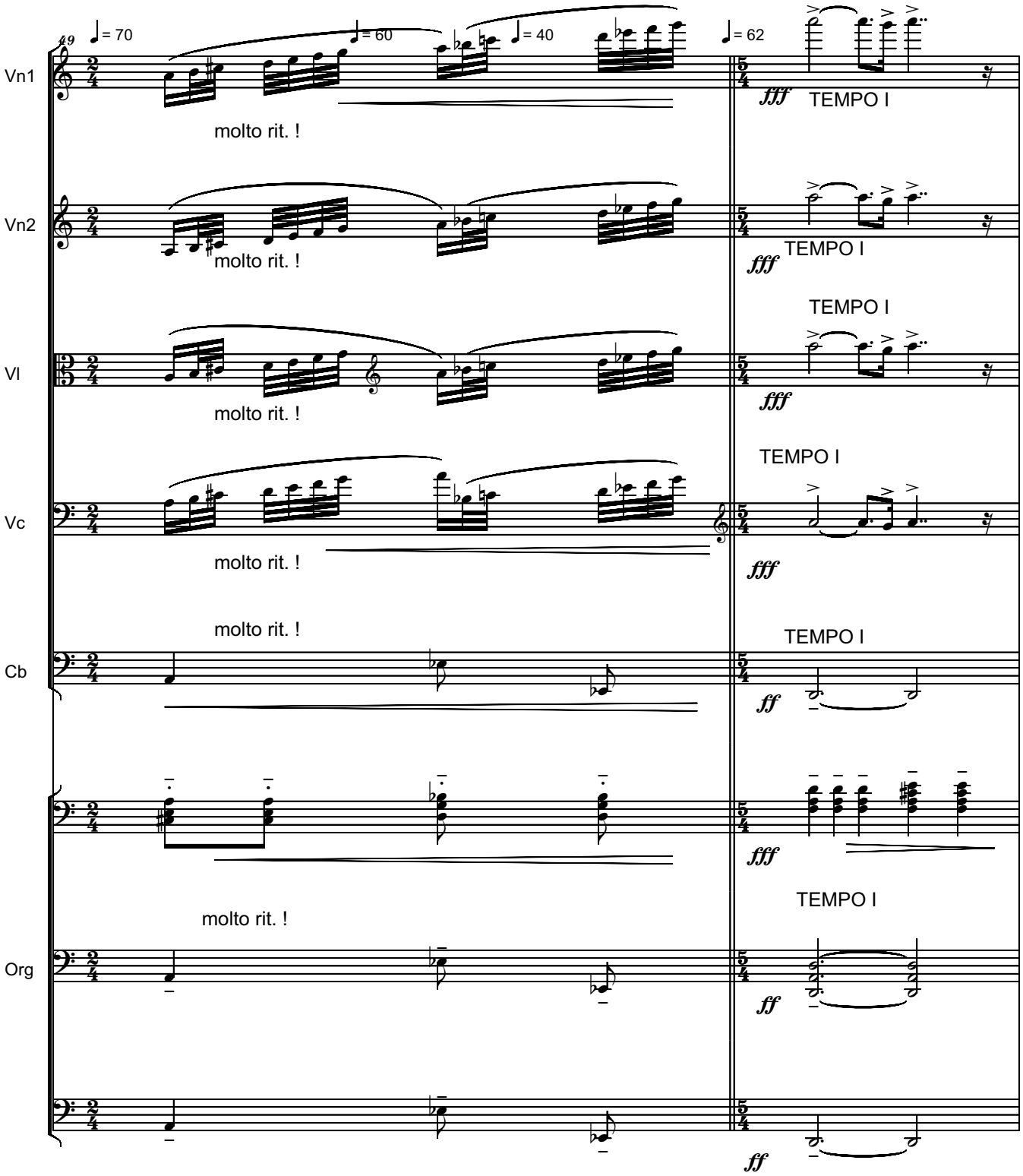

33
Vn1
Vn2
Vl
Vc
Cb
Org
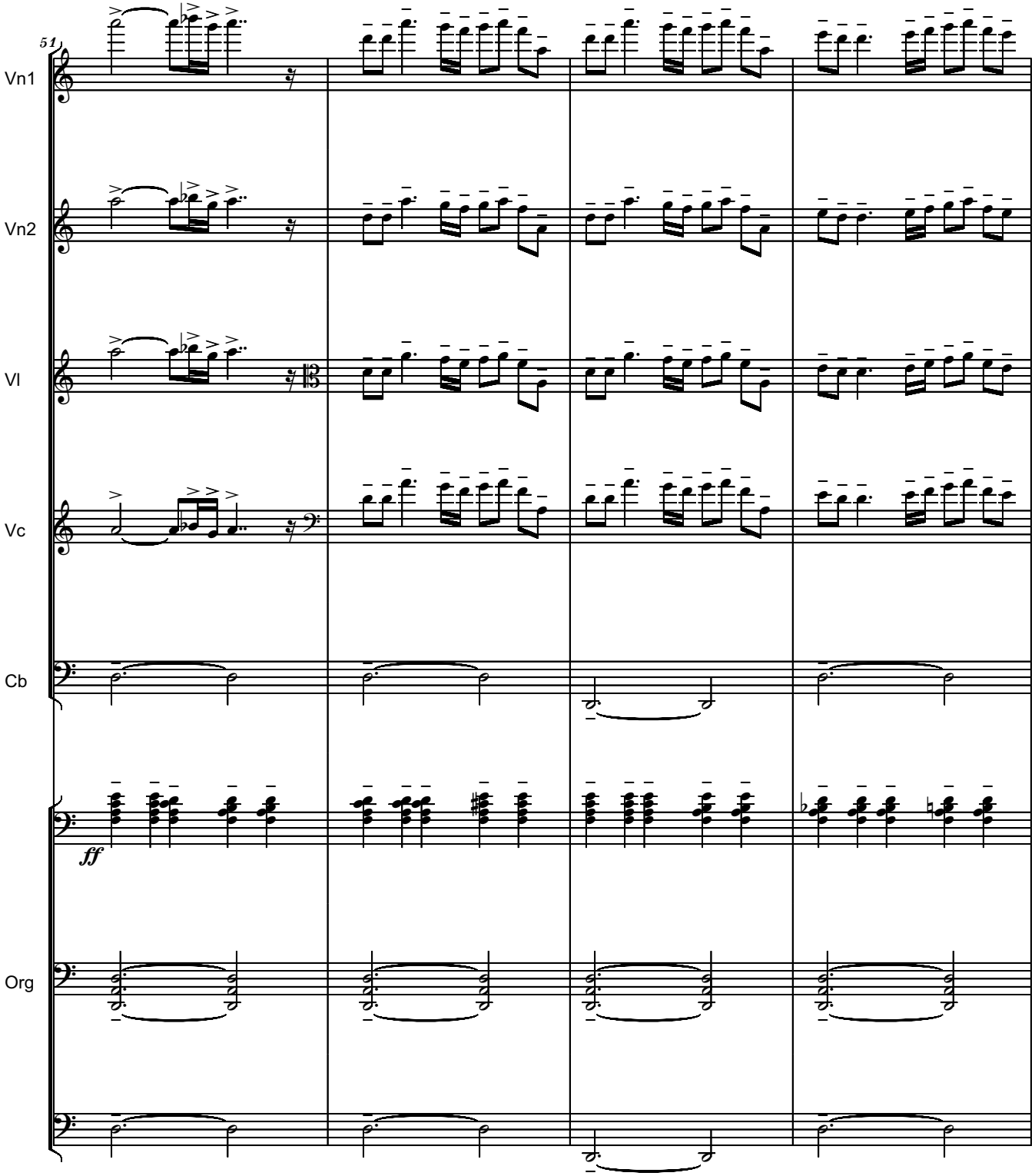

37
Vn1
Vn2
Vl
Vc
Cb
Org
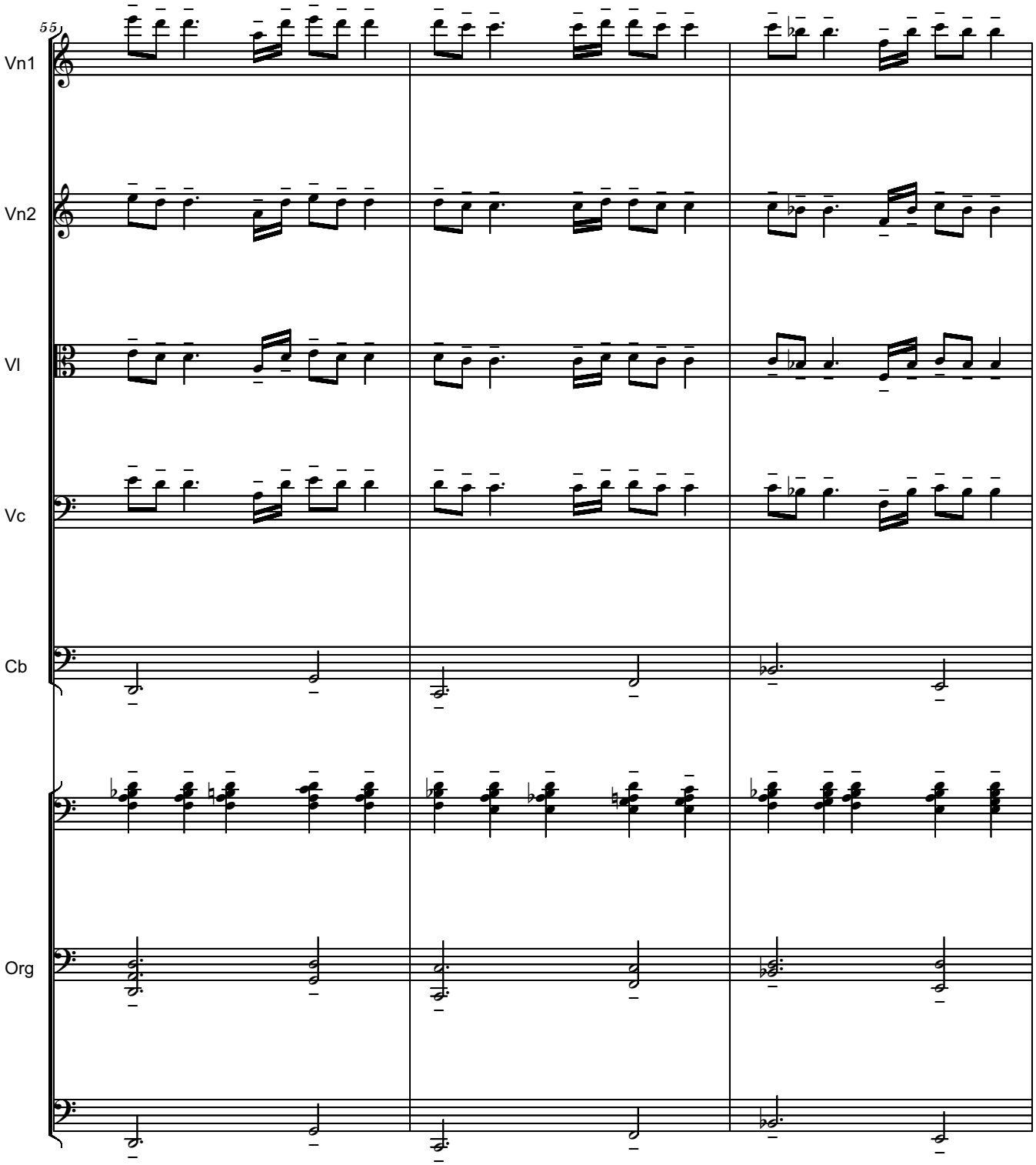

40
Vn1
Vn2
Vl
Vc
Cb
Org
10
10
10
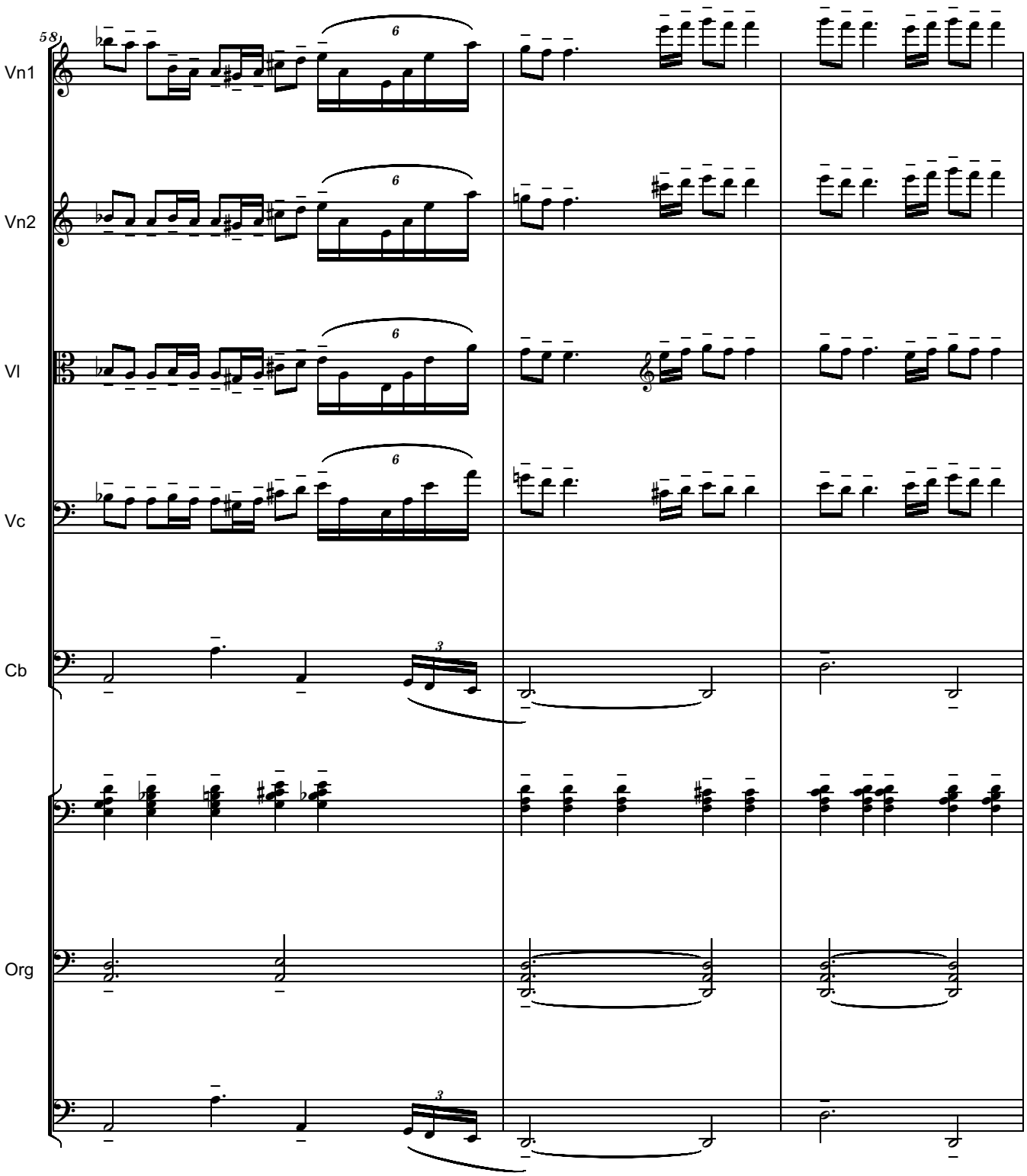

43
Vn1
Vn2
Vl
Vc
Cb
Org
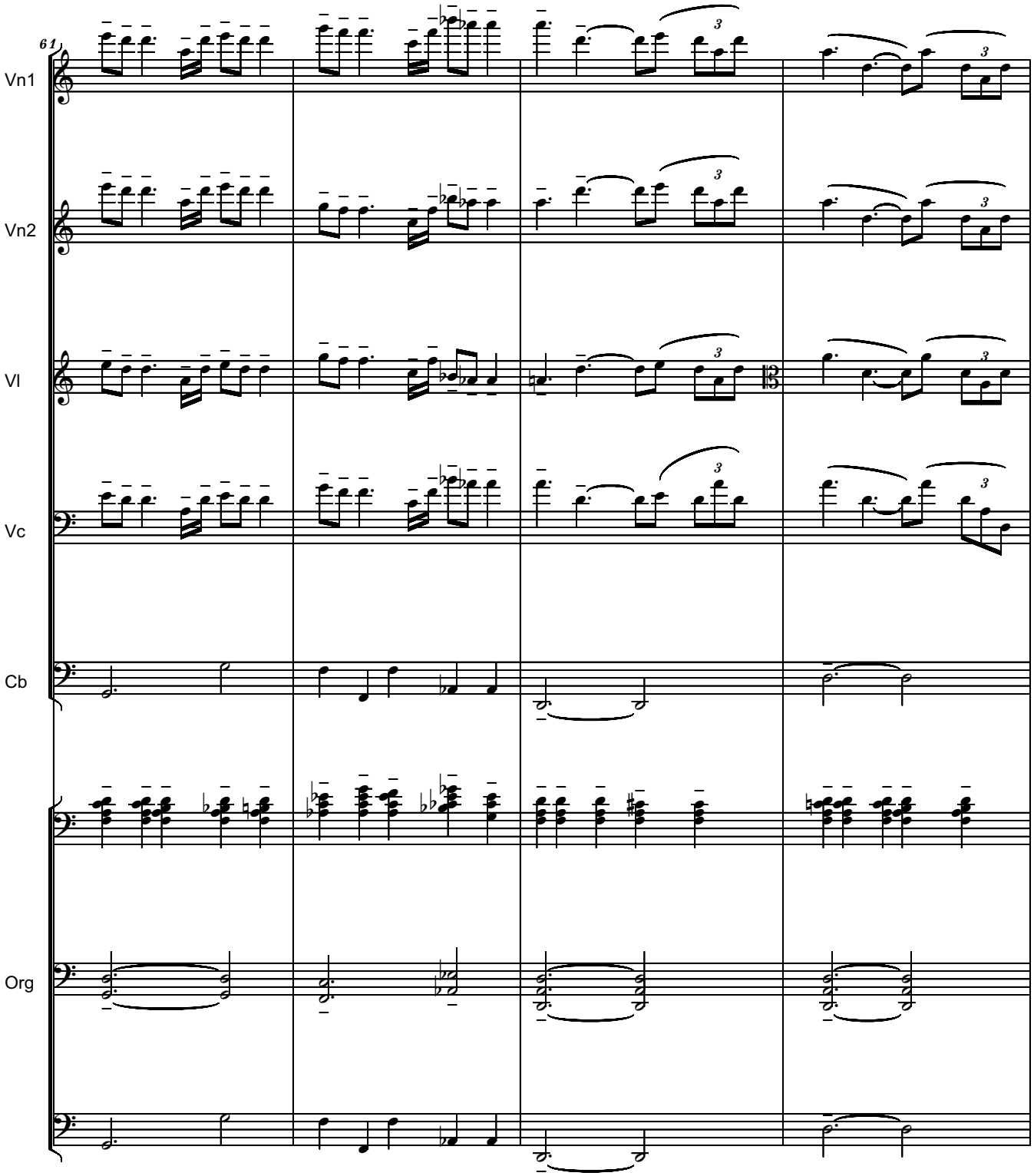

46
♩ = 80
Vn1
Vn2
Vl
Vc
Cb
Org
ritardando
ritardando
ritardando
ritardando
ritardando
ritardando
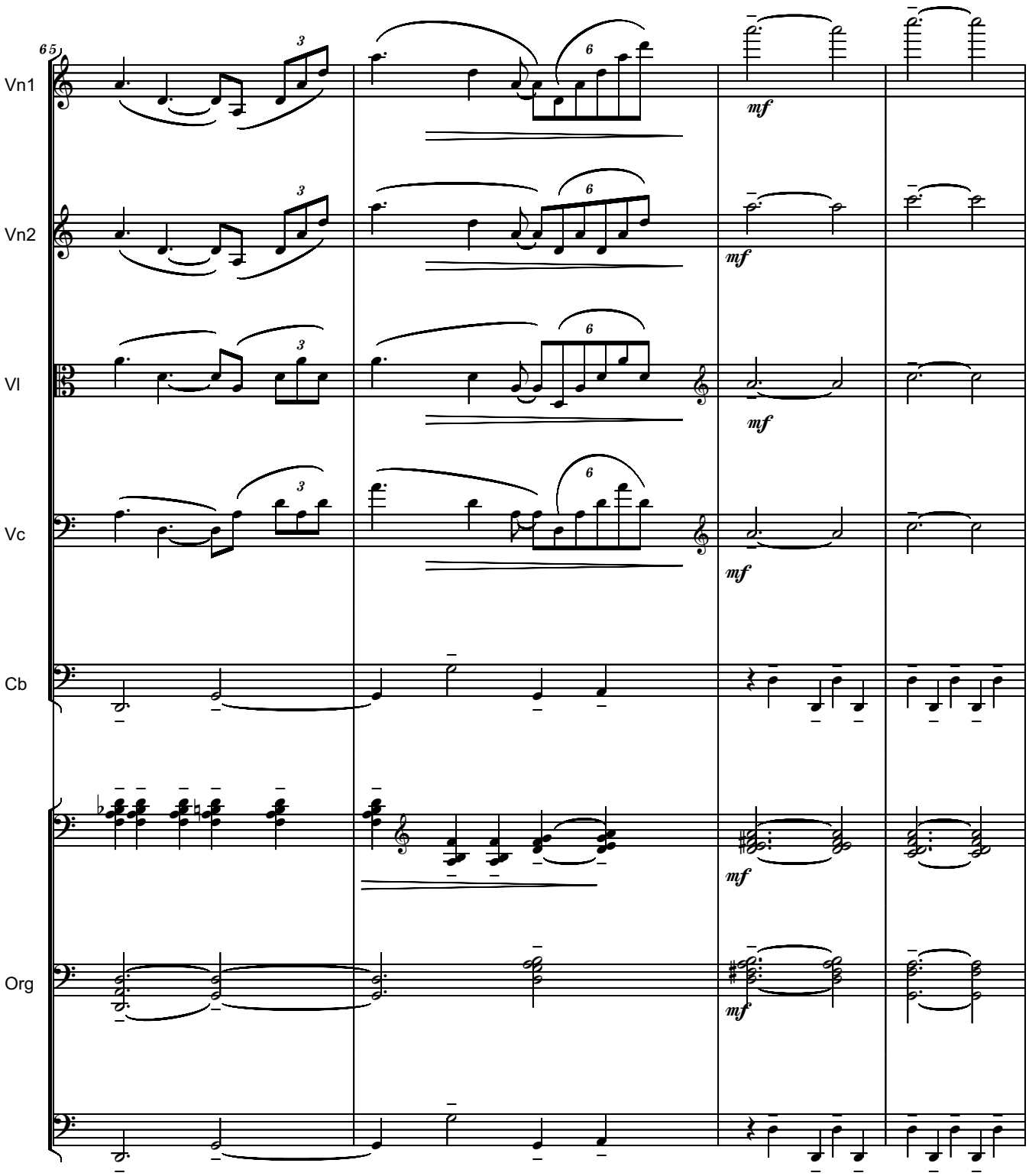

49
♩= 70
♩= 60
♩= 40
♩= 62
Vn1
Vn2
Vl
Vc
Cb
Org
molto rit. !
fff
TEMPO I
ff
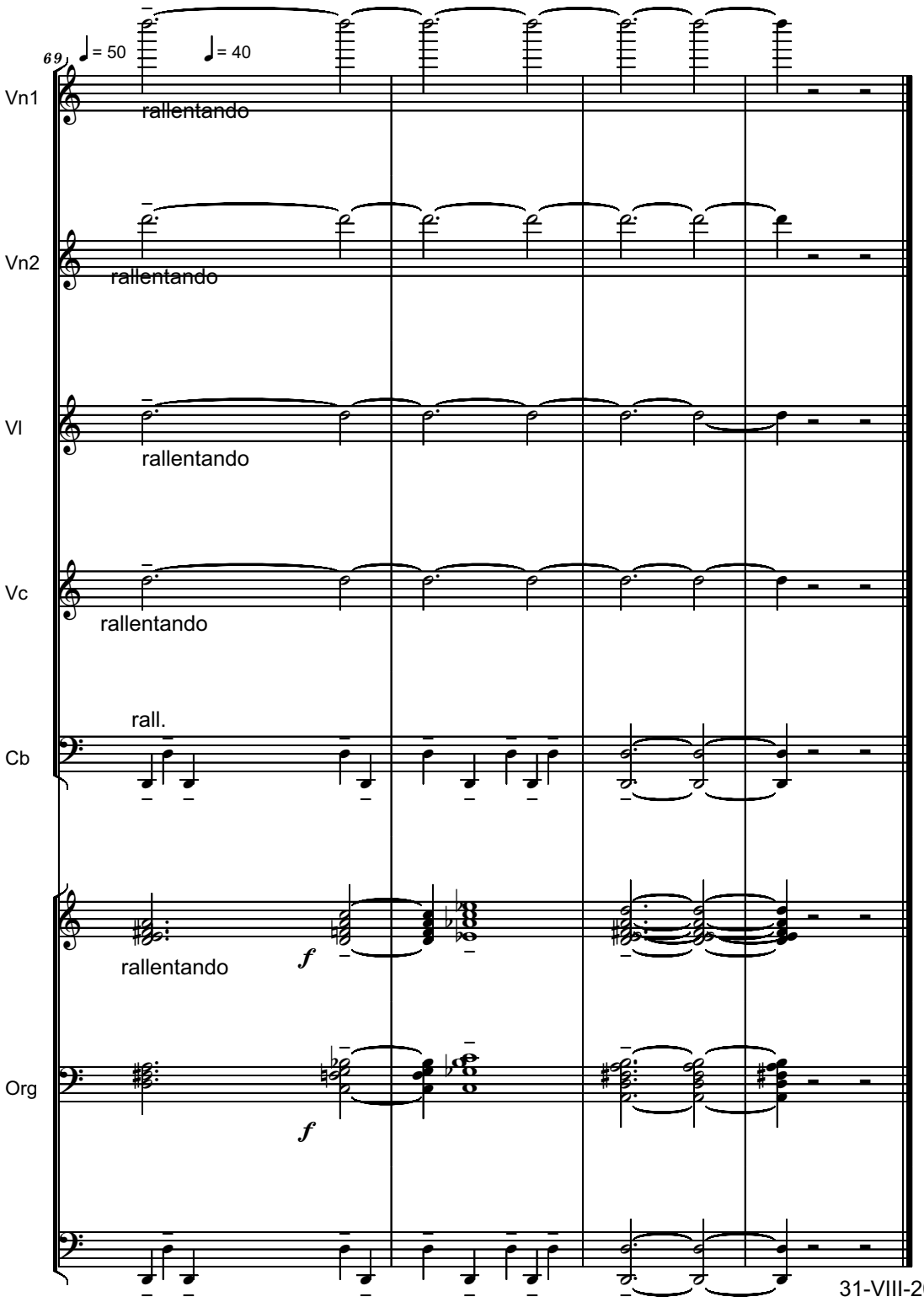

51
Vn1
Vn2
Vl
Vc
Cb
ff
Org


55
Vn1
Vn2
Vl
Vc
Cb
Org


58
Vn1
Vn2
Vl
Vc
Cb
Org
6
3


61
Vn1
Vn2
Vl
Vc
Cb
Org
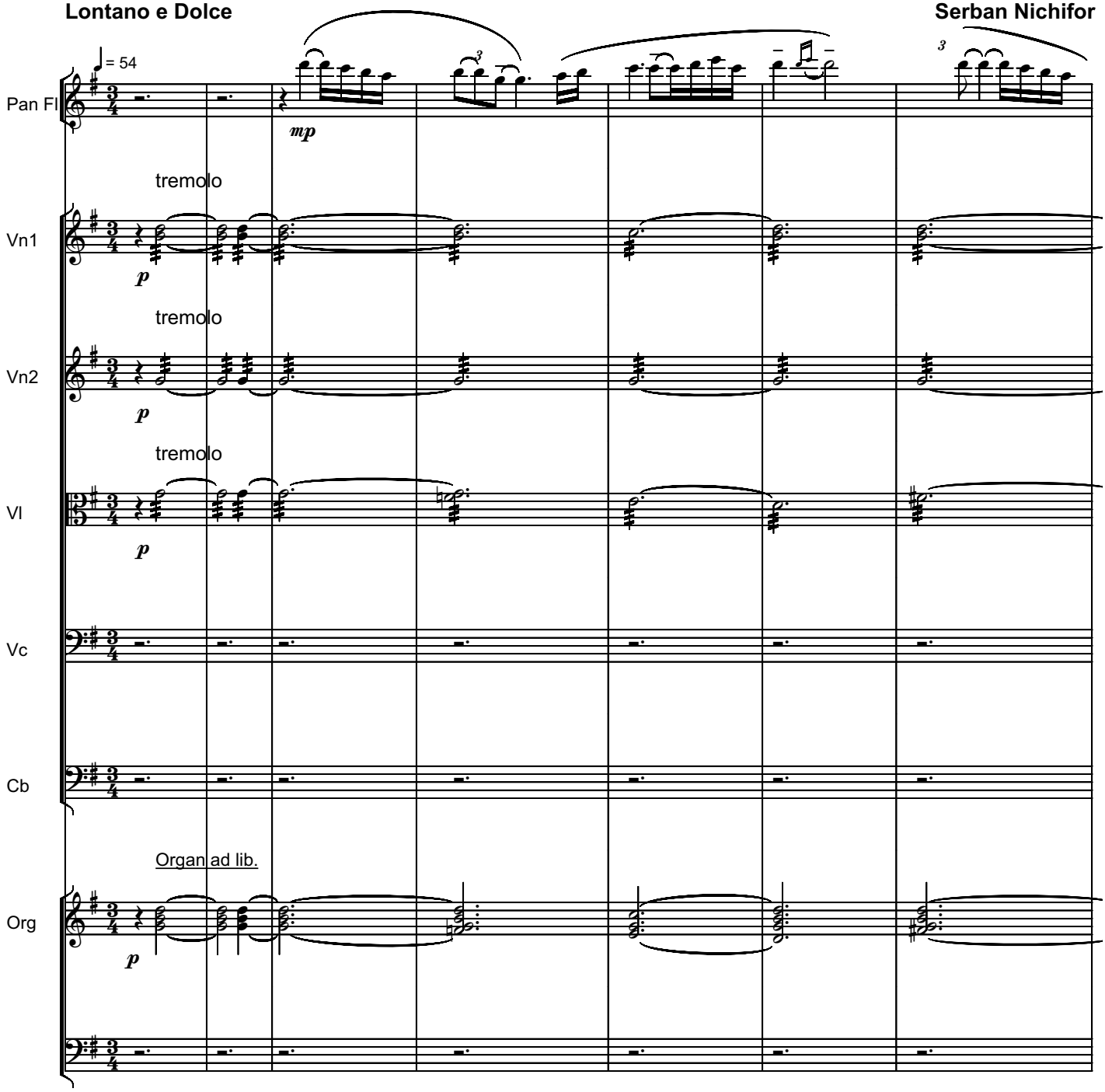

65
Vn1
Vn2
Vl
Vc
Cb
Org
mf
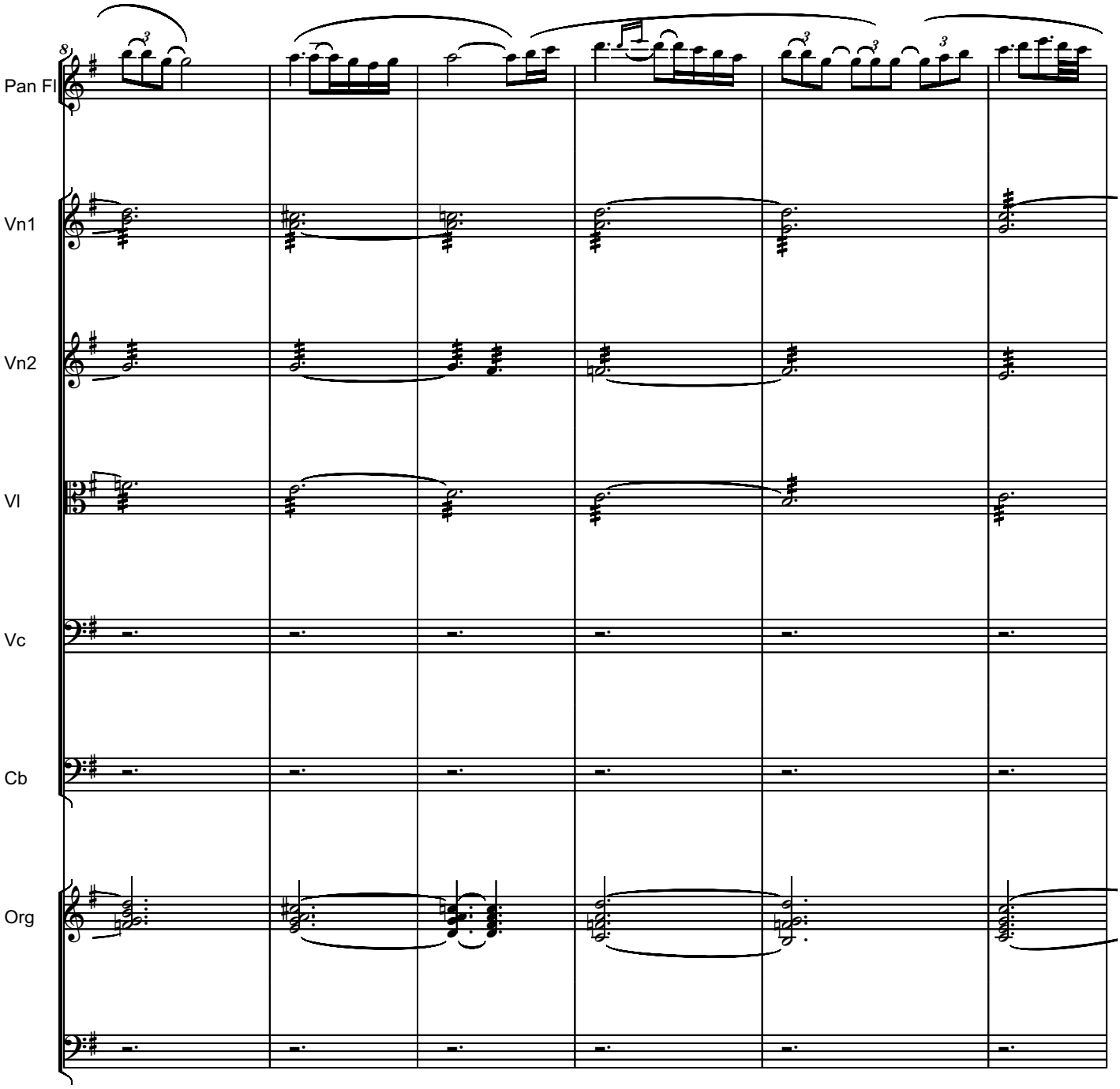


31-VIII-2015, rev. & orch. 6-VIII-2016
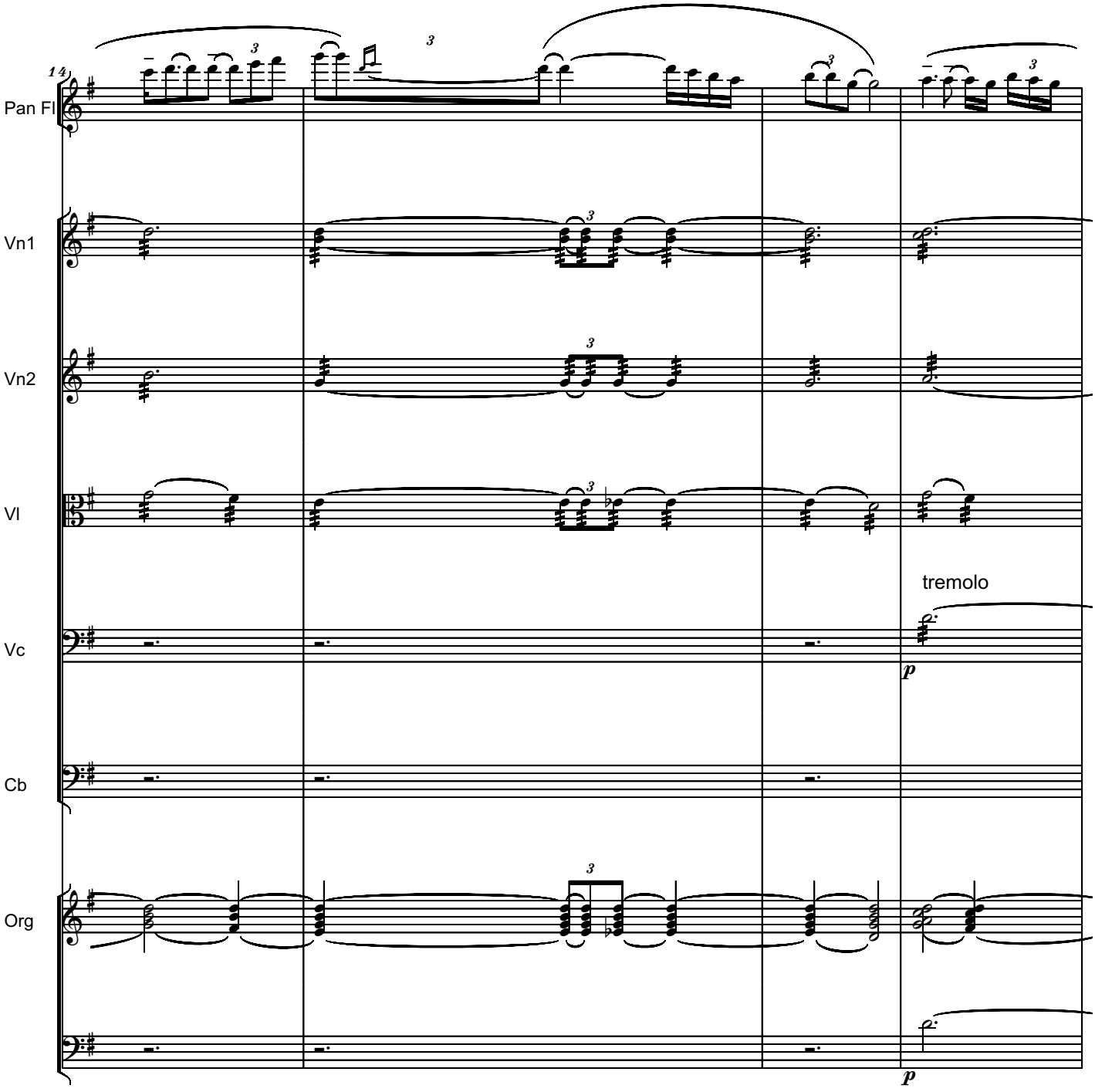
DOR (NOSTALGY)
for Pan Flute (ossia Flute), Strings and Organ (ad lib.)
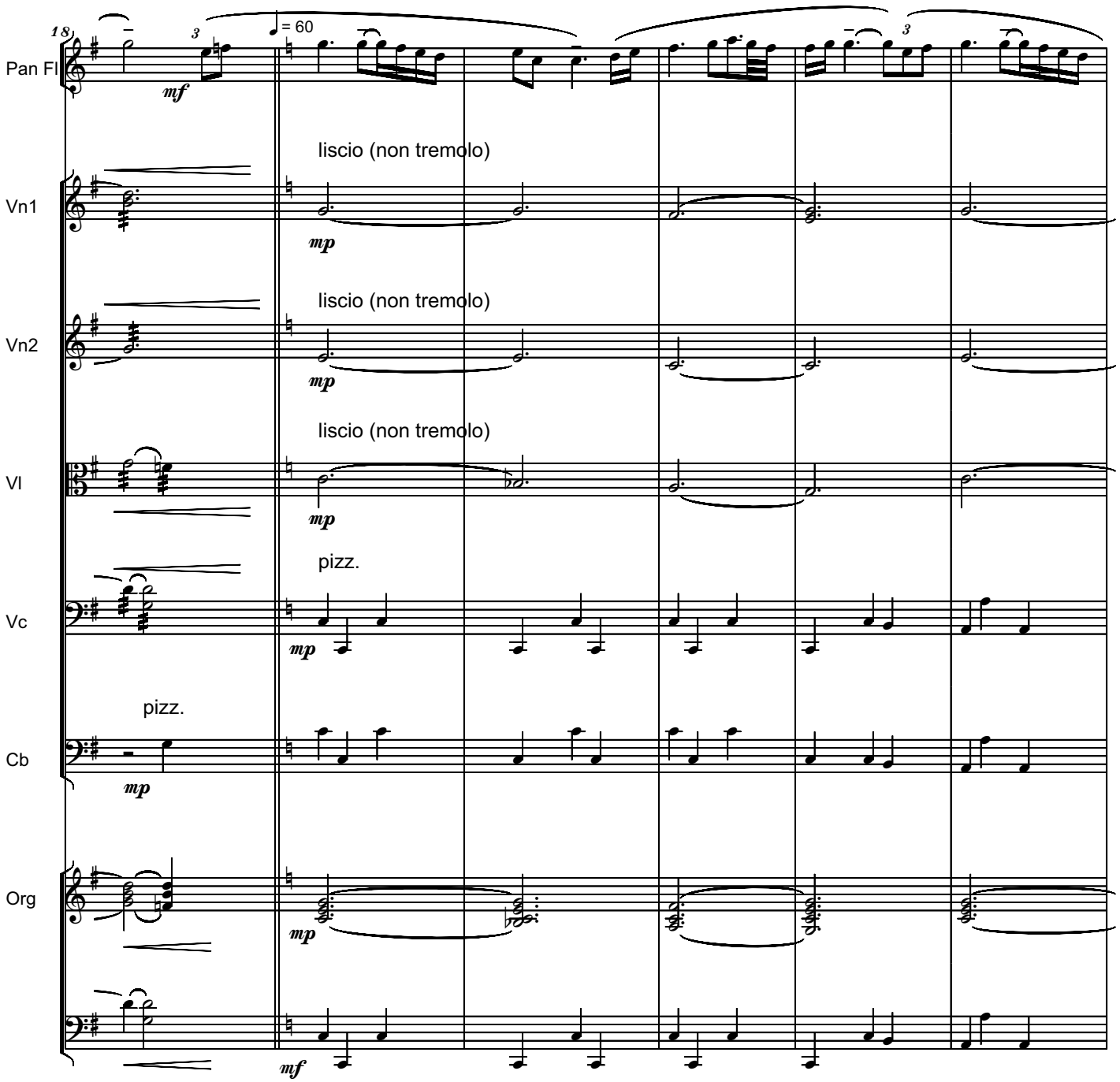
Lontano e Dolce **Serban Nichifor**
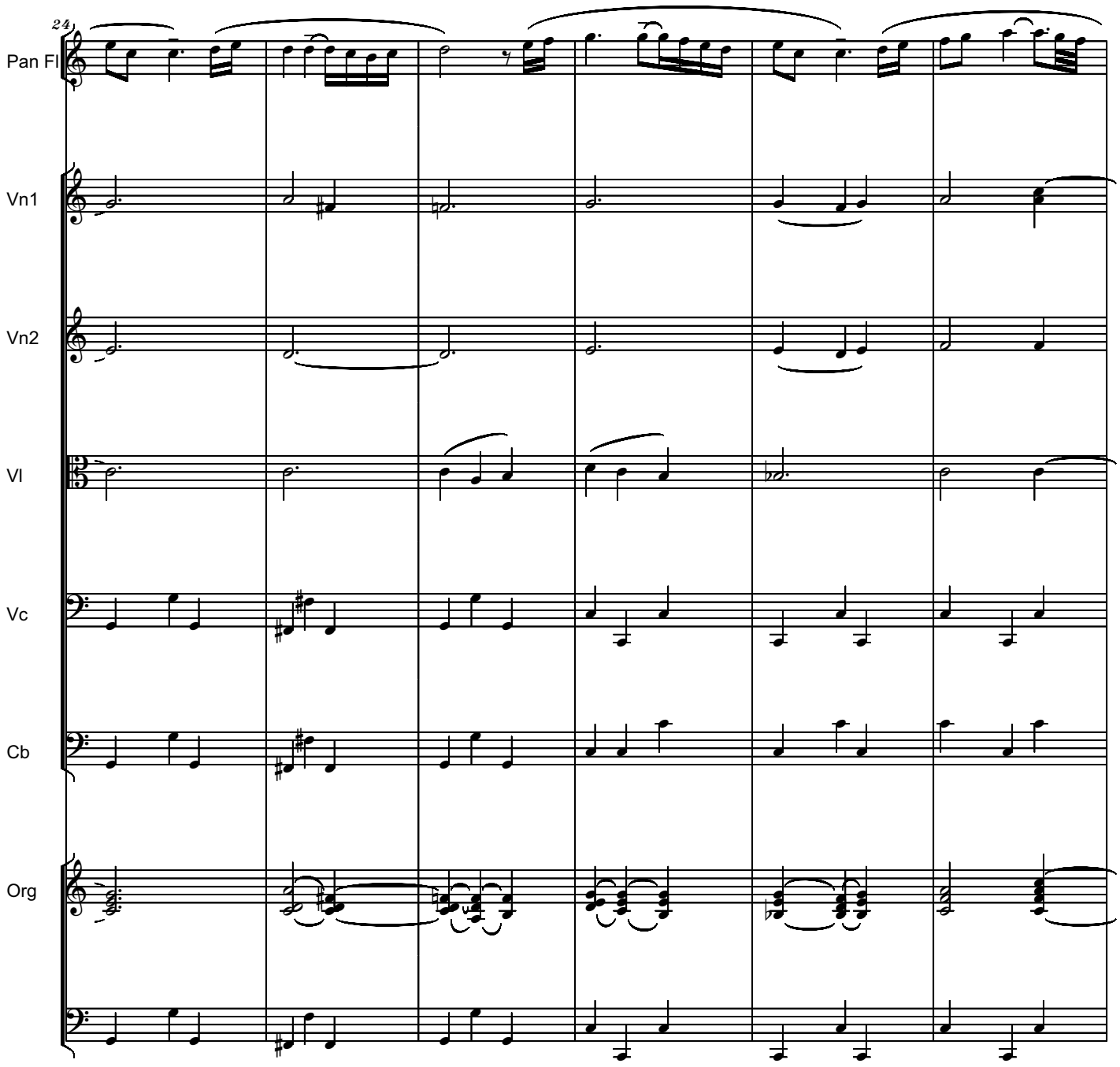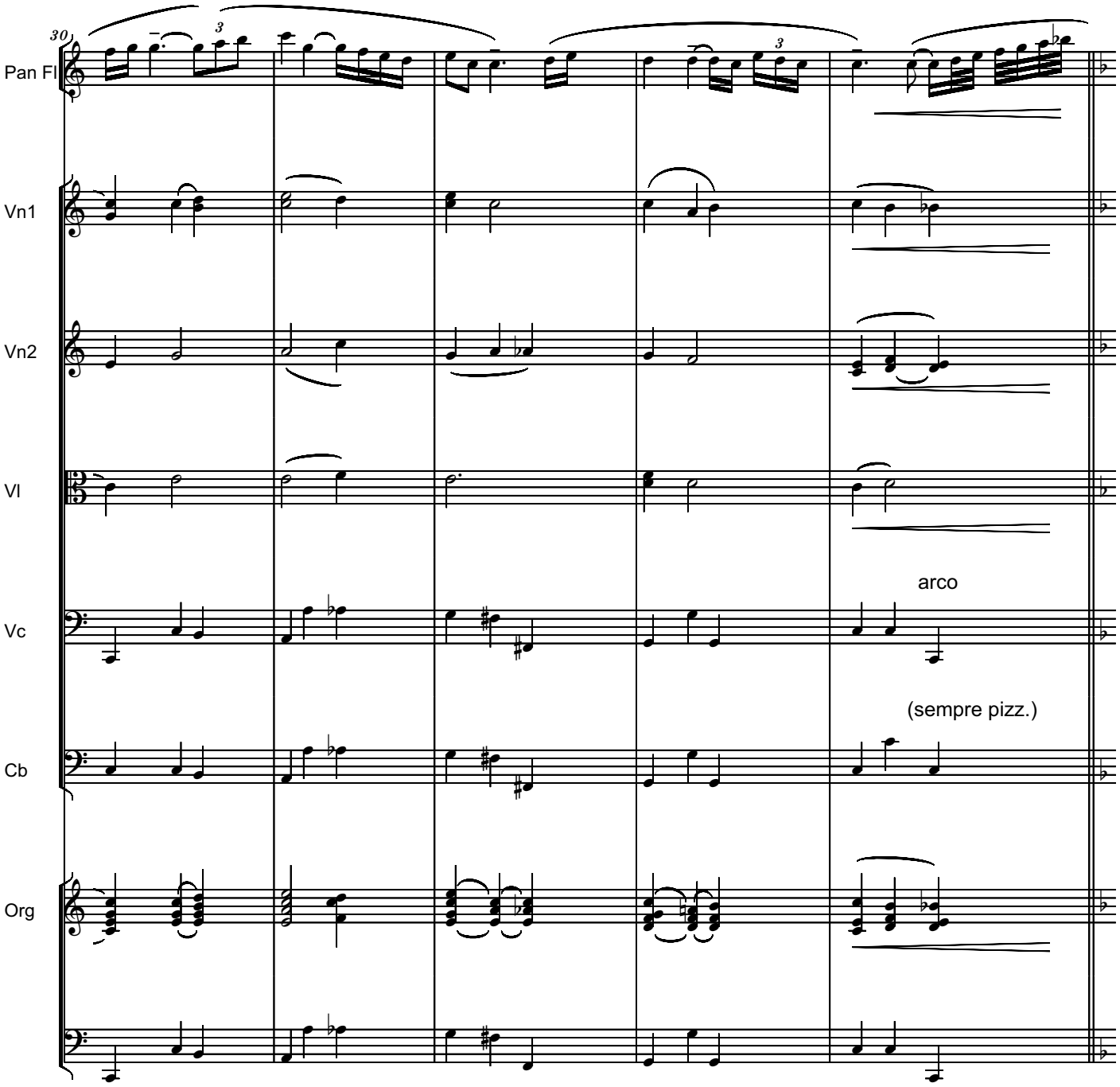


Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)
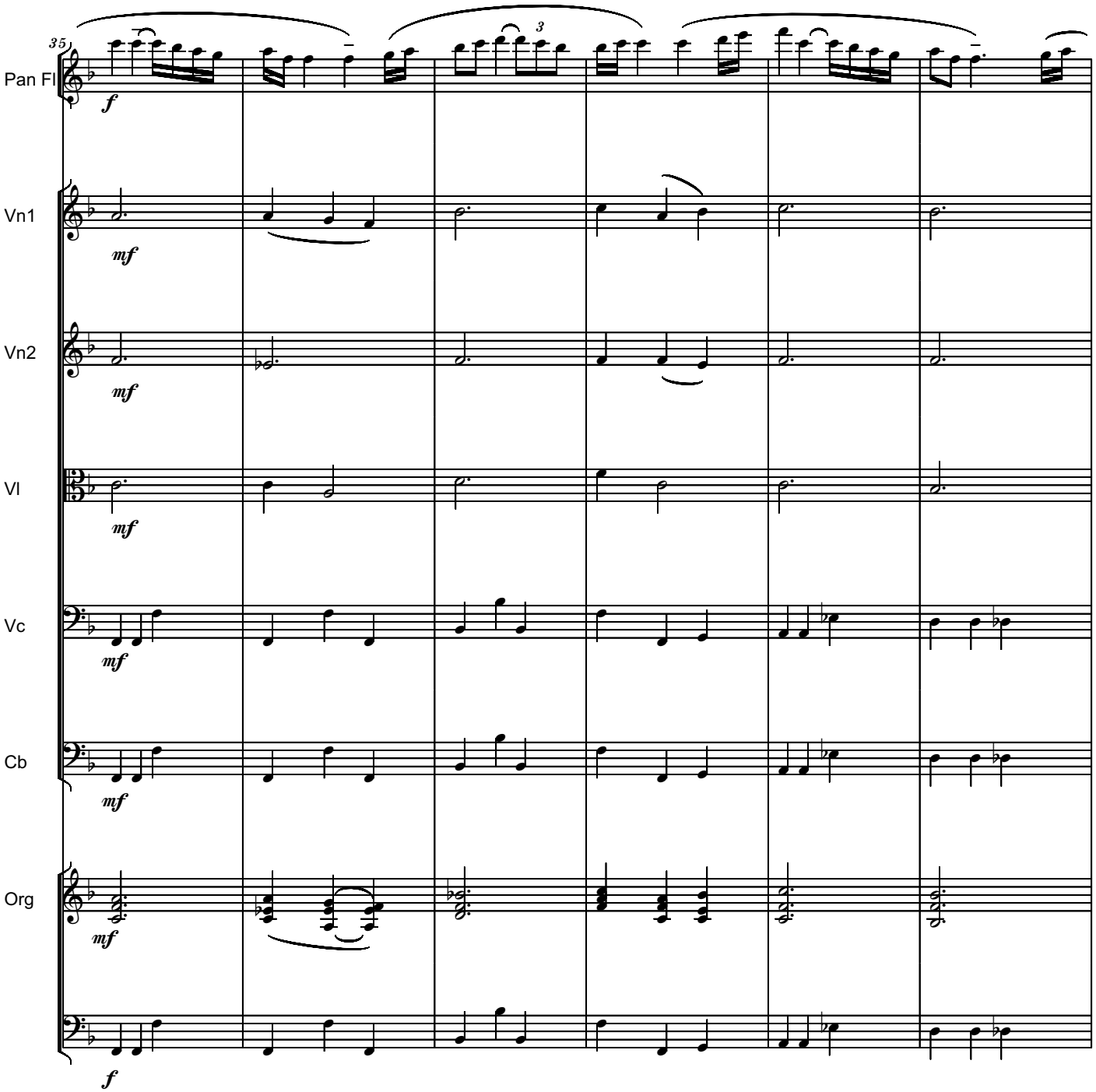

Pan Fl
Vn1
Vn2
Vl
Vc
Cb
Org
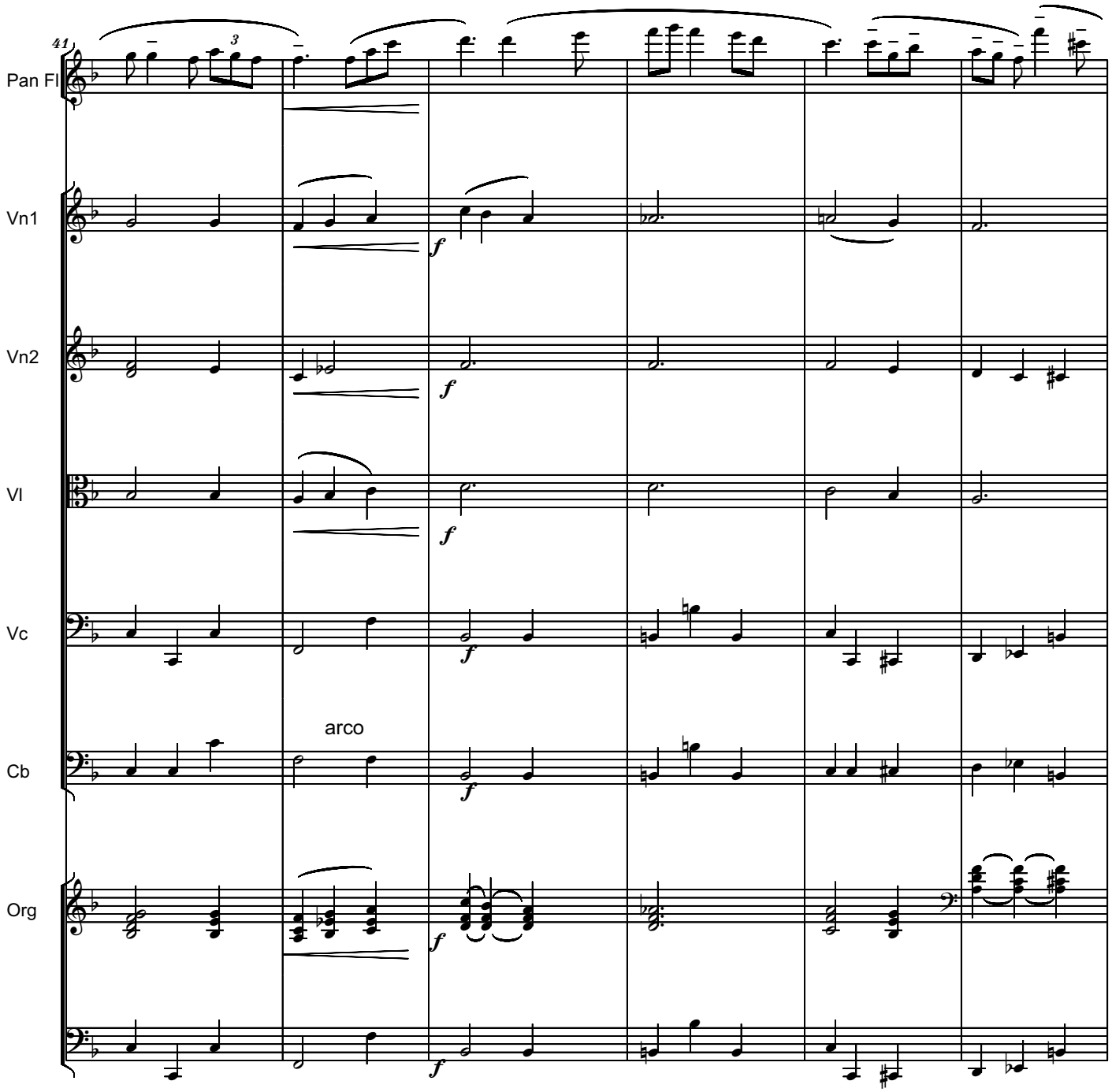

14
Pan Fl
Vn1
Vn2
Vl
Vc
Cb
Org
tremolo
p
p
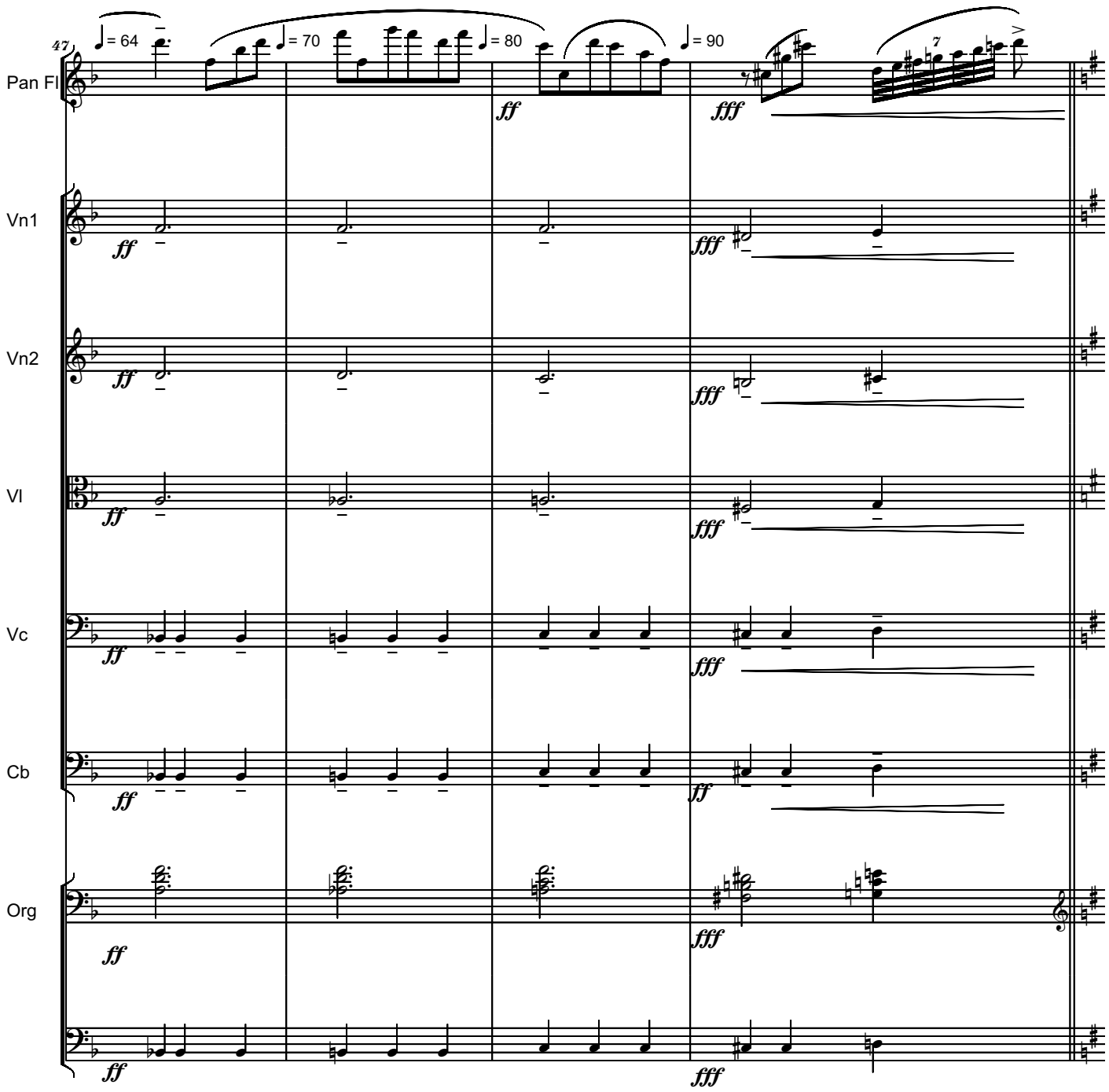

18
♩ = 60
Pan Fl
mf
Vn1
liscio (non tremolo)
mp
Vn2
liscio (non tremolo)
mp
Vl
liscio (non tremolo)
mp
Vc
pizz.
mp
Cb
pizz.
mp
Org
mp
mf
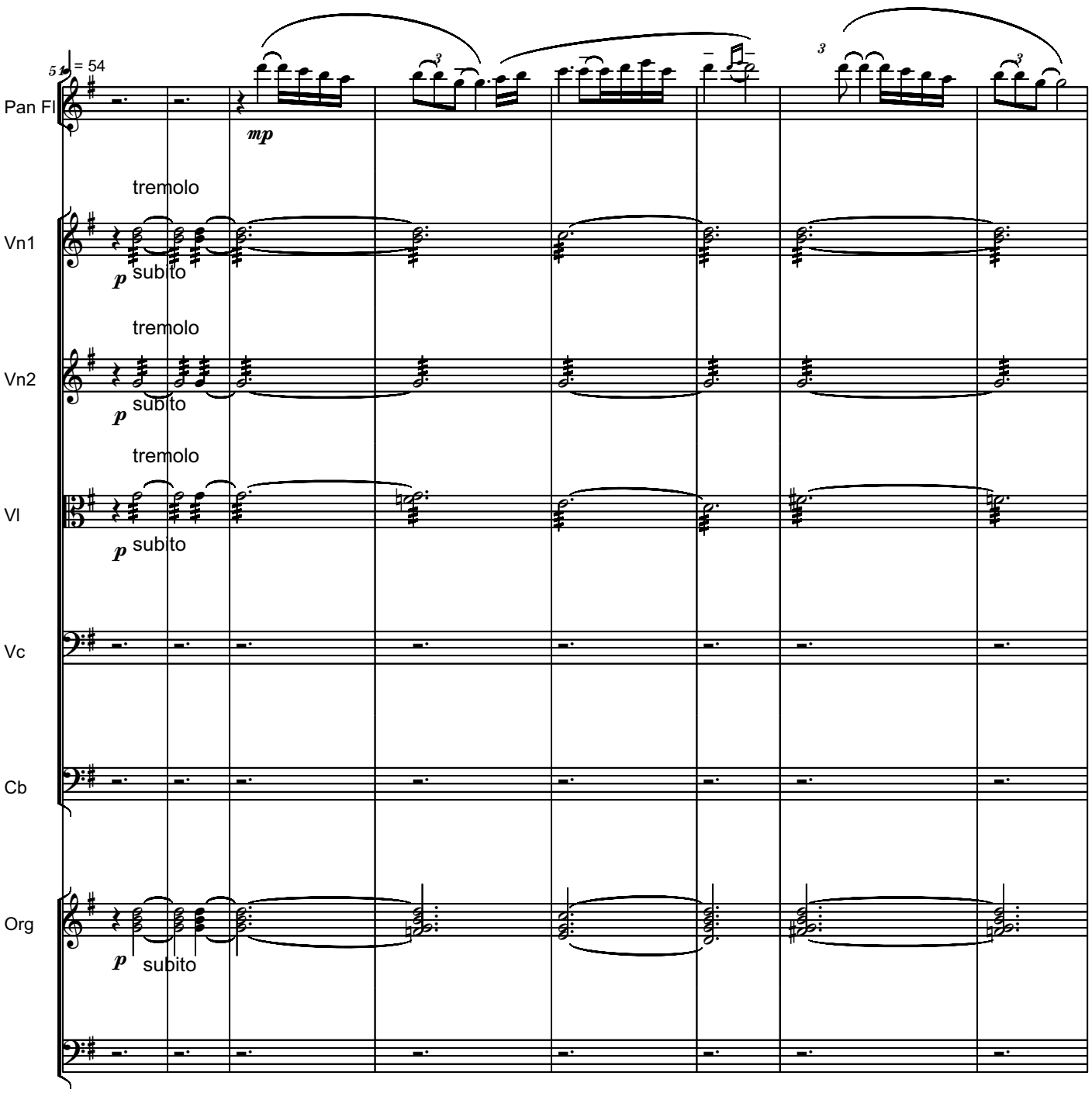

24
Pan Fl
Vn1
Vn2
Vl
Vc
Cb
Org
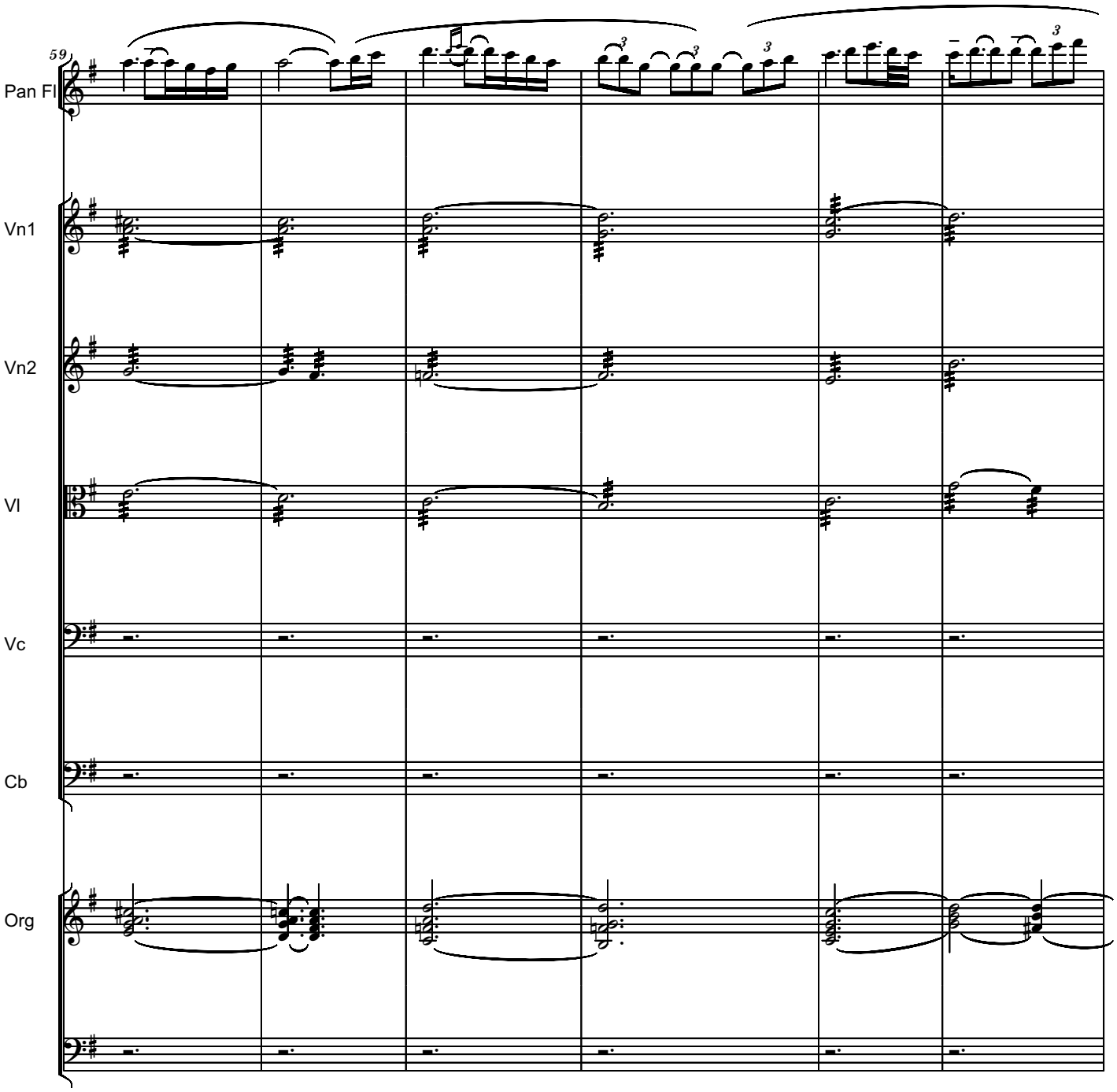

30
Pan Fl
Vn1
Vn2
Vl
Vc
Cb
Org
arco
(sempre pizz.)
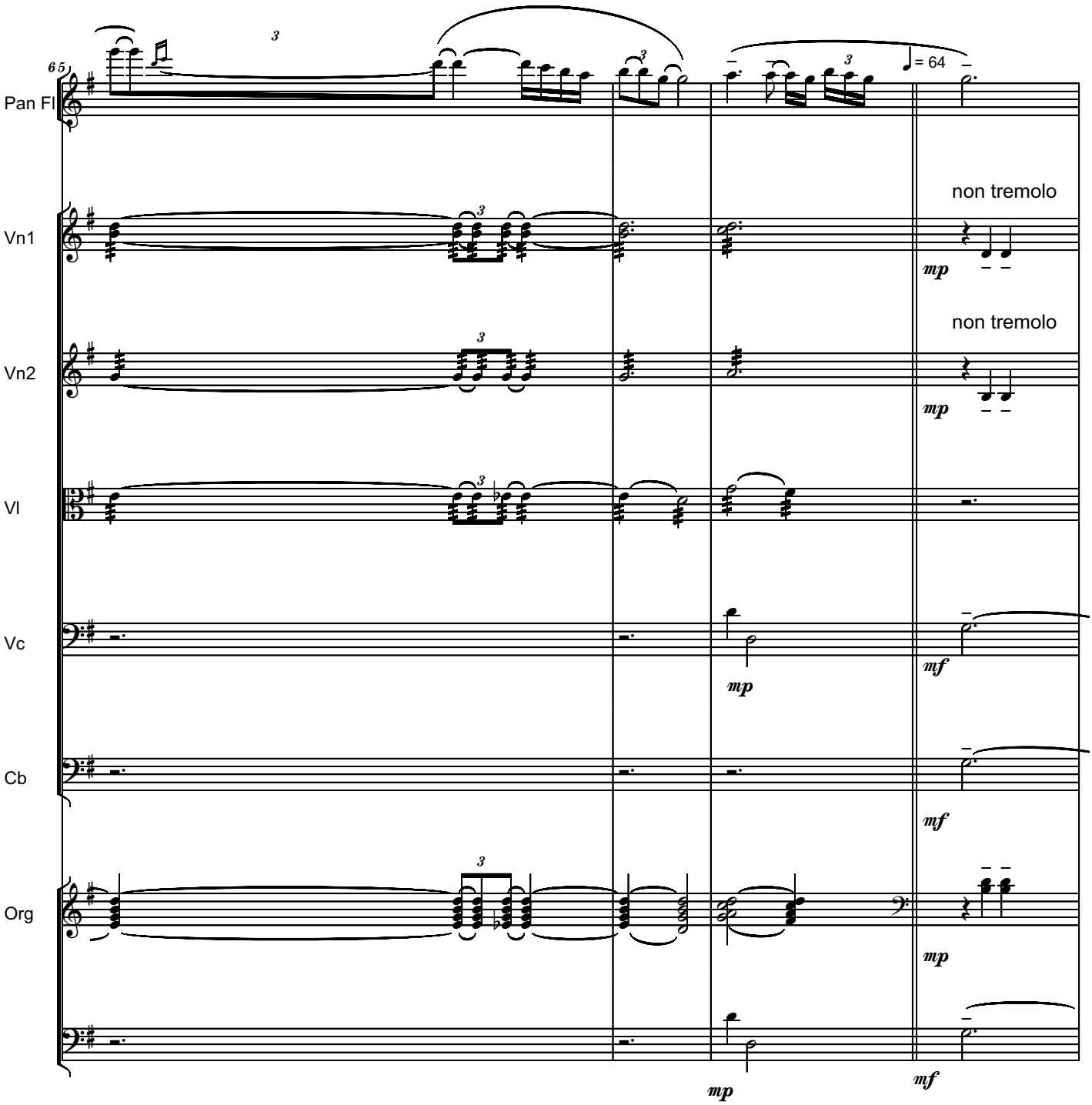

35
Pan Fl
Vn1
Vn2
Vl
Vc
Cb
Org
f
mf
mf
mf
mf
mf
f
3

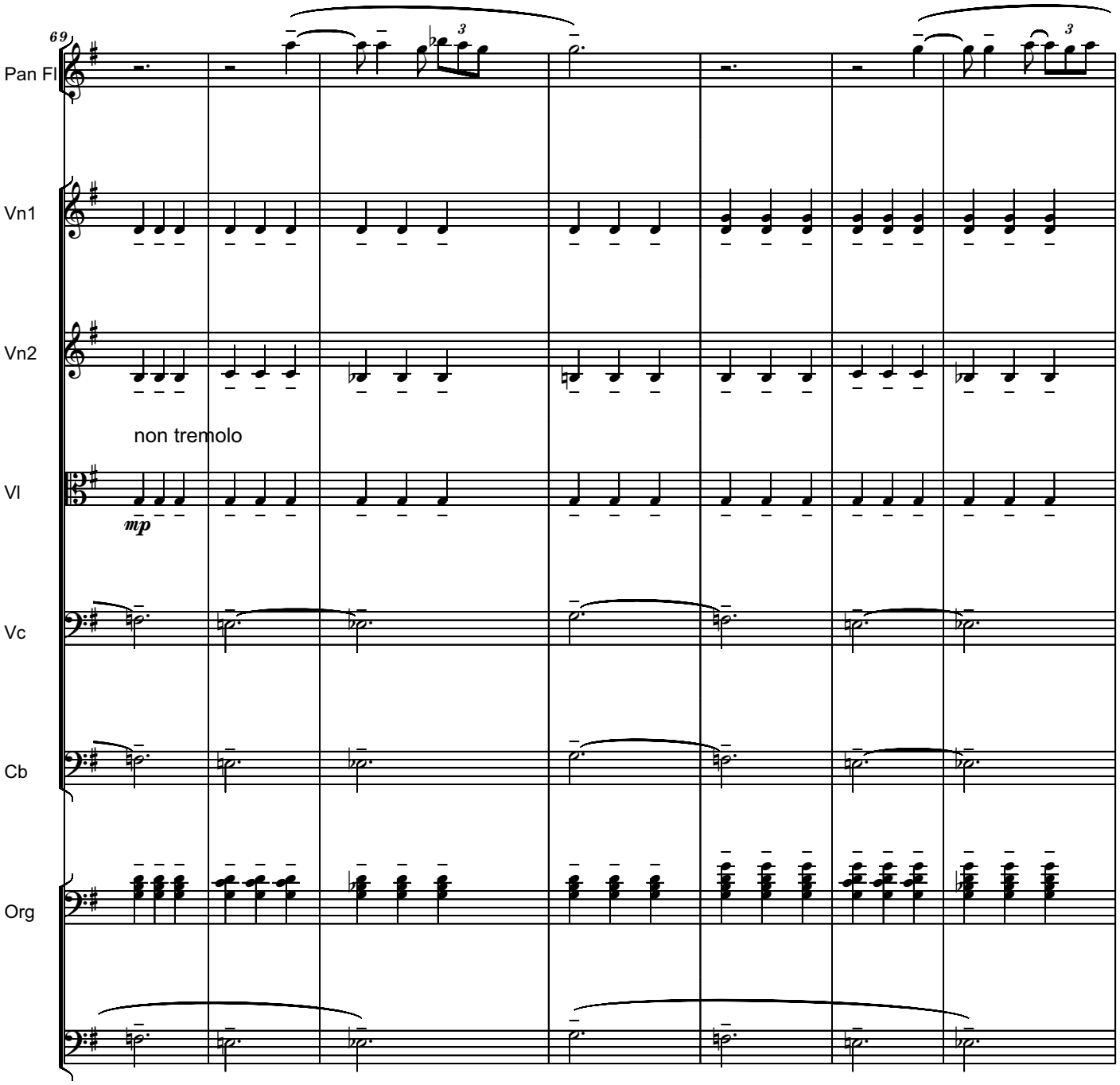

41
Pan Fl
Vn1
Vn2
Vl
Vc
Cb
Org
arco
f

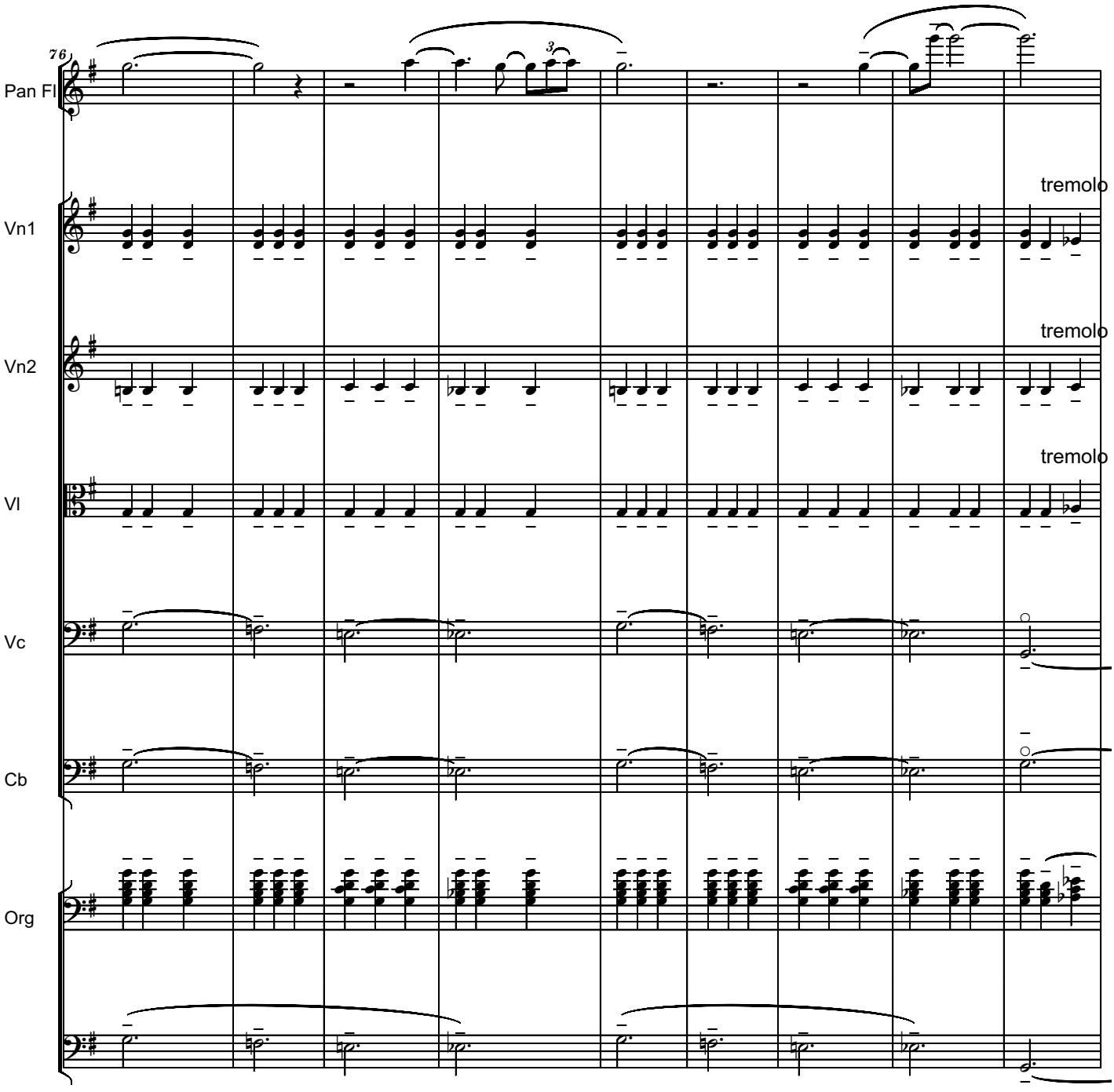

47
♩= 64
♩= 70
♩= 80
♩= 90
Pan Fl
Vn1
Vn2
Vl
Vc
Cb
Org
ff
fff
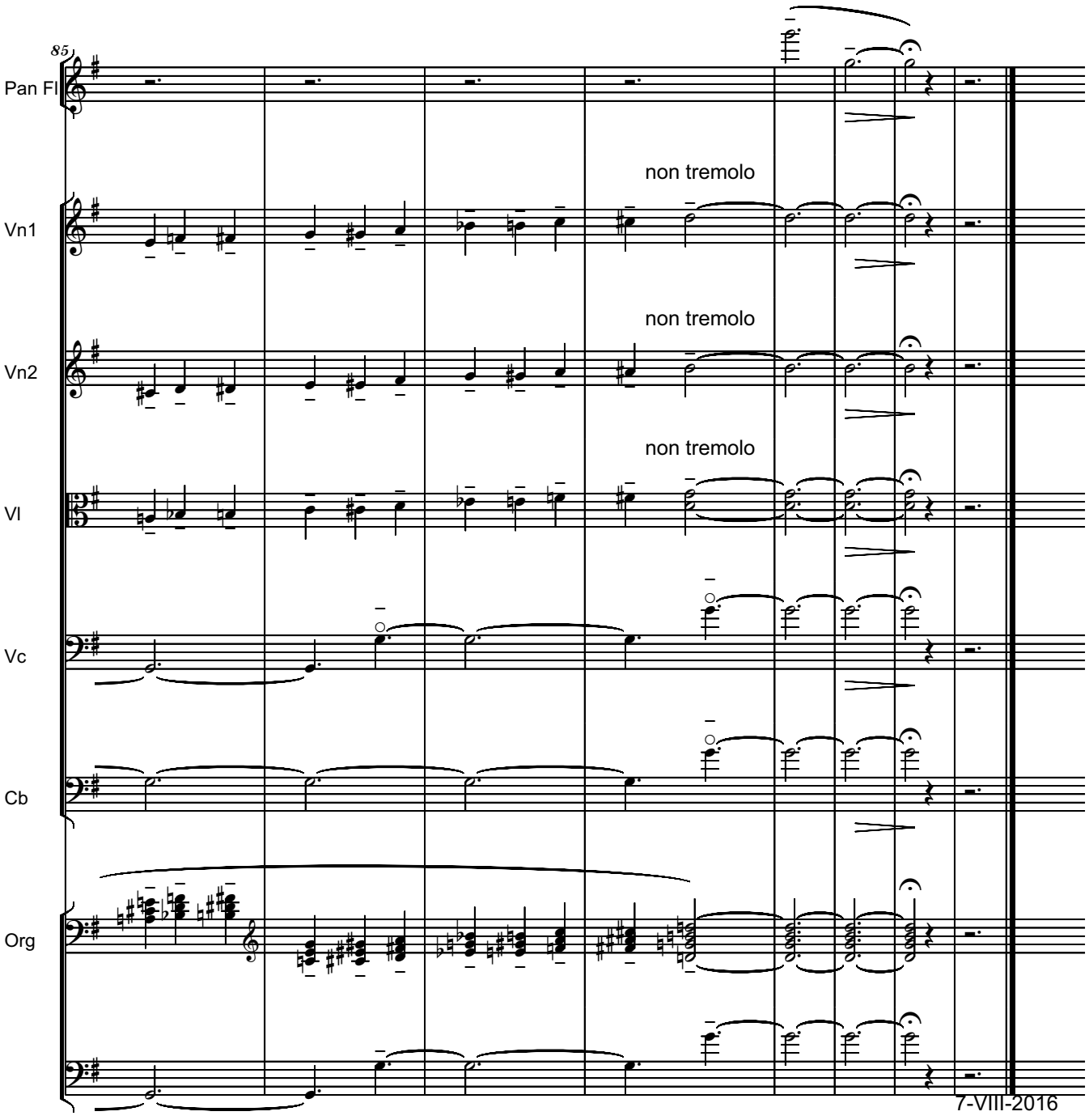

5
♩ = 54
Pan Fl
mp
tremolo
Vn1
p subito
tremolo
Vn2
p subito
tremolo
Vl
p subito
Vc
Cb
Org
p subito


59
Pan Fl
Vn1
Vn2
Vl
Vc
Cb
Org


65
Pan Fl
Vn1
Vn2
Vl
Vc
Cb
Org
= 64
non tremolo
non tremolo
mp
mf


69
Pan Fl
Vn1
Vn2
non tremolo
Vl
mp
Vc
Cb
Org
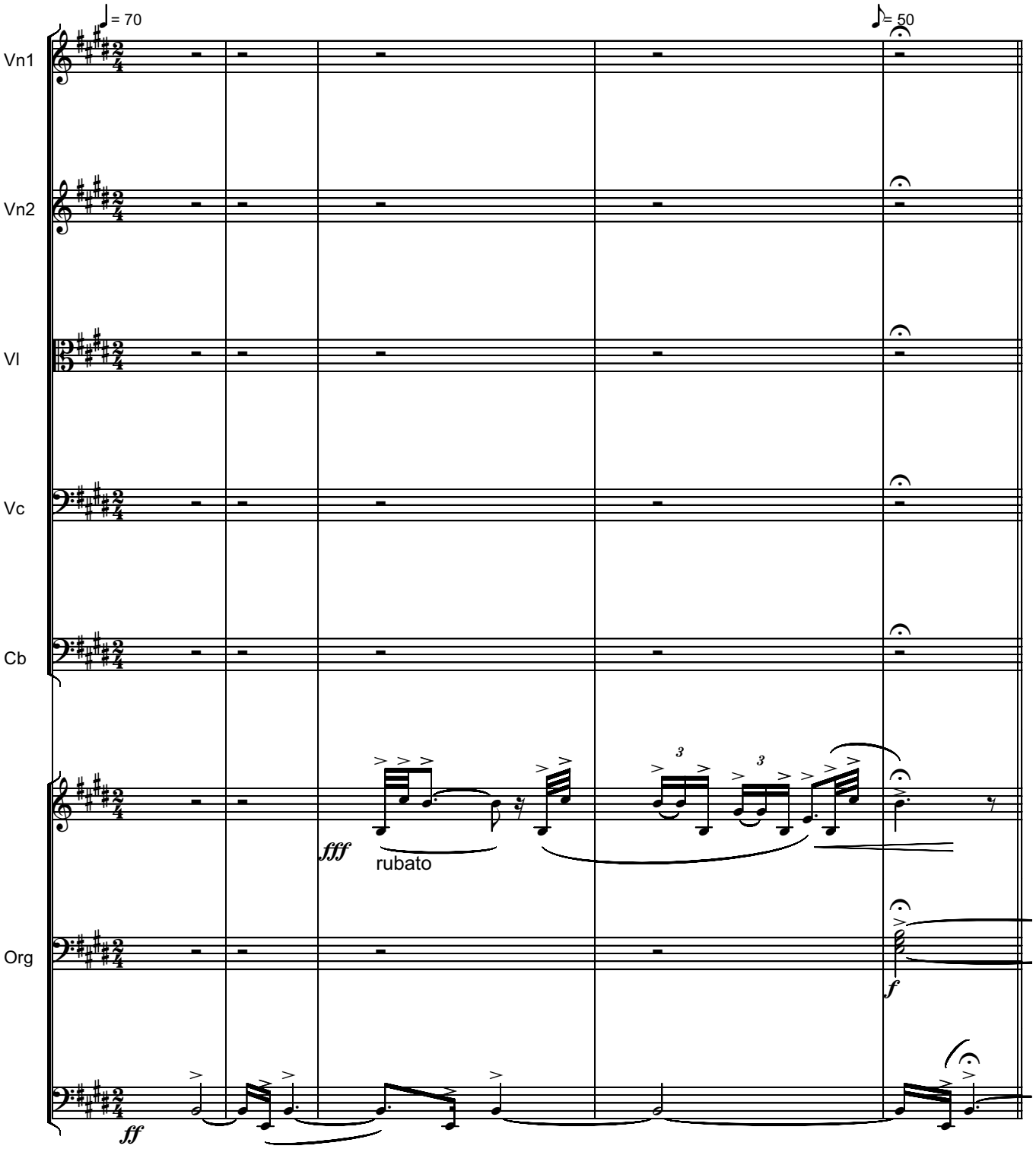

76
Pan Fl
Vn1
tremolo
Vn2
tremolo
Vl
tremolo
Vc
Cb
Org
3


85
Pan Fl
Vn1
non tremolo
Vn2
non tremolo
Vl
non tremolo
Vc
Cb
Org
7-VIII-2016
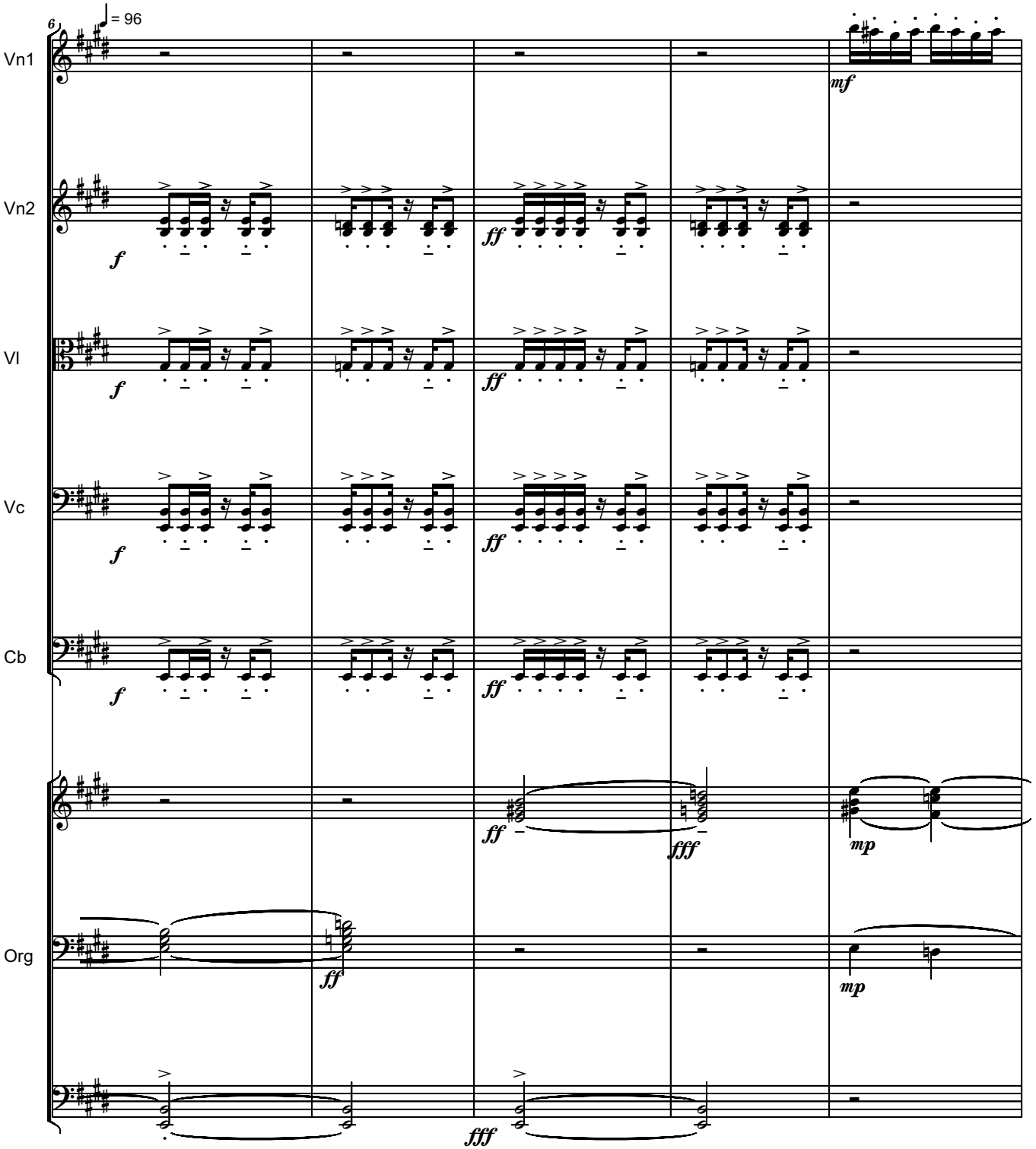
DANCE
JOC
for Strings and Organ

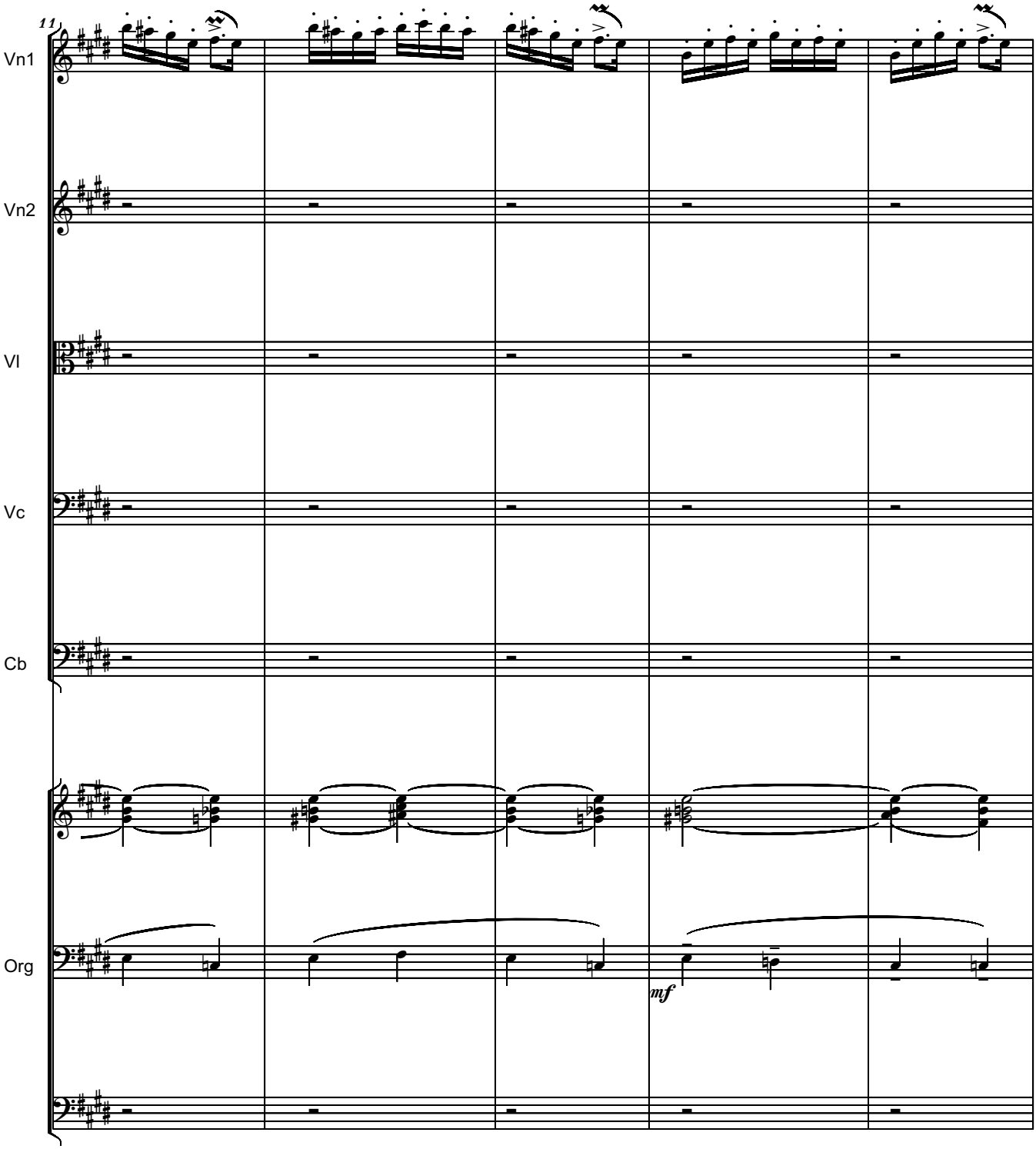
Serban Nichifor
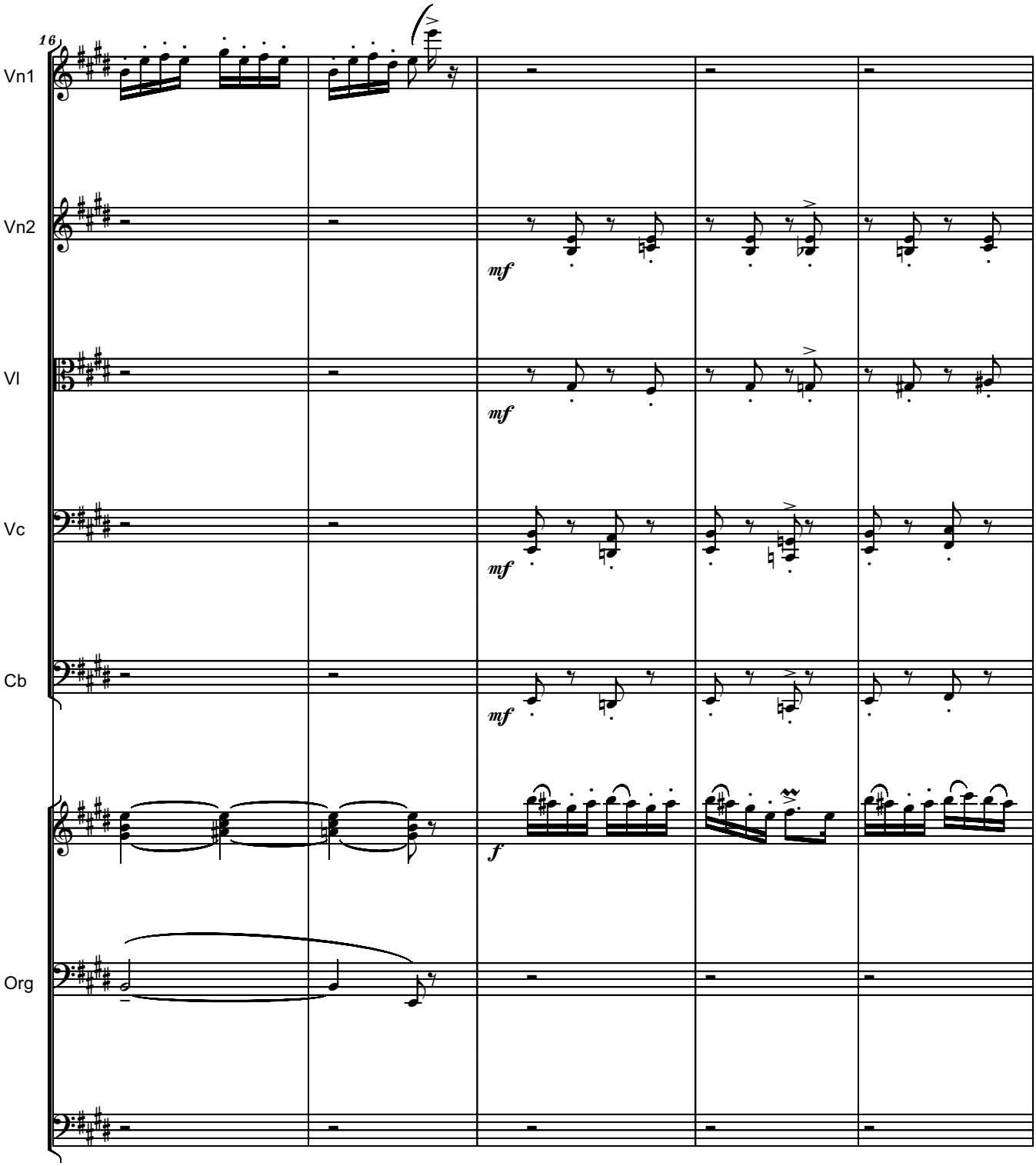
Con Allegrezza
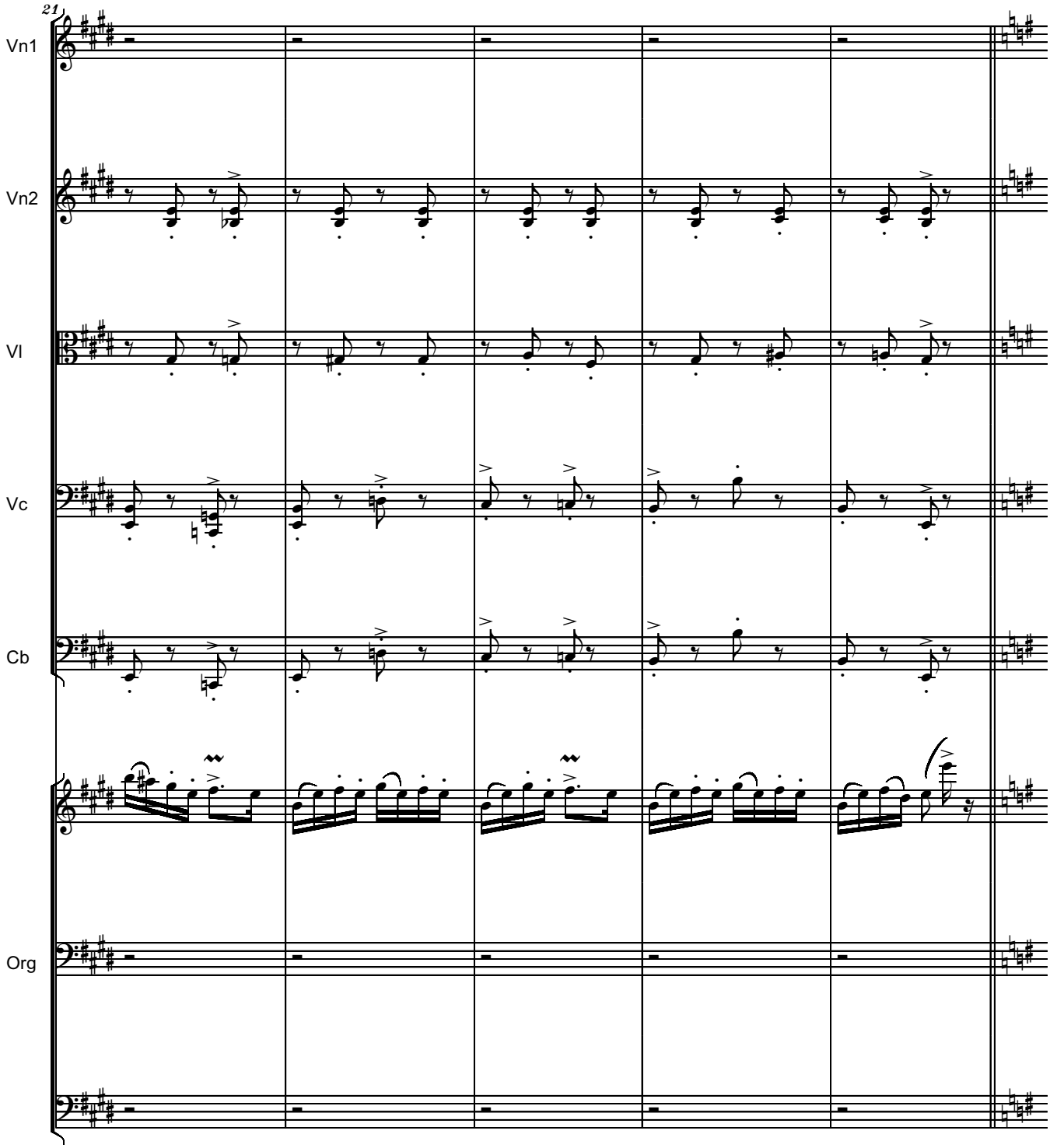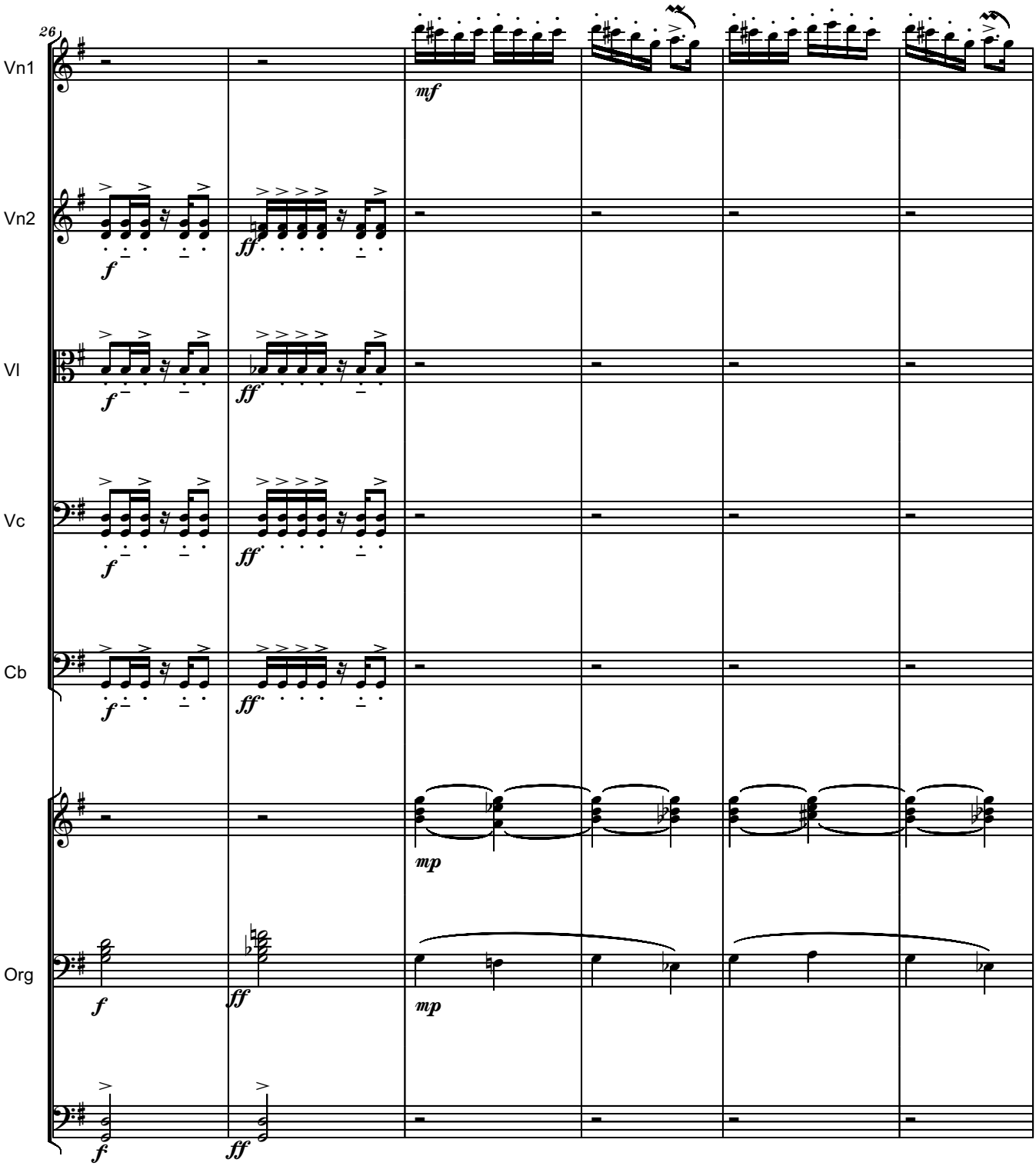


Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)
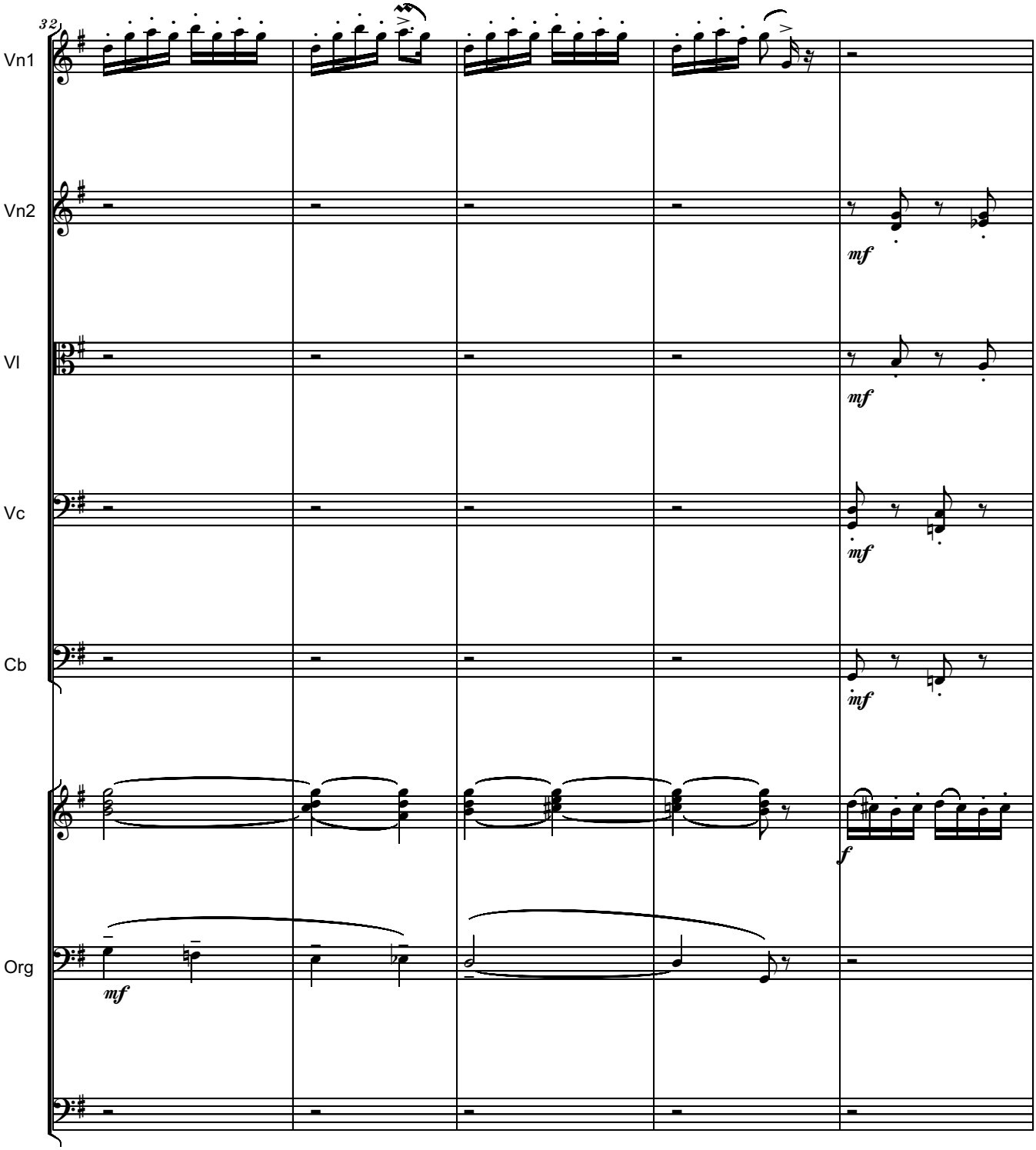

6
♩ = 96
Vn1
Vn2
Vl
Vc
Cb
Org
mf
f
ff
fff
mp
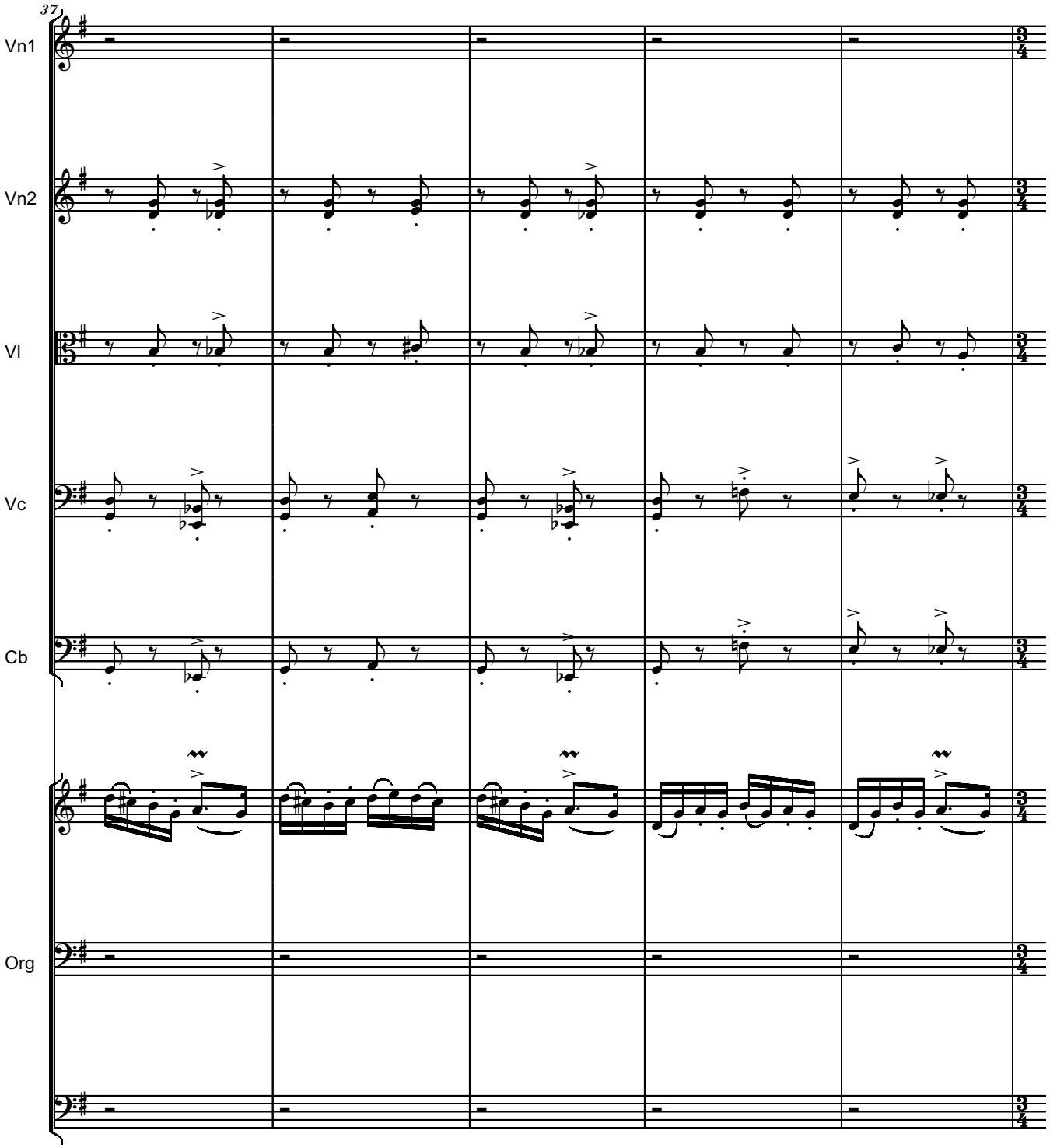

11
Vn1
Vn2
Vl
Vc
Cb
Org
mf
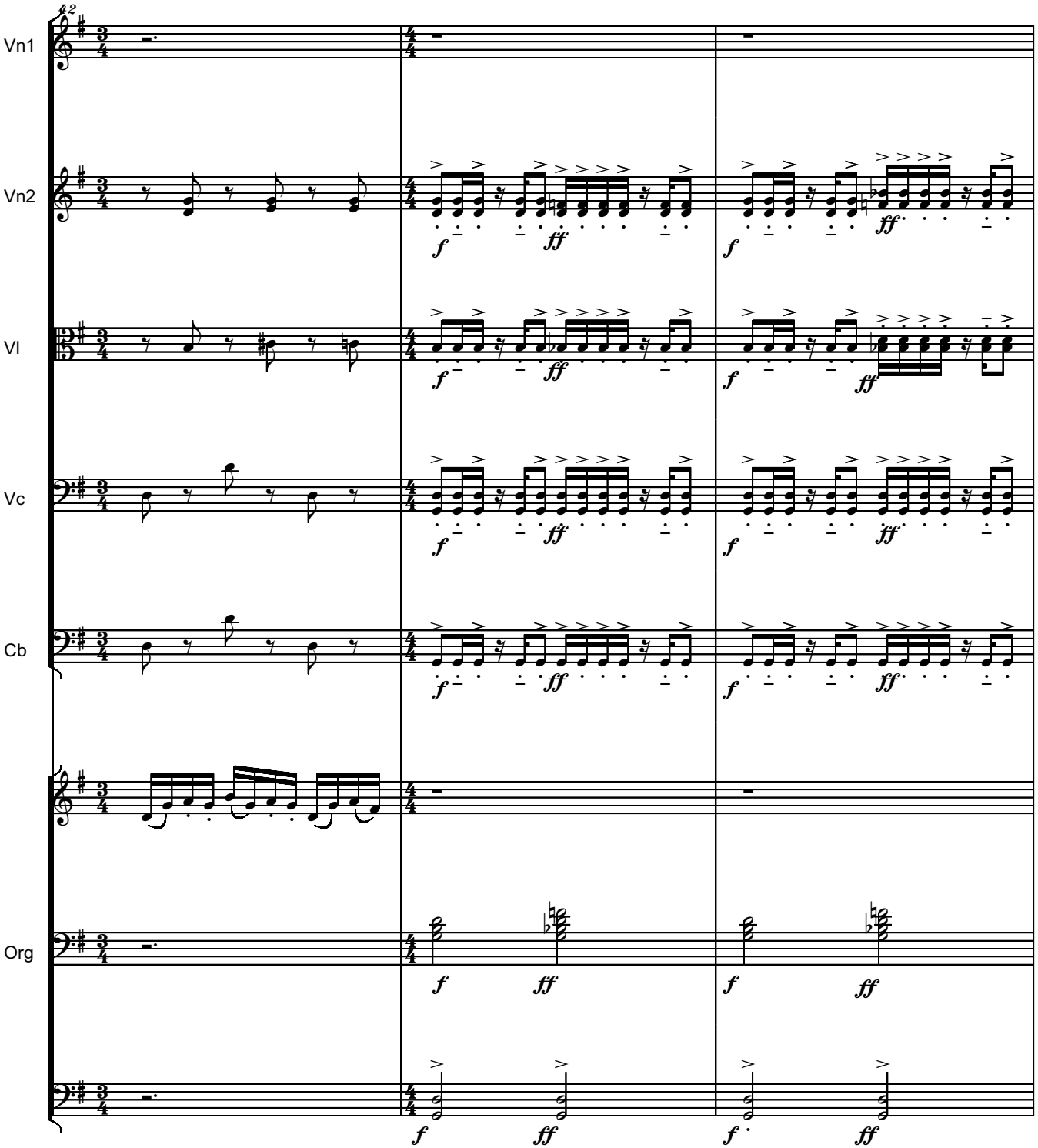

16
Vn1
Vn2
Vl
Vc
Cb
Org
mf
mf
mf
mf
f
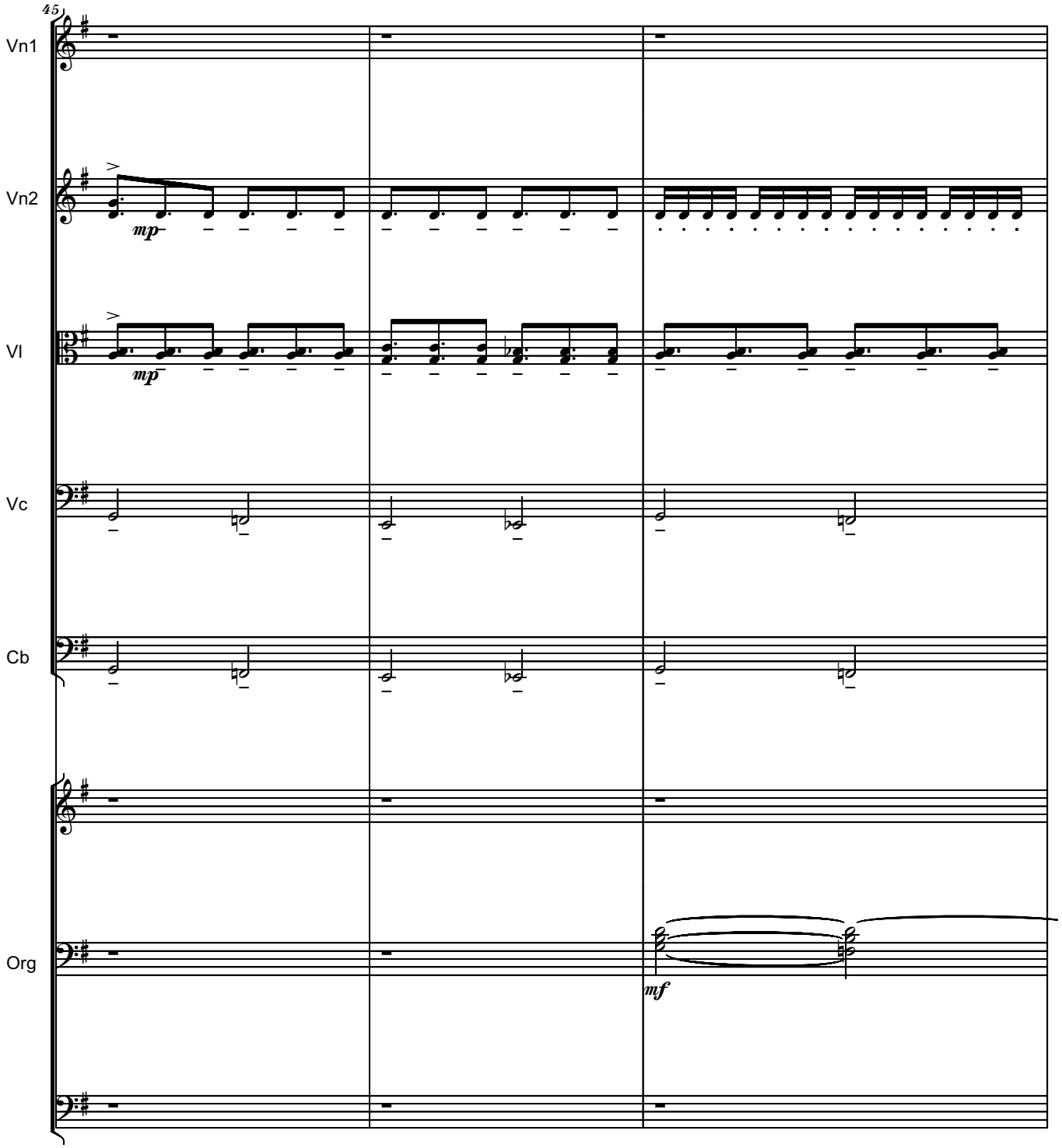

21
Vn1
Vn2
Vl
Vc
Cb
Org
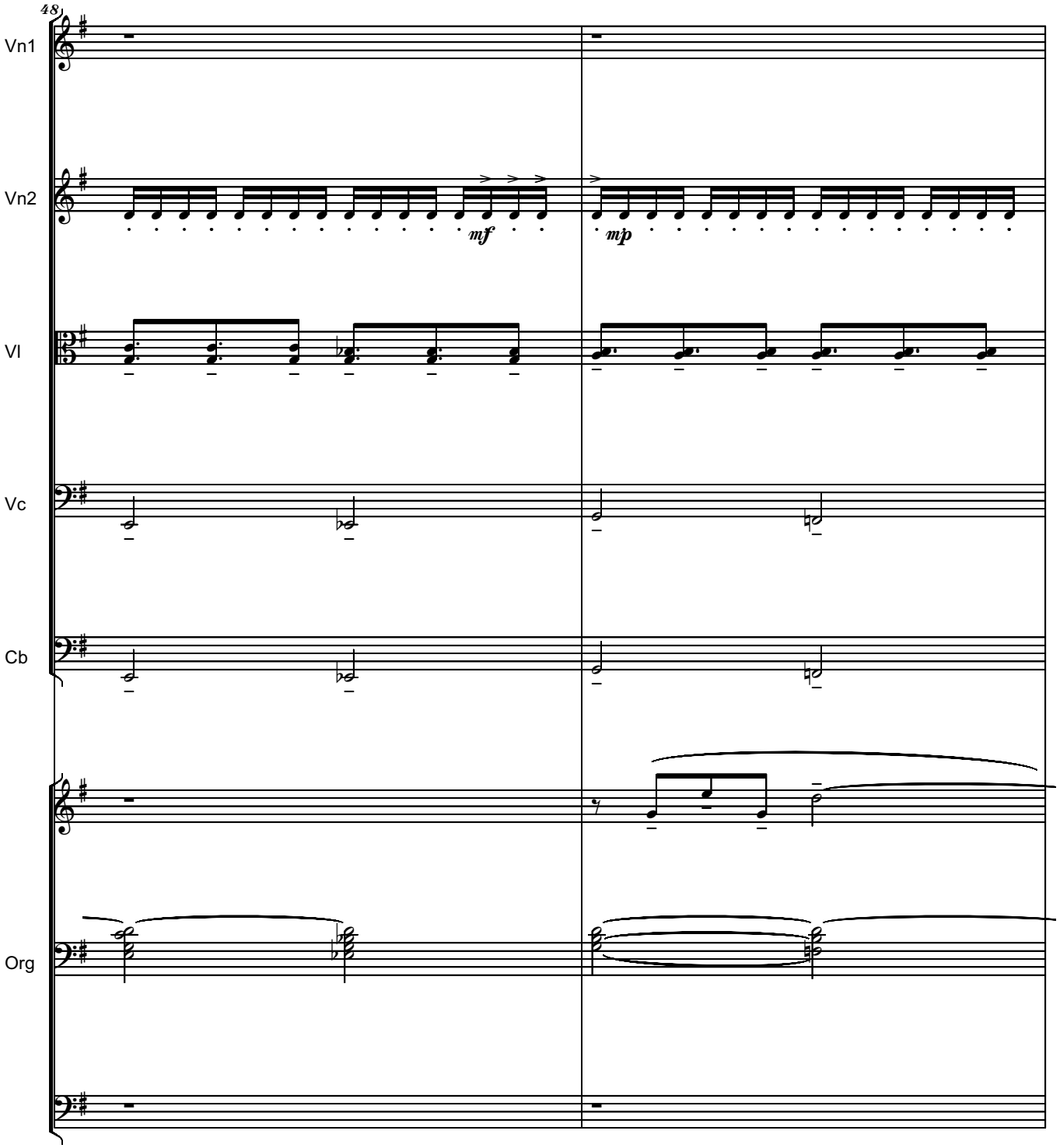

26
Vn1
Vn2
Vl
Vc
Cb
Org
mf
f
ff
mp
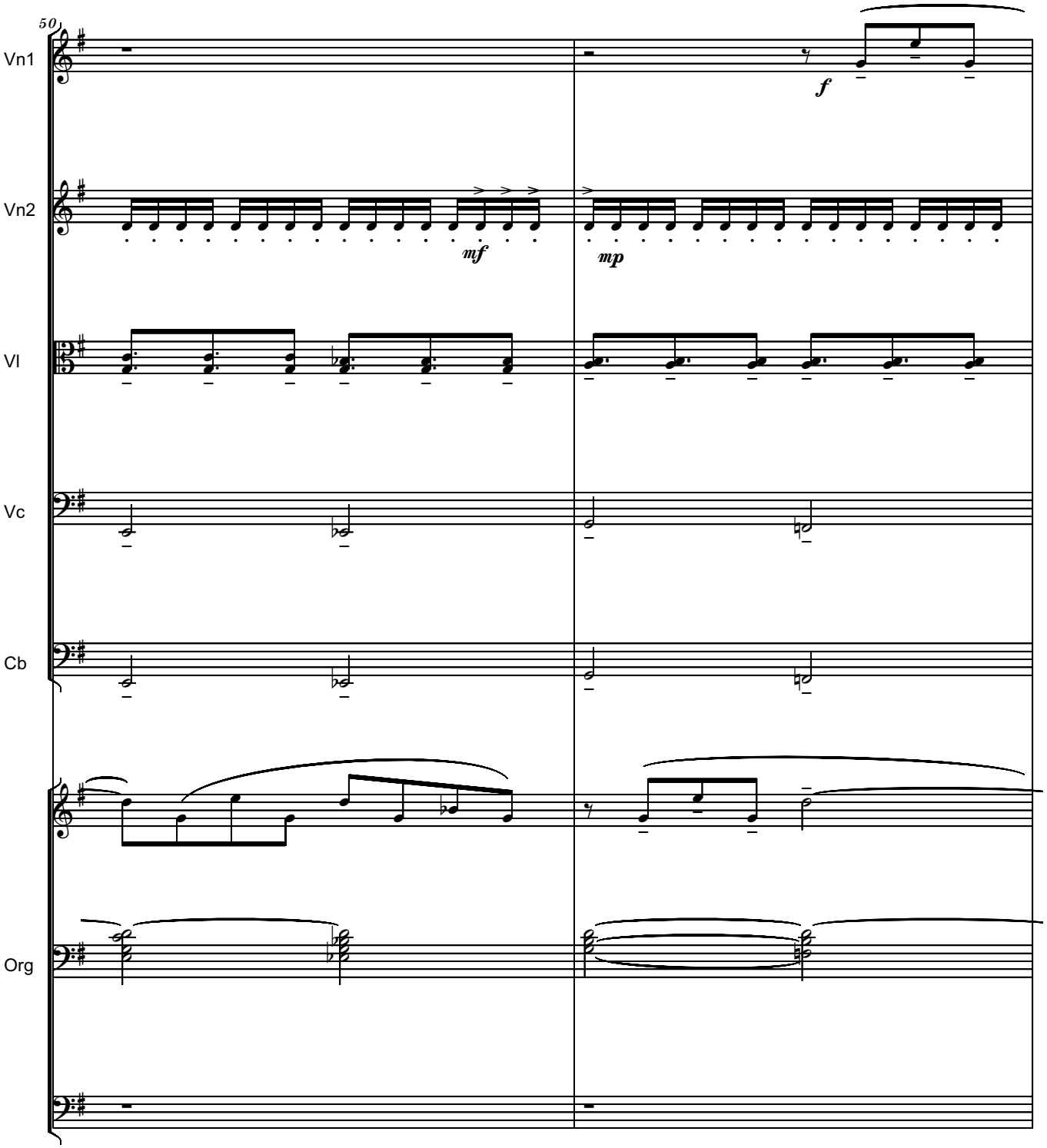

32
Vn1
Vn2
Vl
Vc
Cb
Org
mf
mf
mf
mf
f
mf

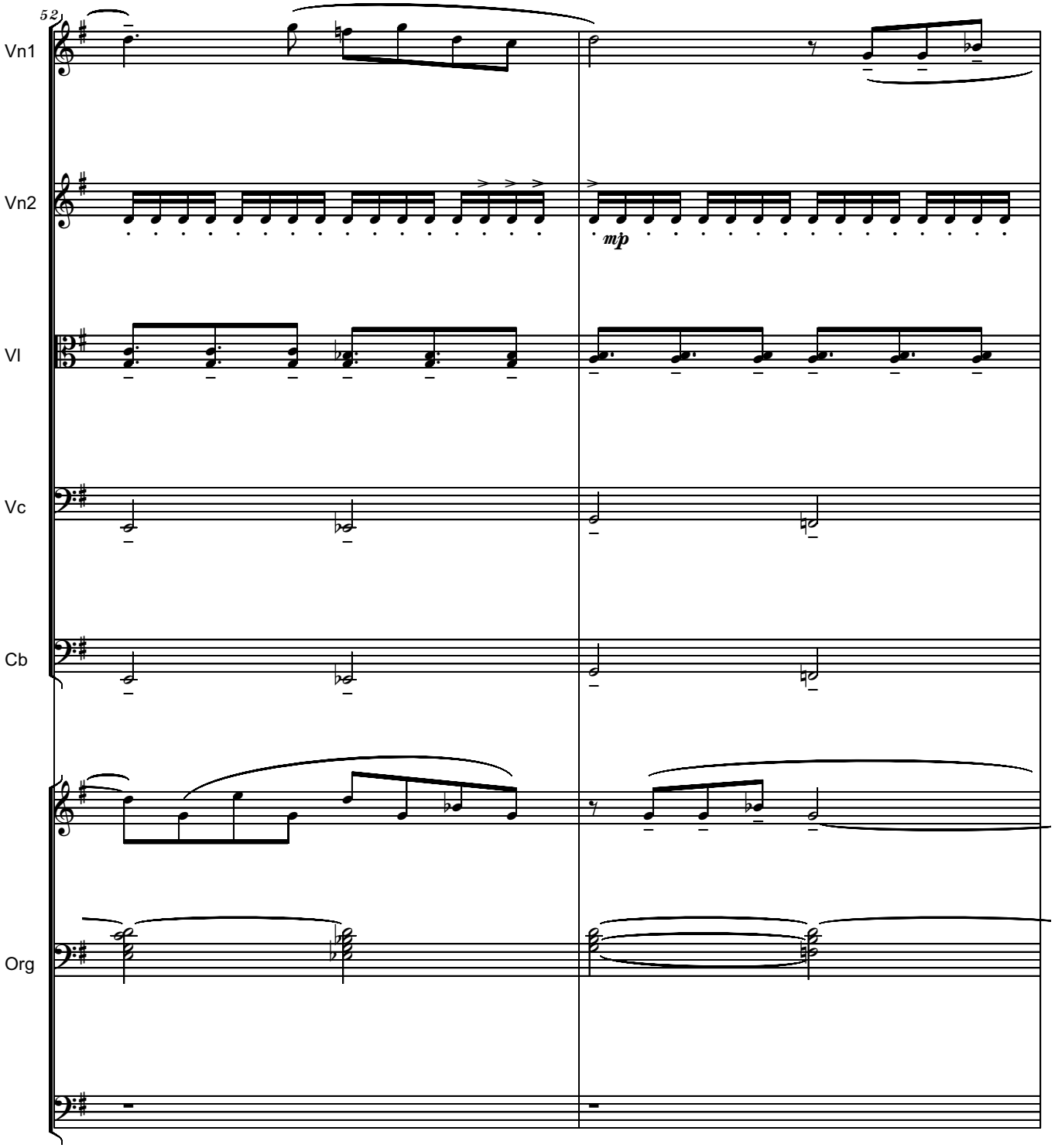

37
Vn1
Vn2
Vl
Vc
Cb
Org
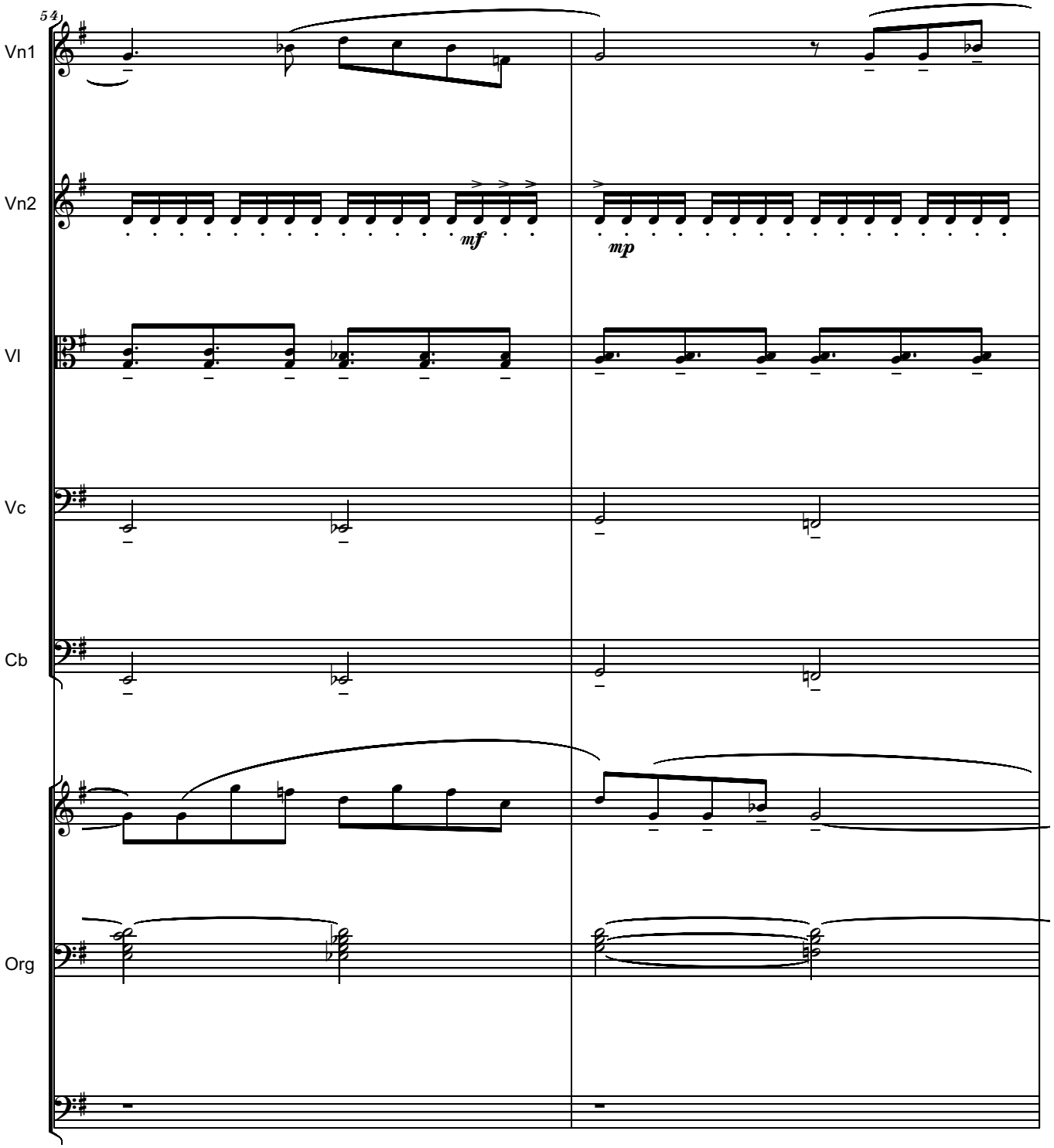

42
Vn1
Vn2
Vl
Vc
Cb
Org
f
ff
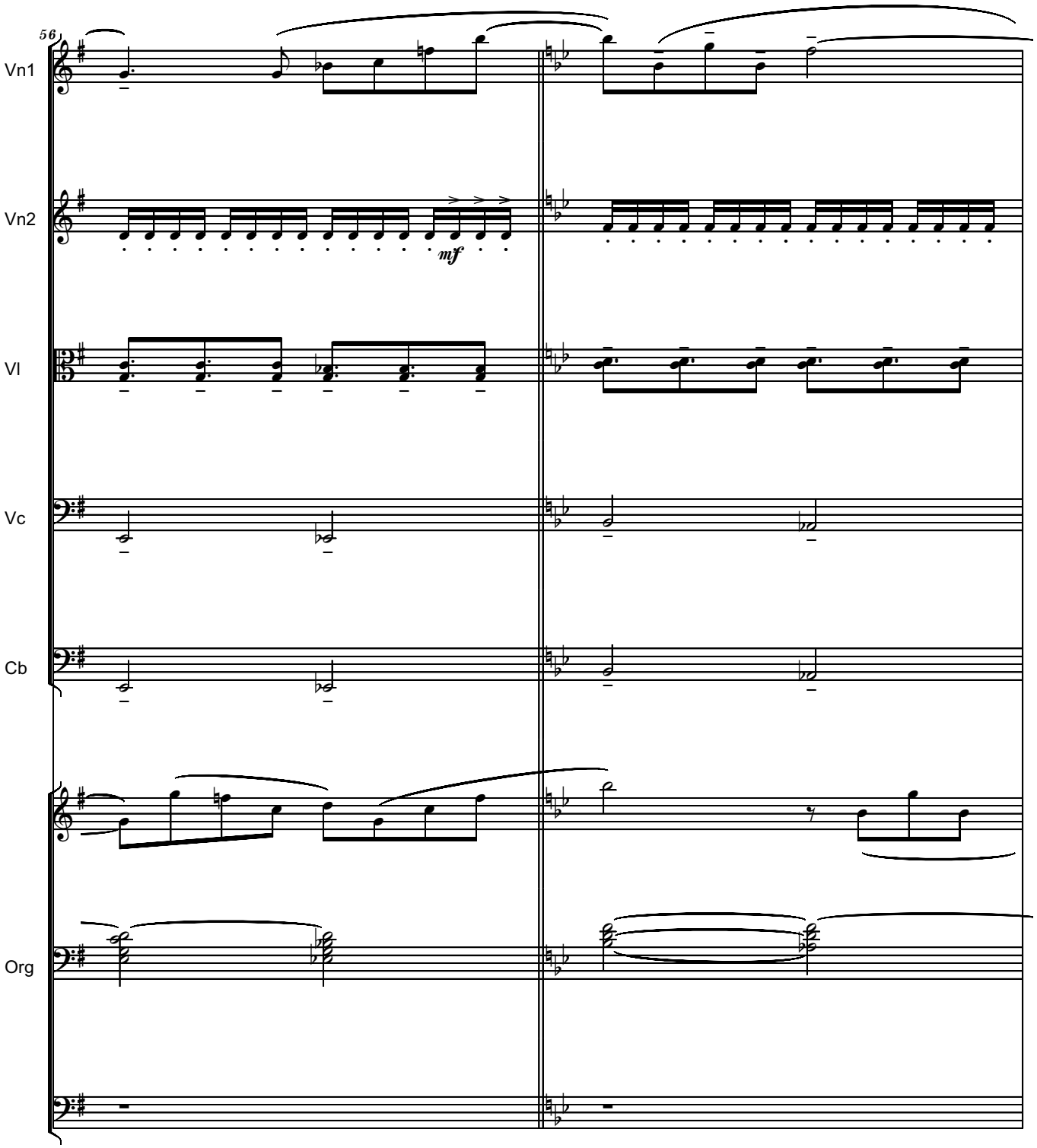

45
Vn1
Vn2
mp
Vl
mp
Vc
Cb
Org
mf

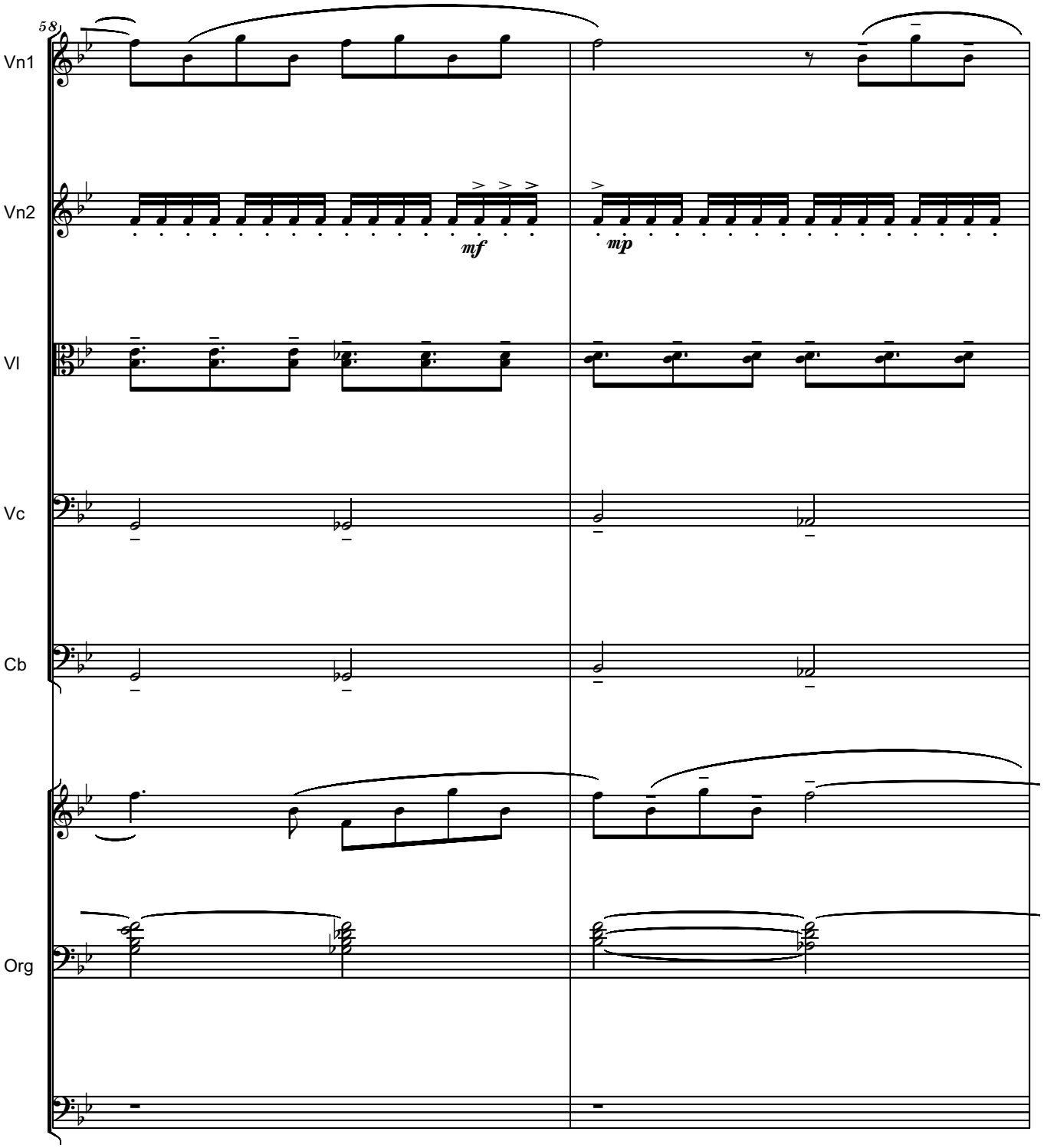

48
Vn1
Vn2
mf
mp
Vl
Vc
Cb
Org
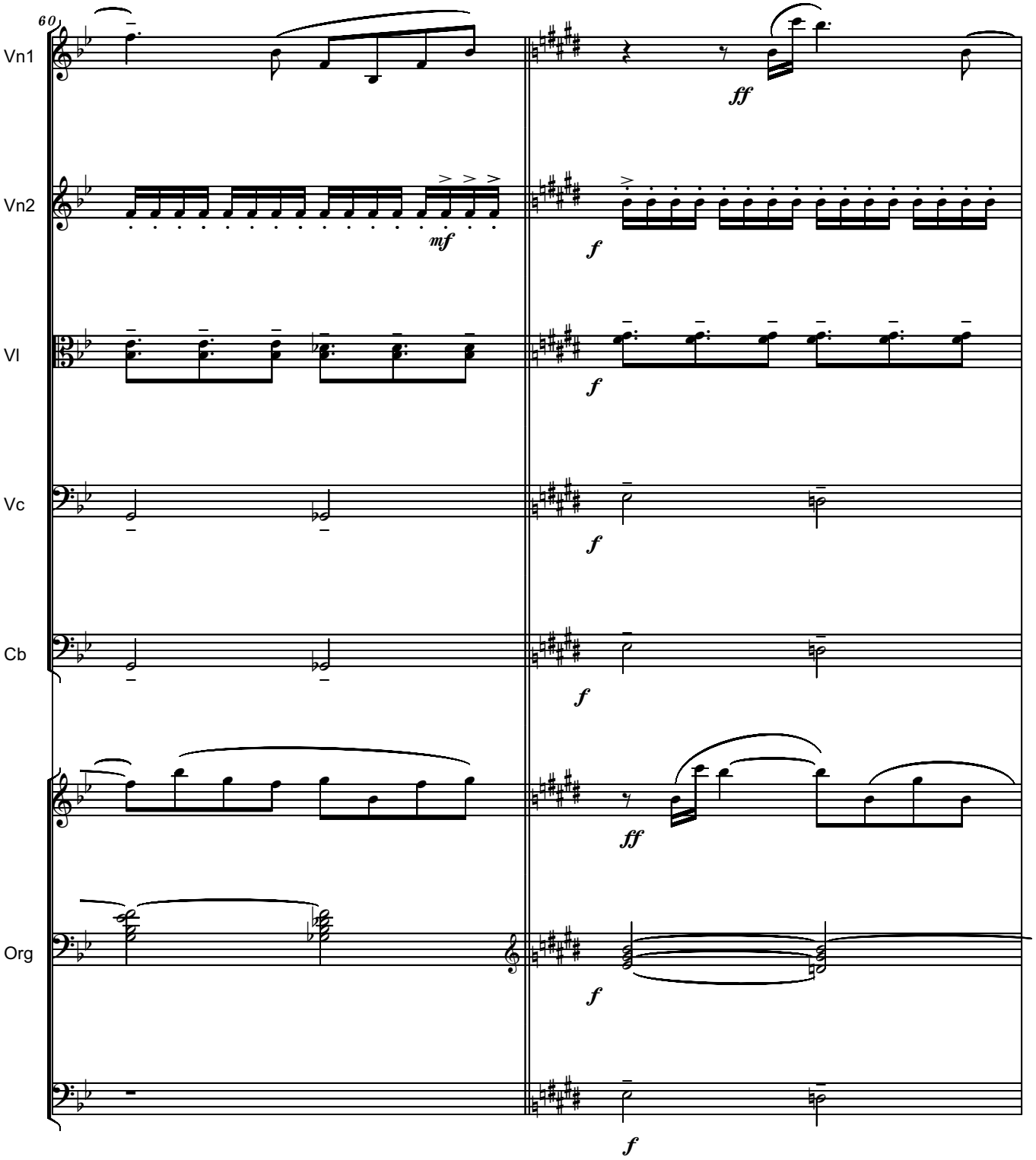

50
Vn1
Vn2
Vl
Vc
Cb
Org
f
mf
mp

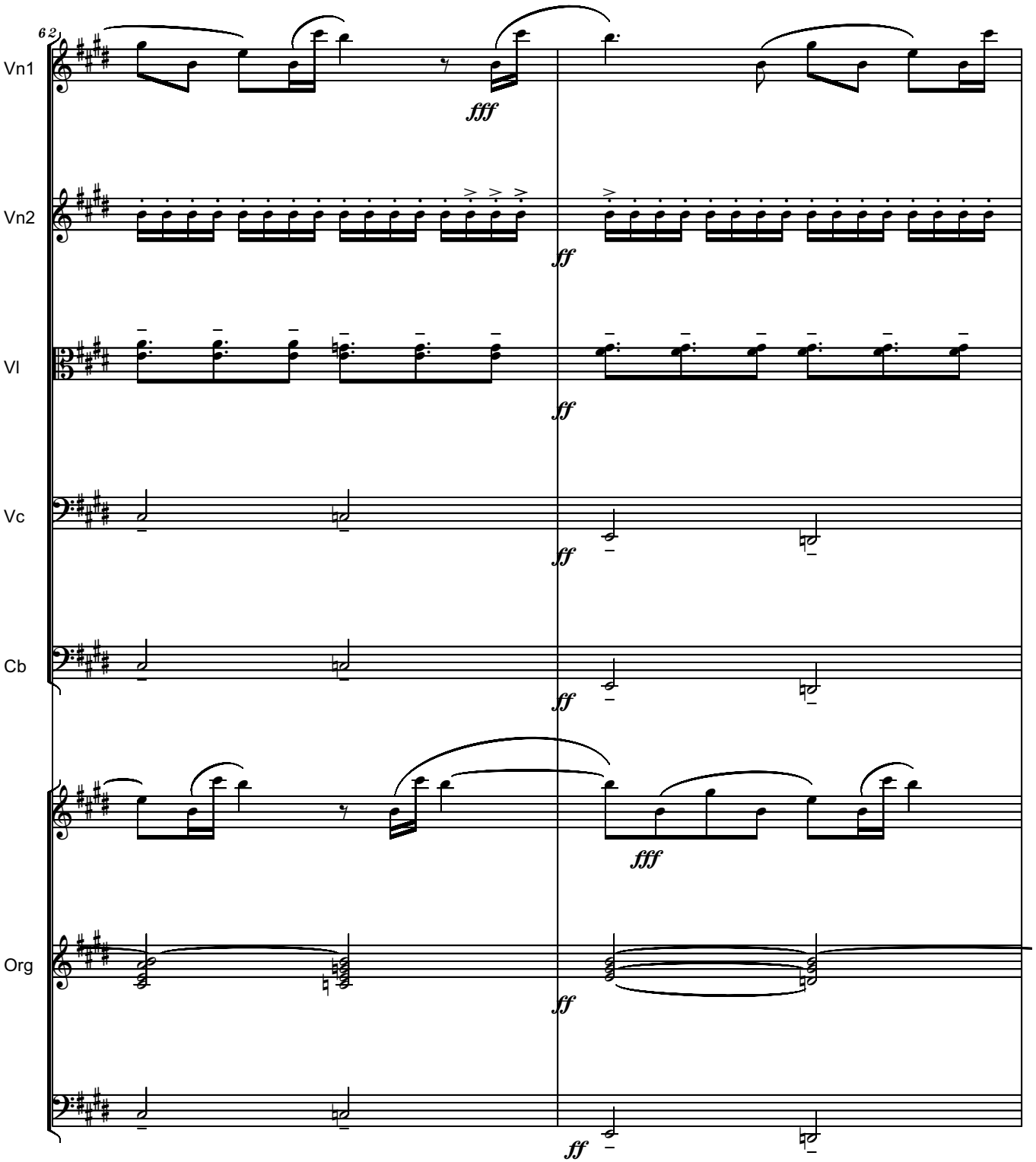

52
Vn1
Vn2
mp
Vl
Vc
Cb
Org
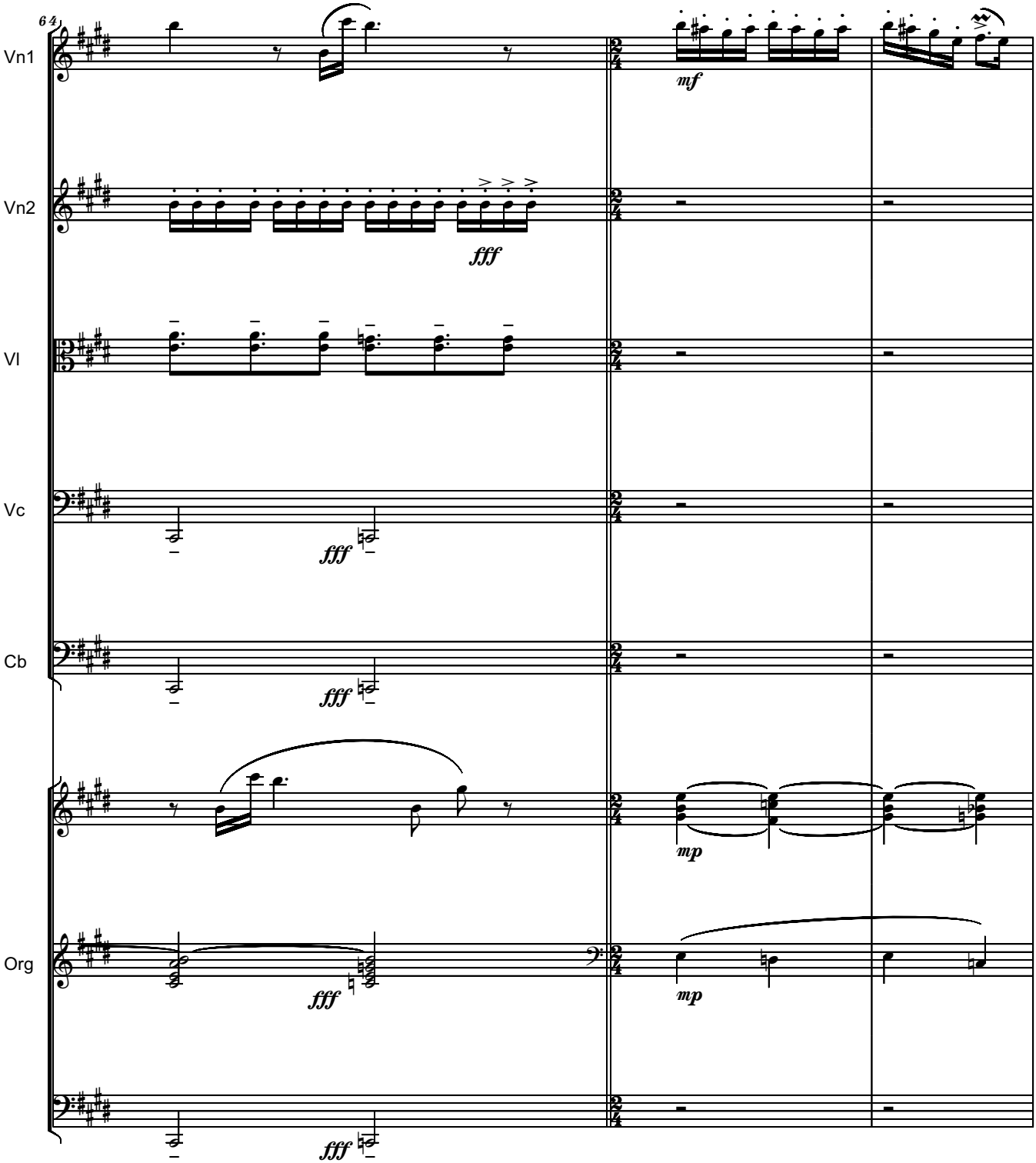

54
Vn1
Vn2
mf
mp
Vl
Vc
Cb
Org

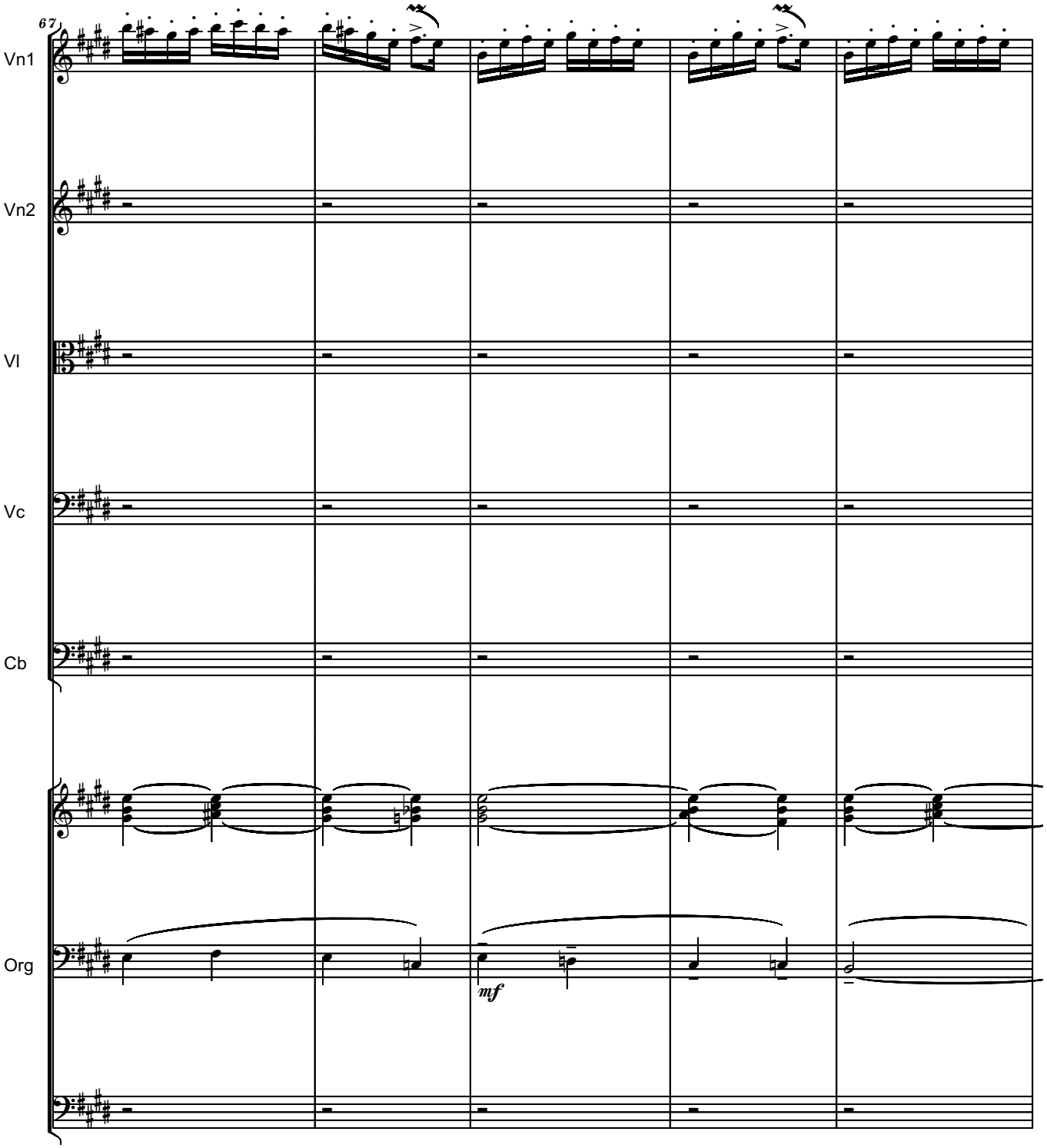

56
Vn1
Vn2
mf
Vl
Vc
Cb
Org
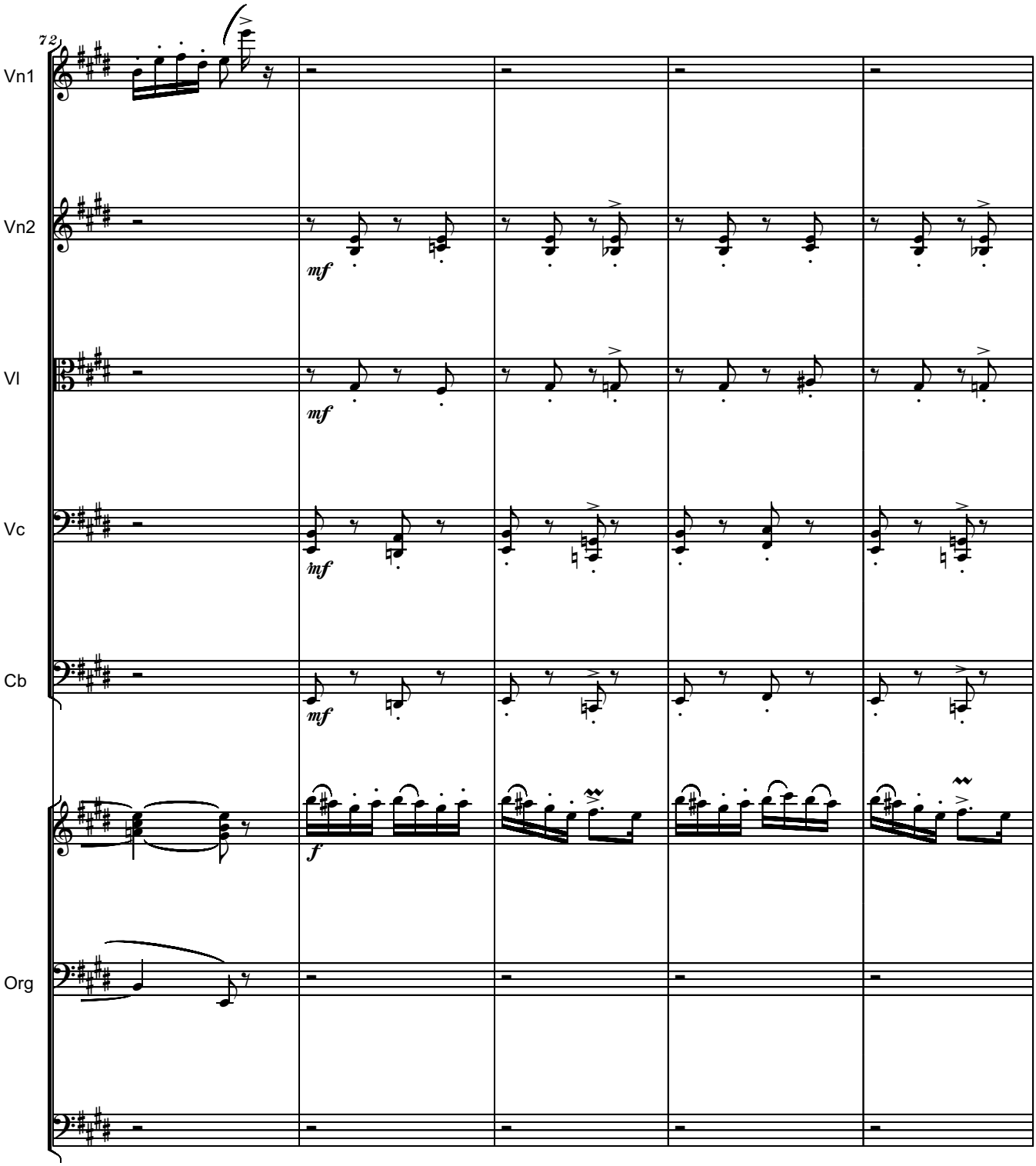

58
Vn1
Vn2
mf
mp
Vl
Vc
Cb
Org
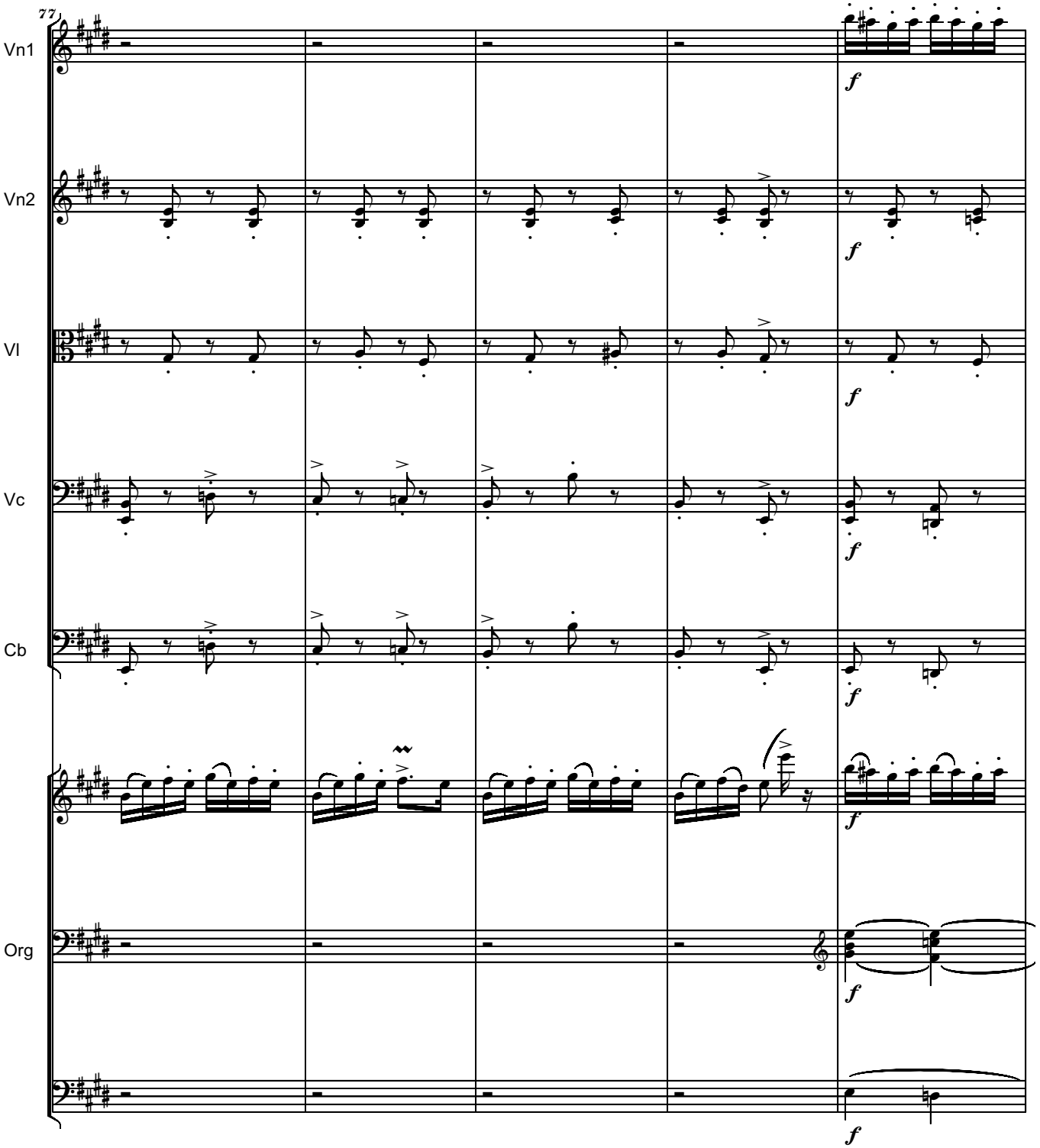

60
Vn1
Vn2
Vl
Vc
Cb
Org
ff
mf
f
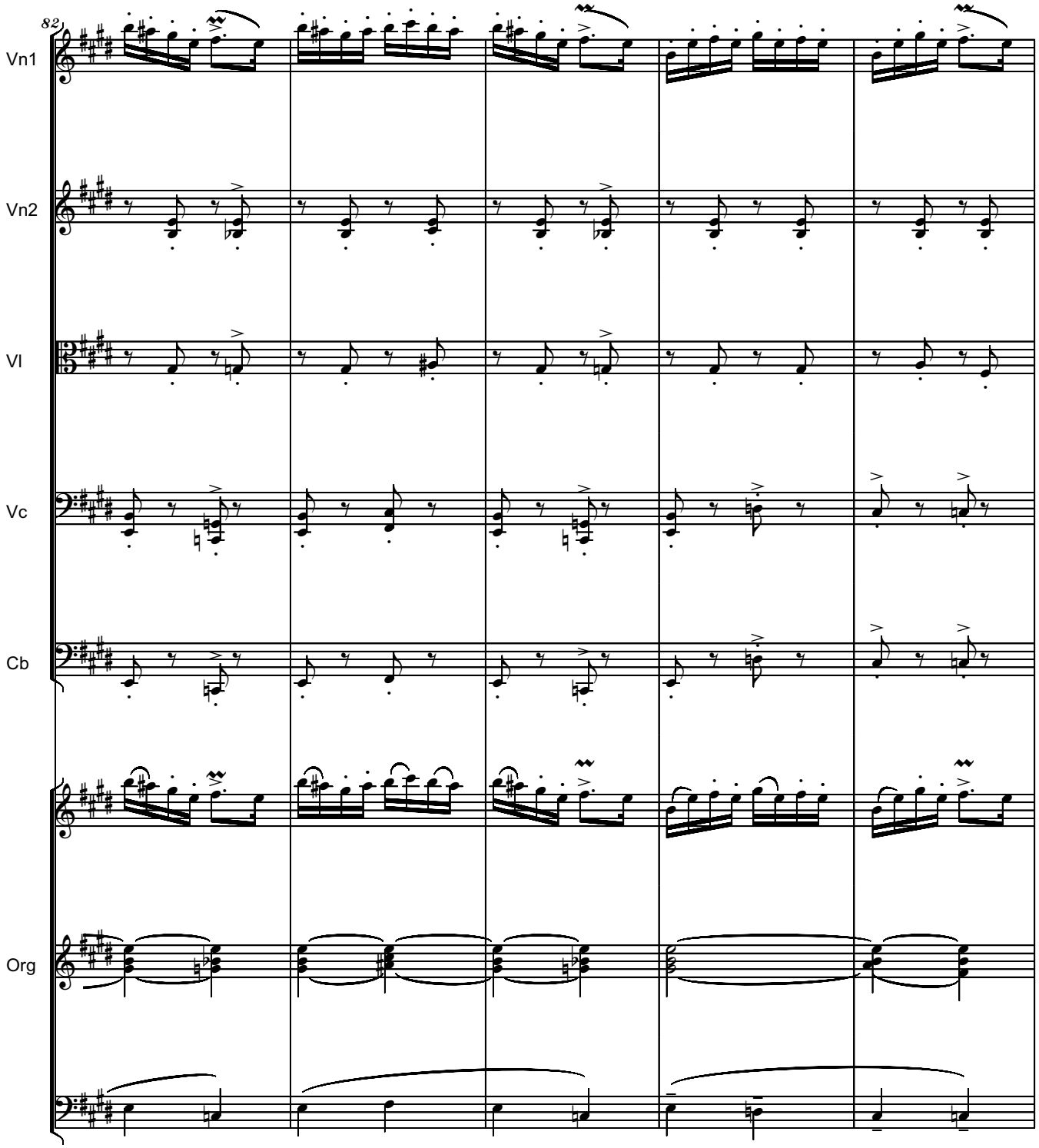

62
Vn1
Vn2
Vl
Vc
Cb
Org
fff
ff
fff
ff
ff
ff
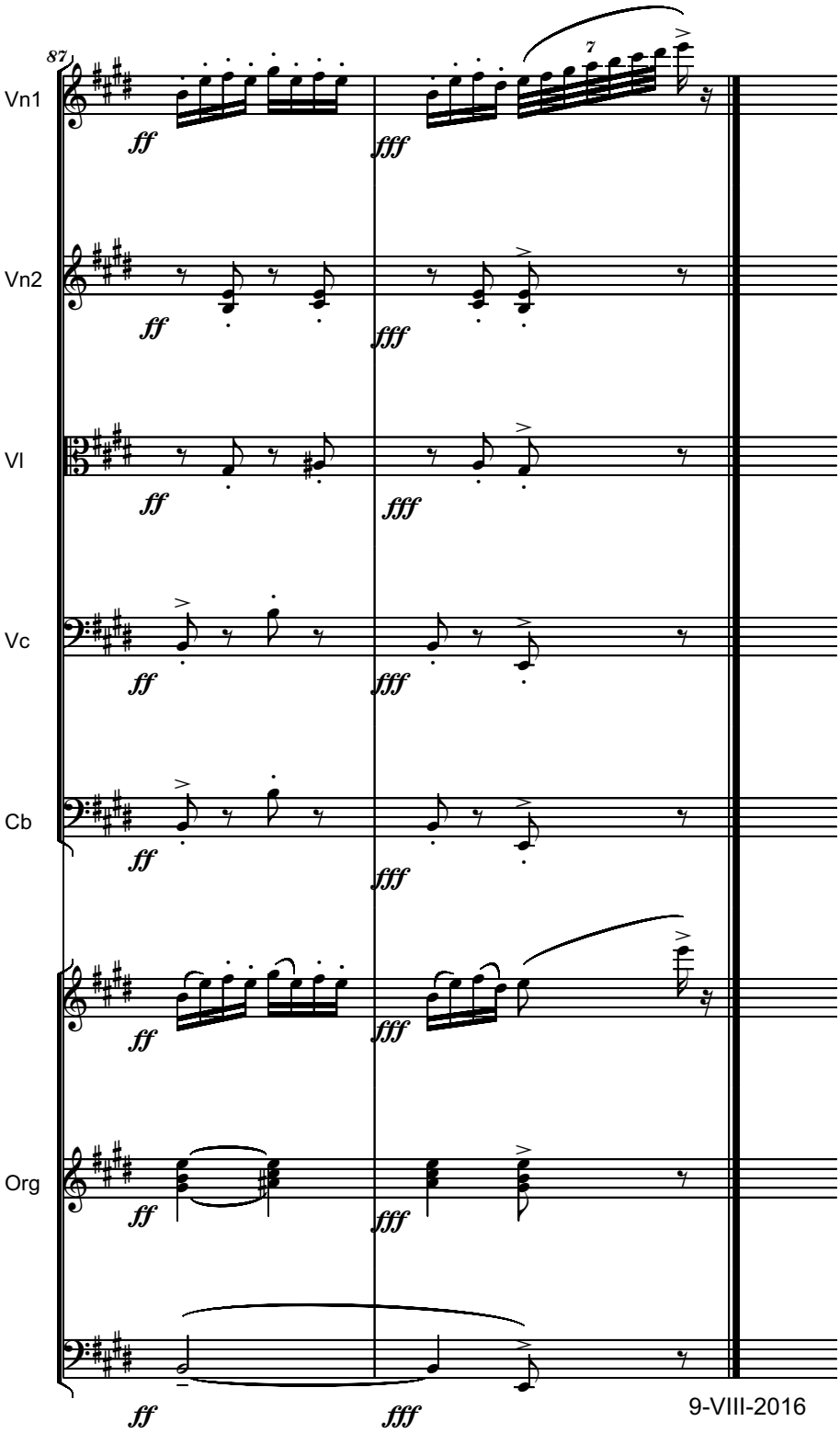

64
Vn1
mf
Vn2
fff
Vl
Vc
fff
Cb
fff
mp
Org
fff
mp
fff


67
Vn1
Vn2
Vl
Vc
Cb
Org
mf


72
Vn1
Vn2
Vl
Vc
Cb
Org
mf
mf
mf
f


77
Vn1
Vn2
Vl
Vc
Cb
Org
f
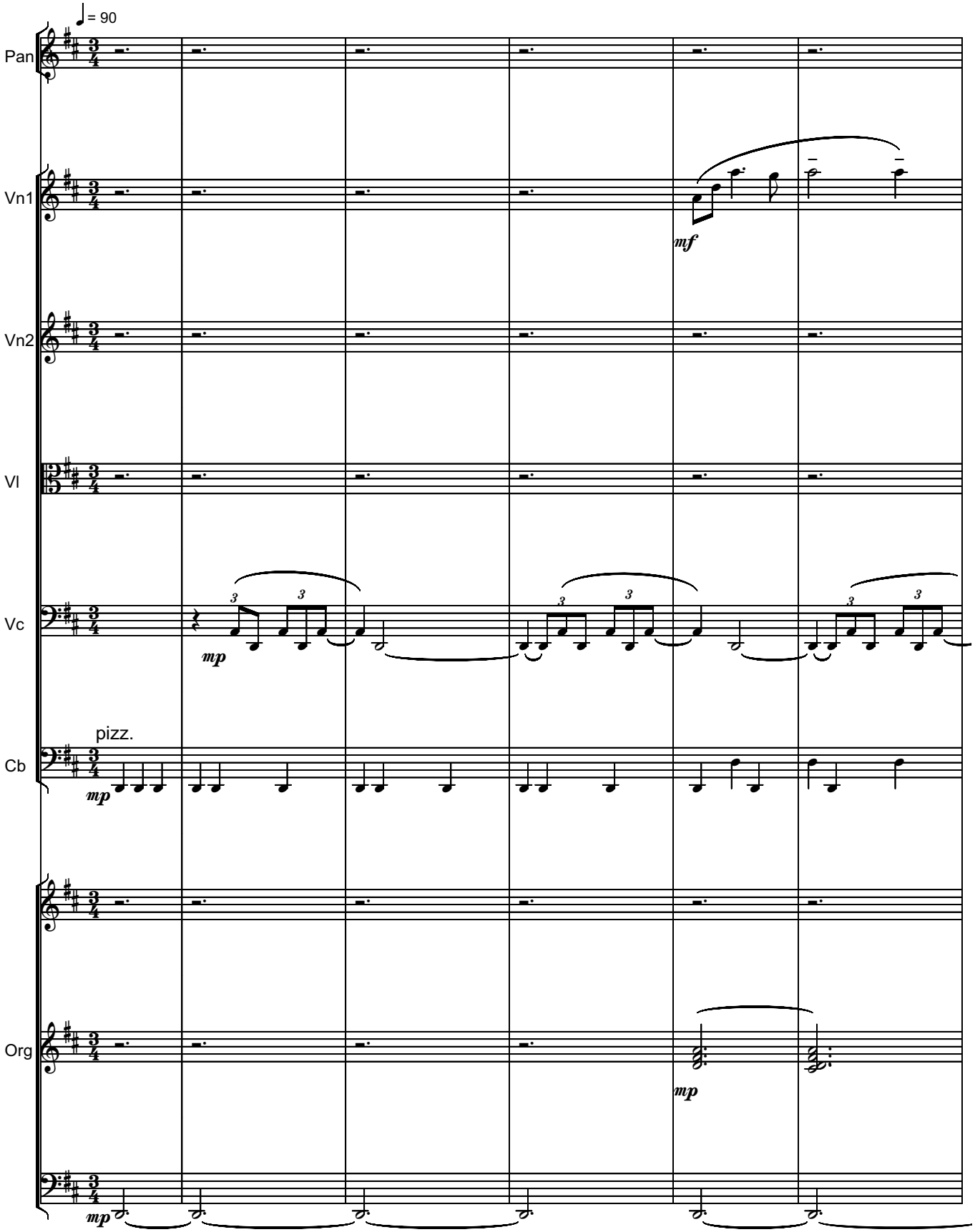

82
Vn1
Vn2
Vl
Vc
Cb
Org


87
Vn1
Vn2
Vl
Vc
Cb
Org
7
ff
fff
9-VIII-2016
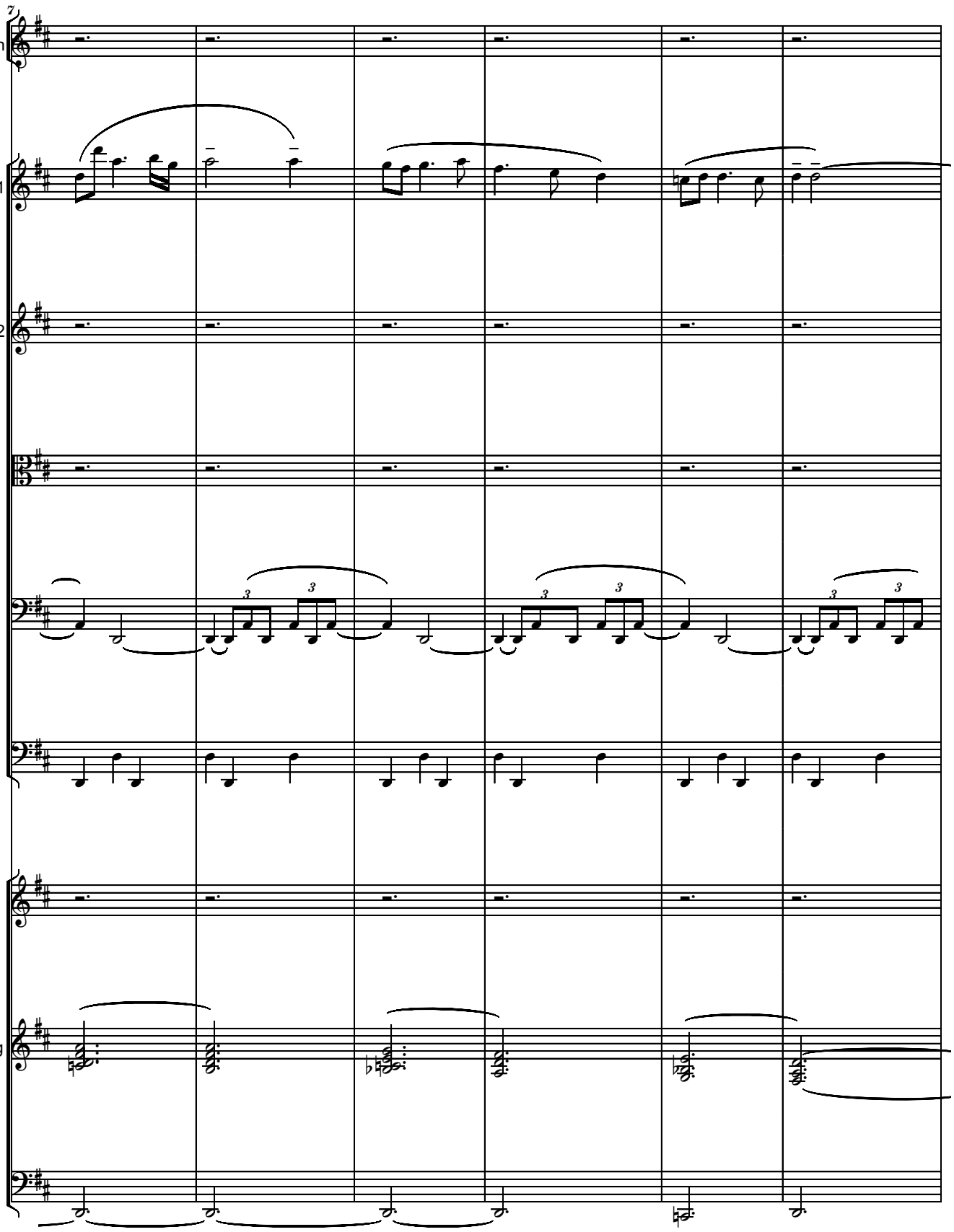
INFINITE CAROL
COLIND INFINIT
for Pan Flute (ossia Flute), Strings and Organ
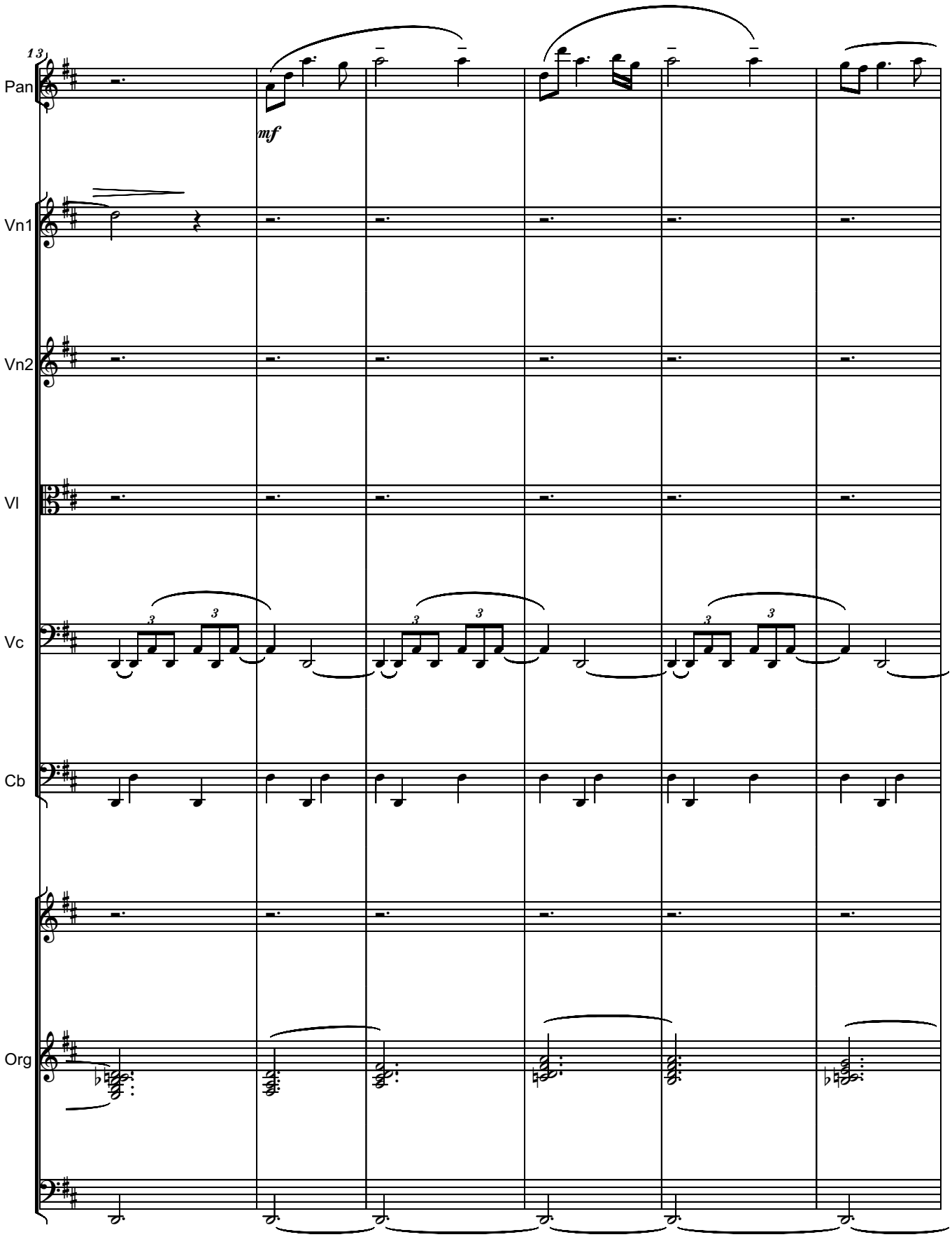
Serban Nichifor
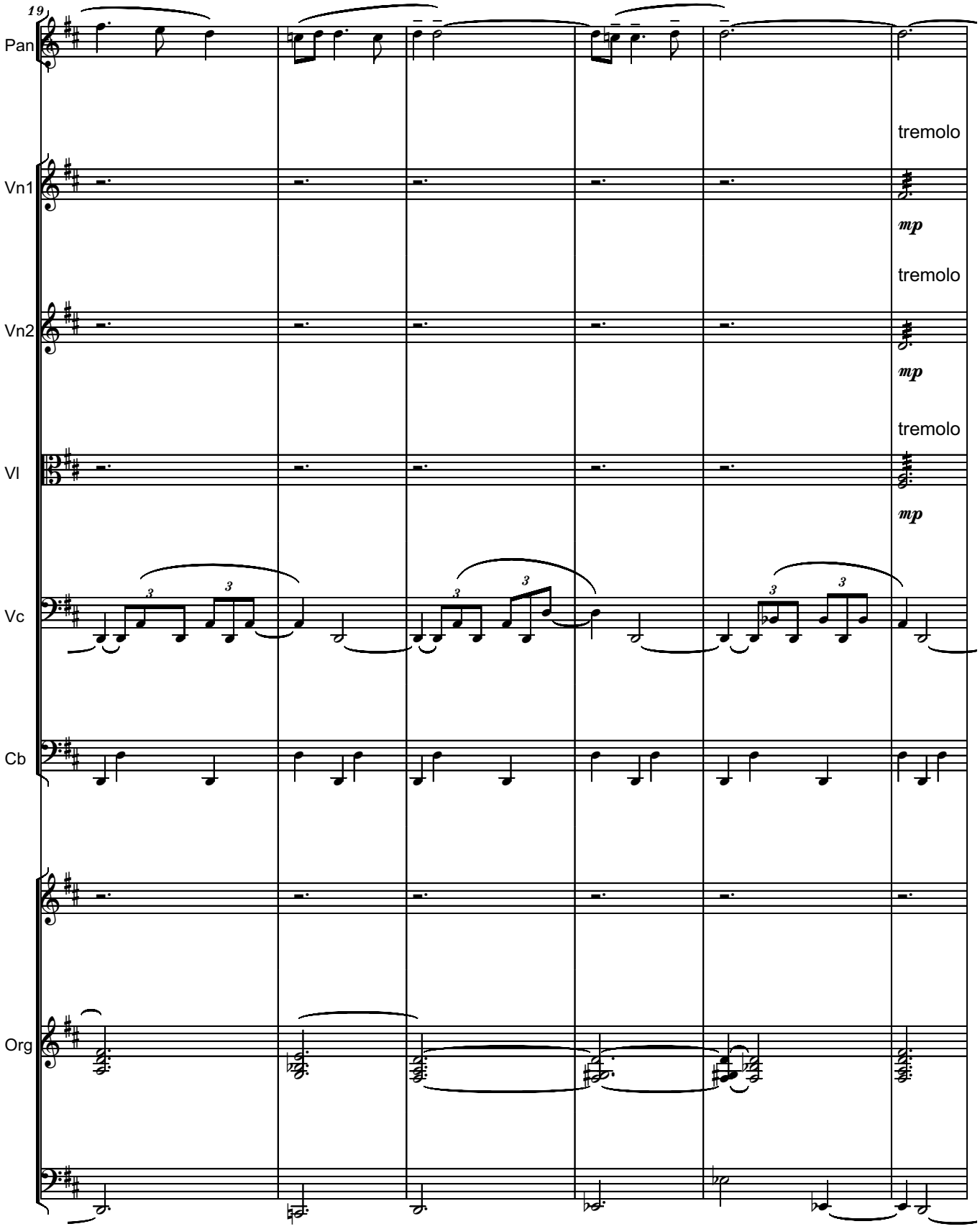
Estatico
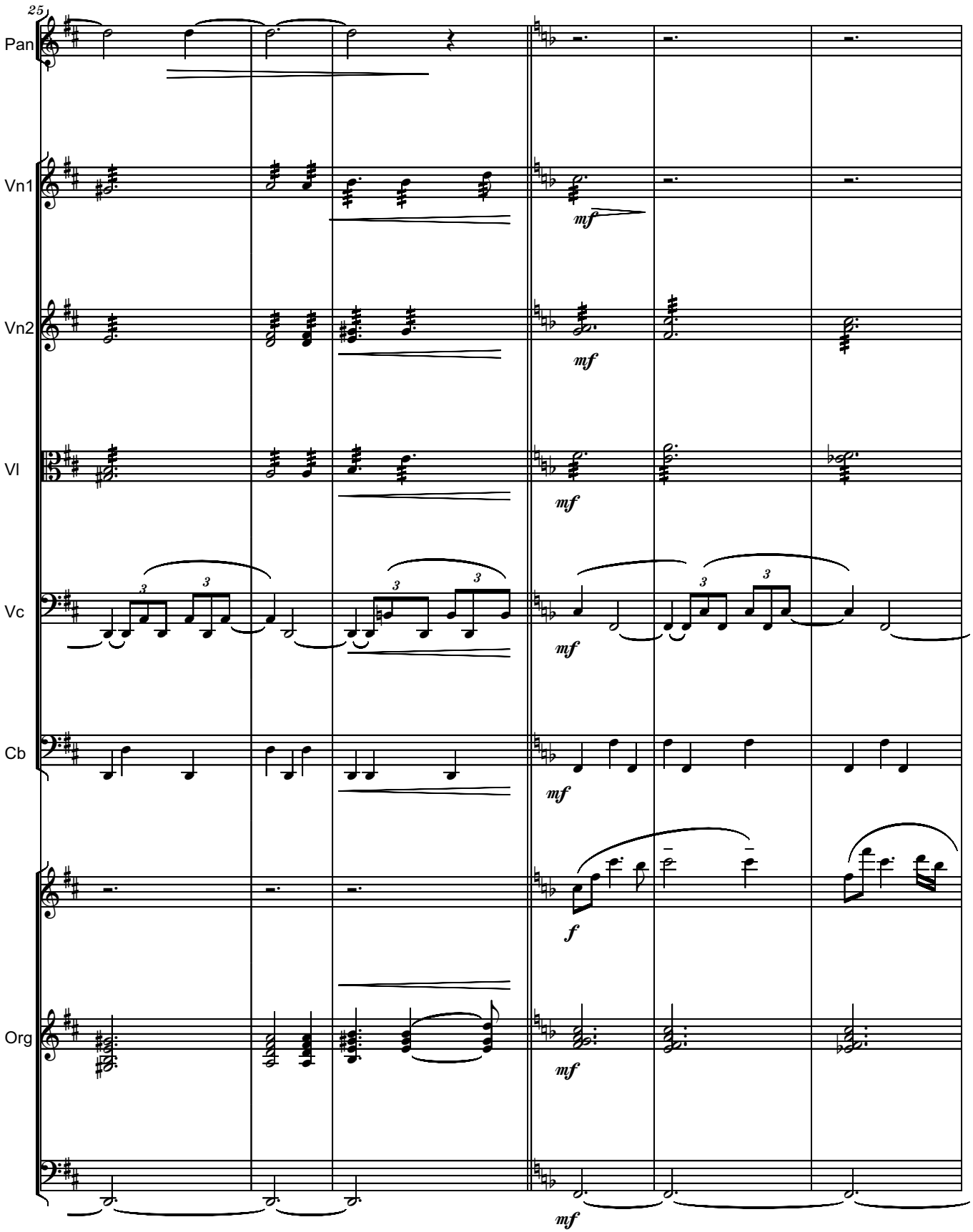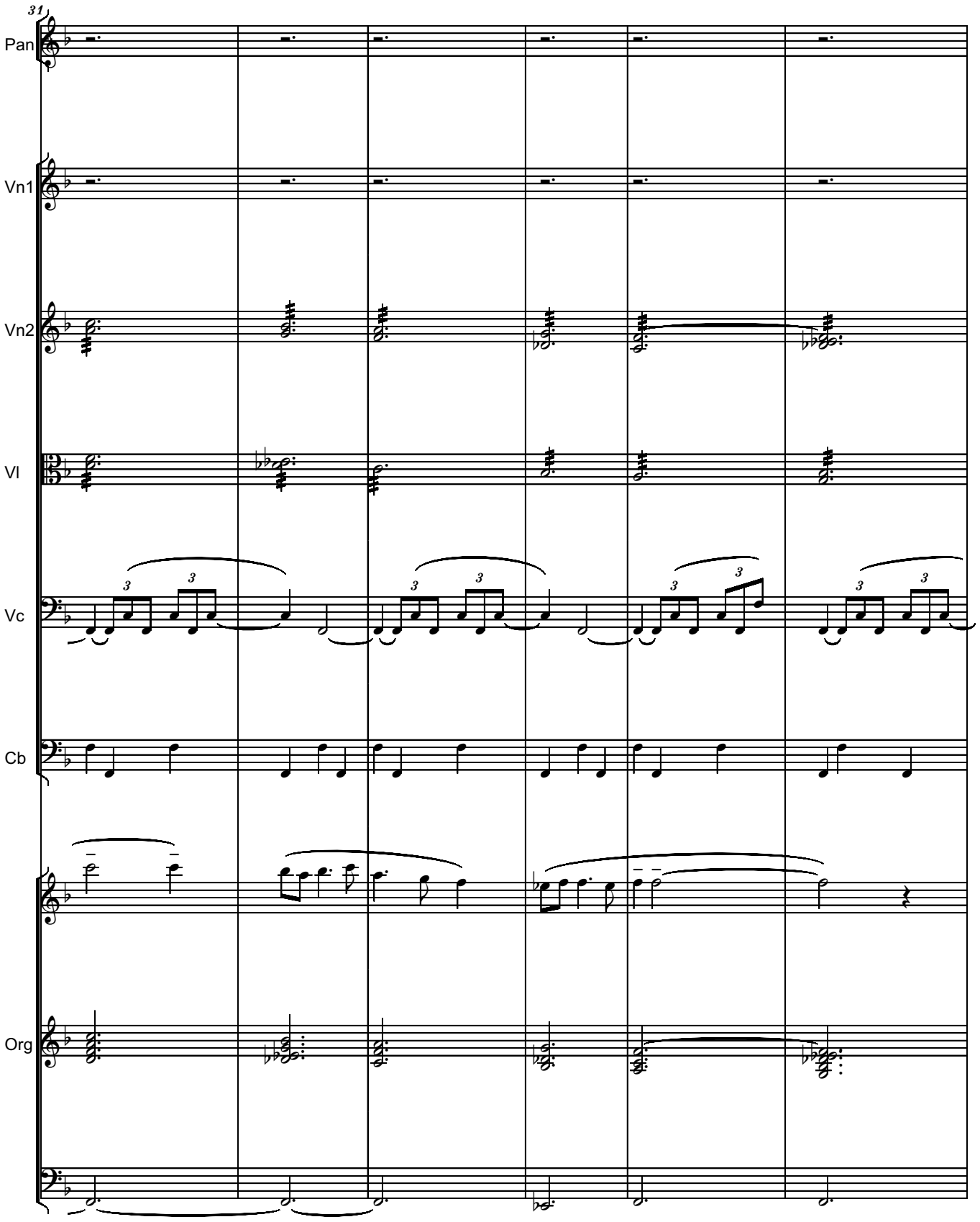


Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)
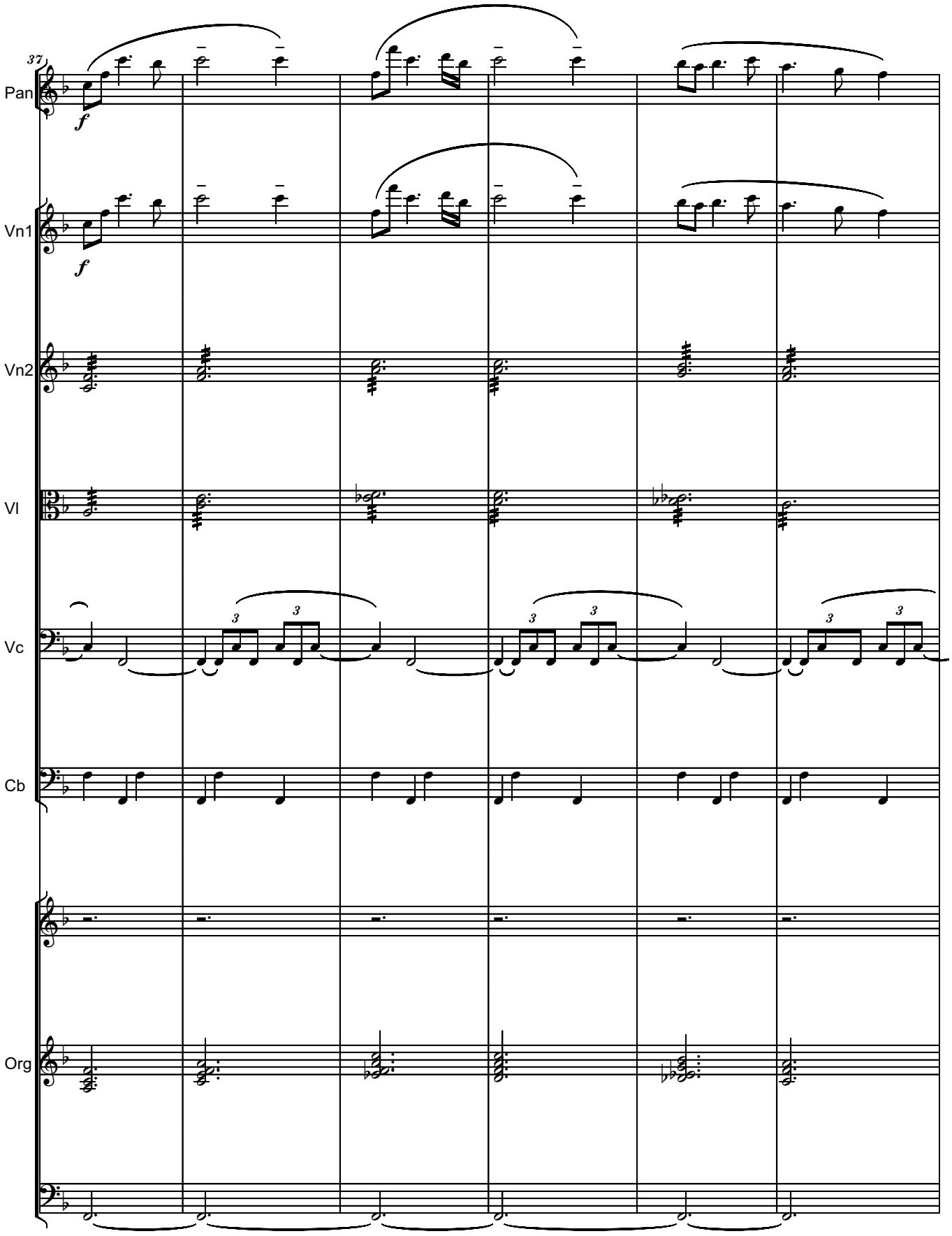

7
Pan
Vn1
Vn2
Vl
Vc
Cb
Org
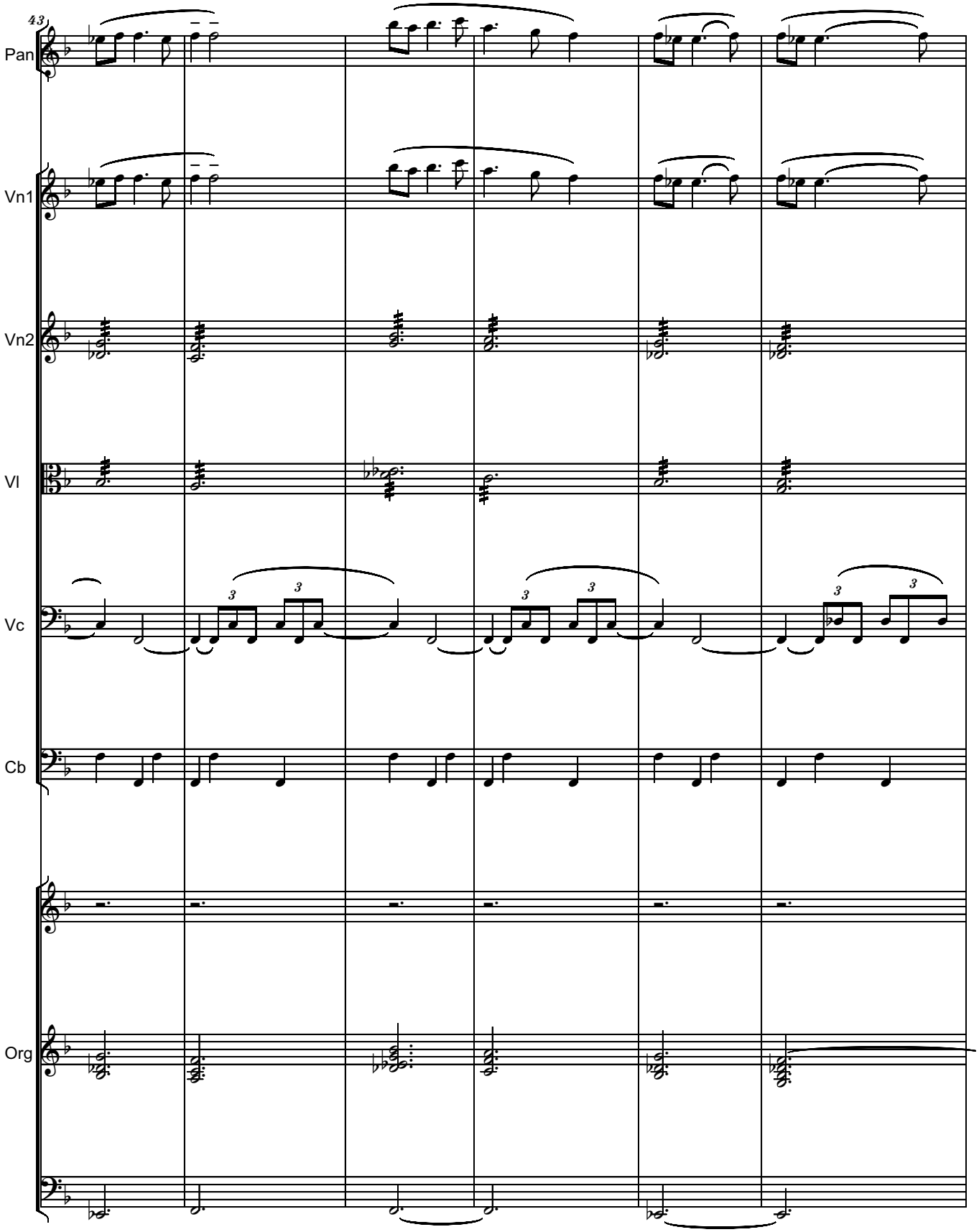

13
Pan
mf
Vn1
Vn2
Vl
Vc
Cb
Org
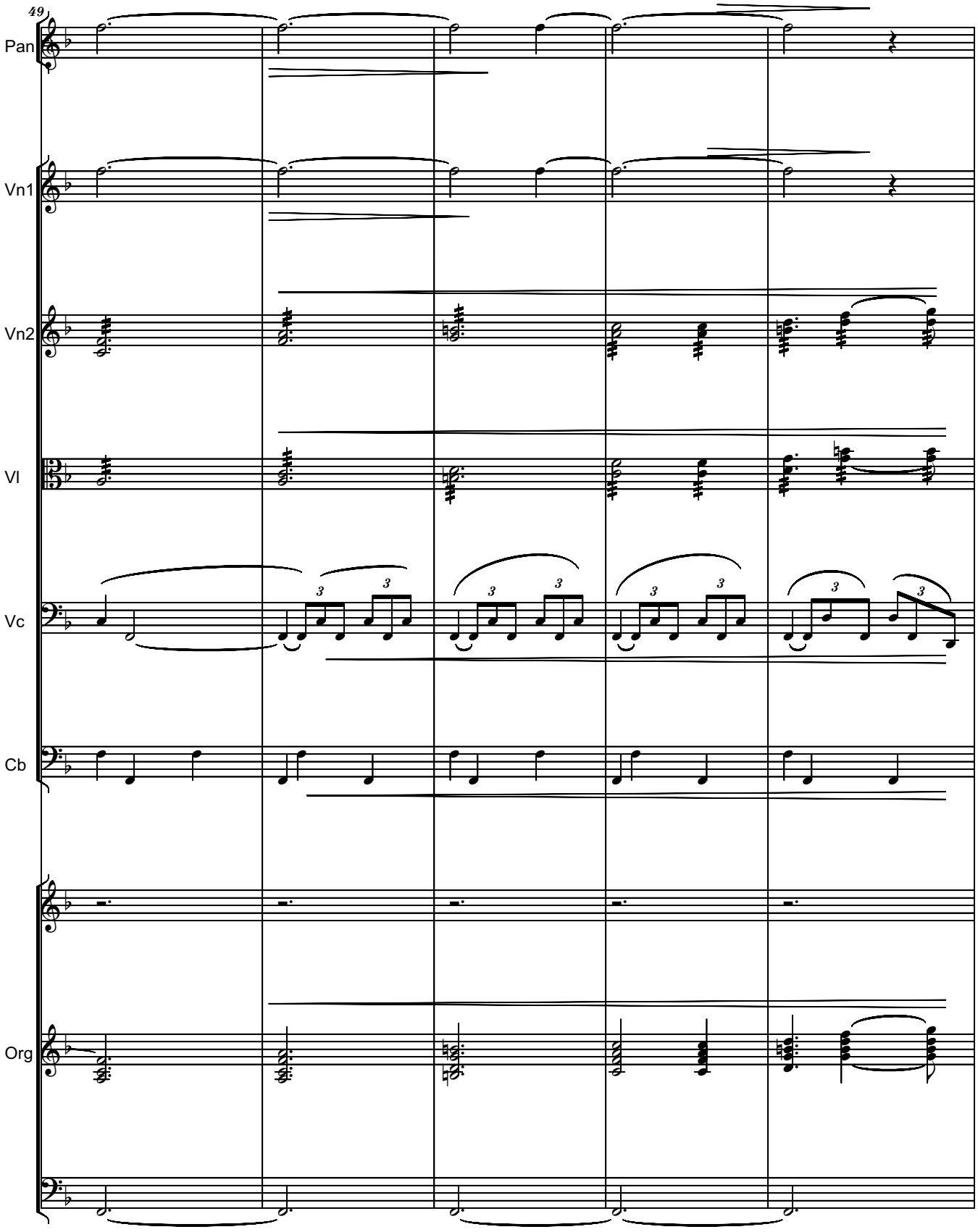

19
Pan
tremolo
Vn1
mp
tremolo
Vn2
mp
tremolo
Vl
mp
Vc
Cb
Org
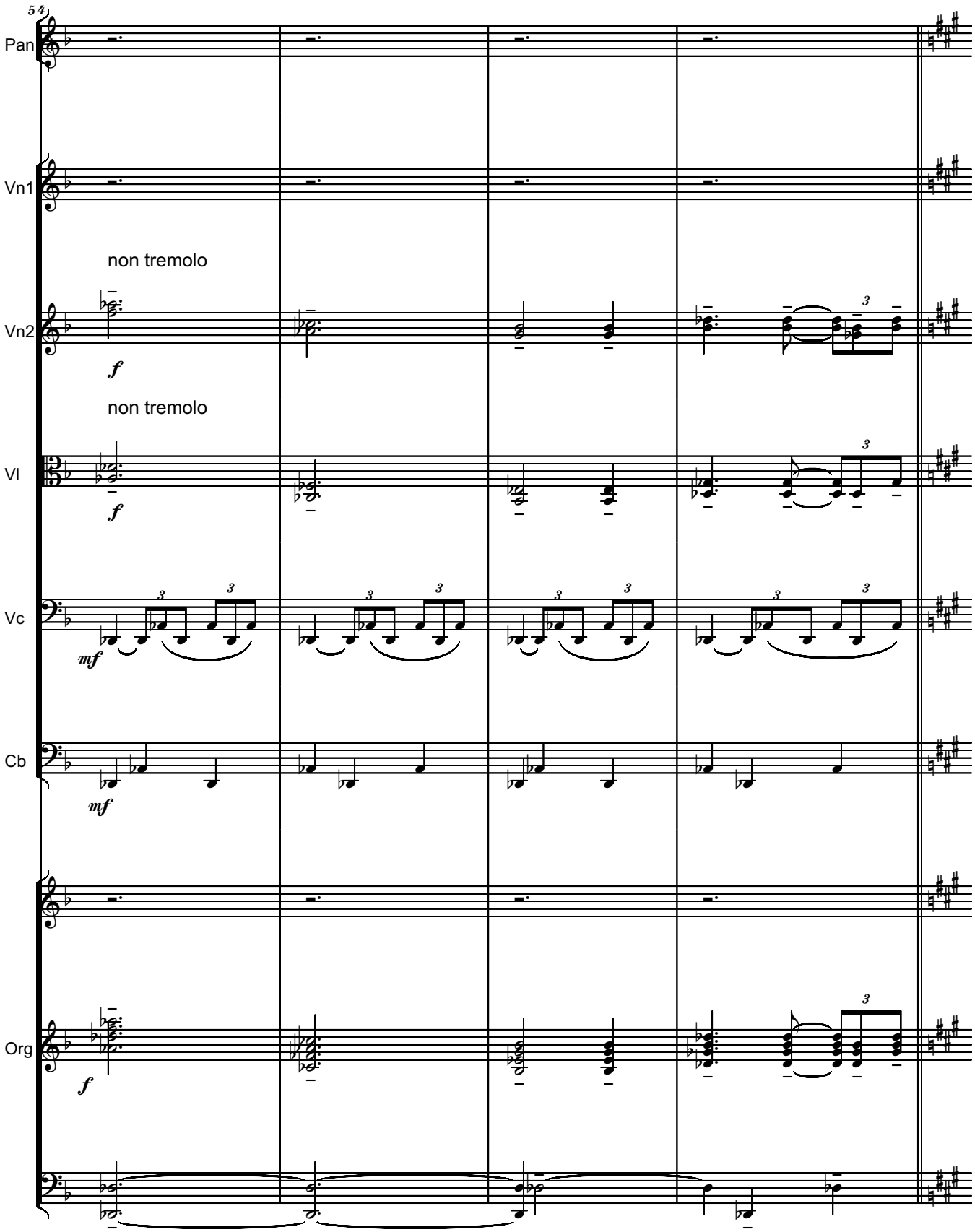

25
Pan
Vn1
Vn2
Vl
Vc
Cb
Org
mf
f
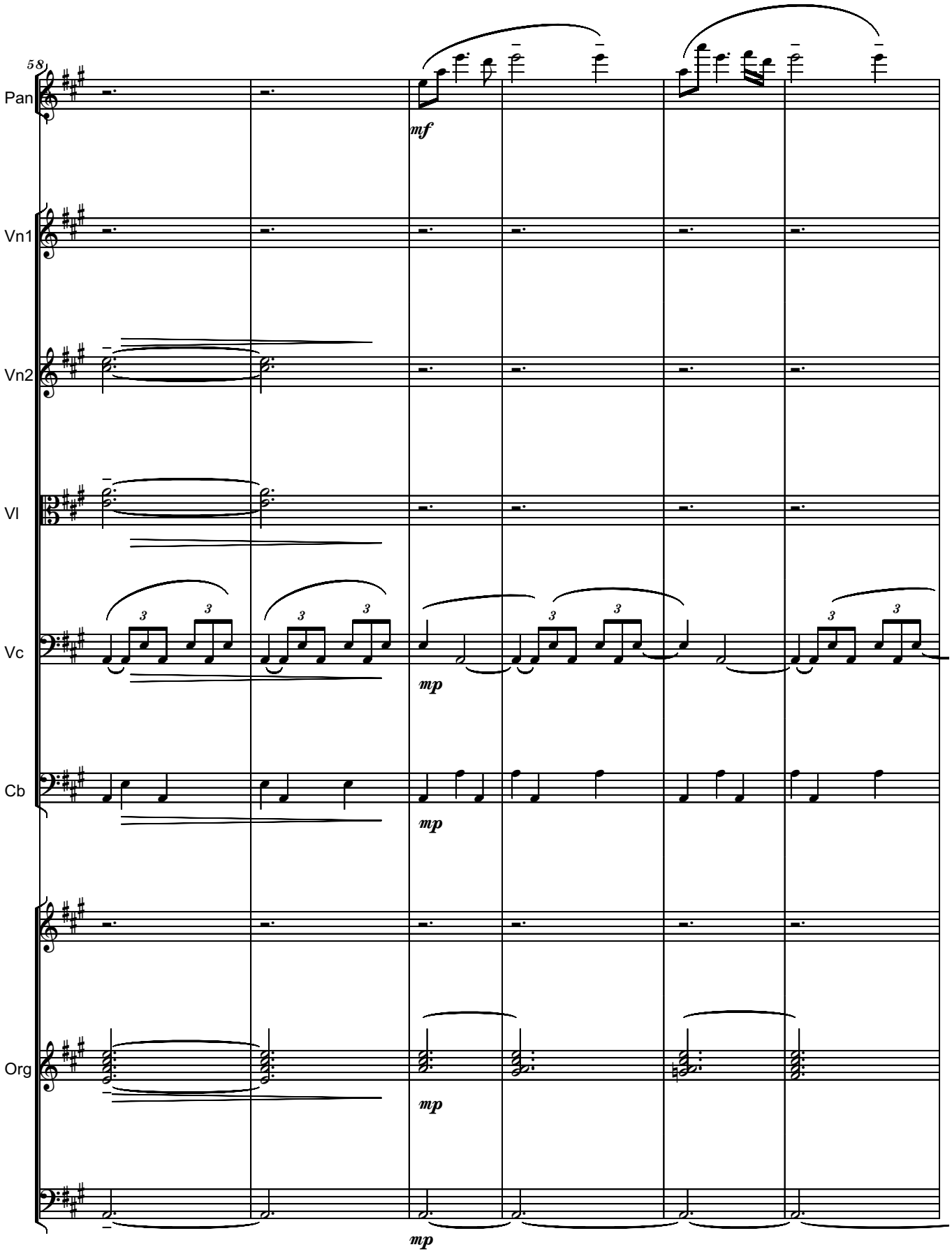

31
Pan
Vn1
Vn2
Vl
Vc
Cb
Org
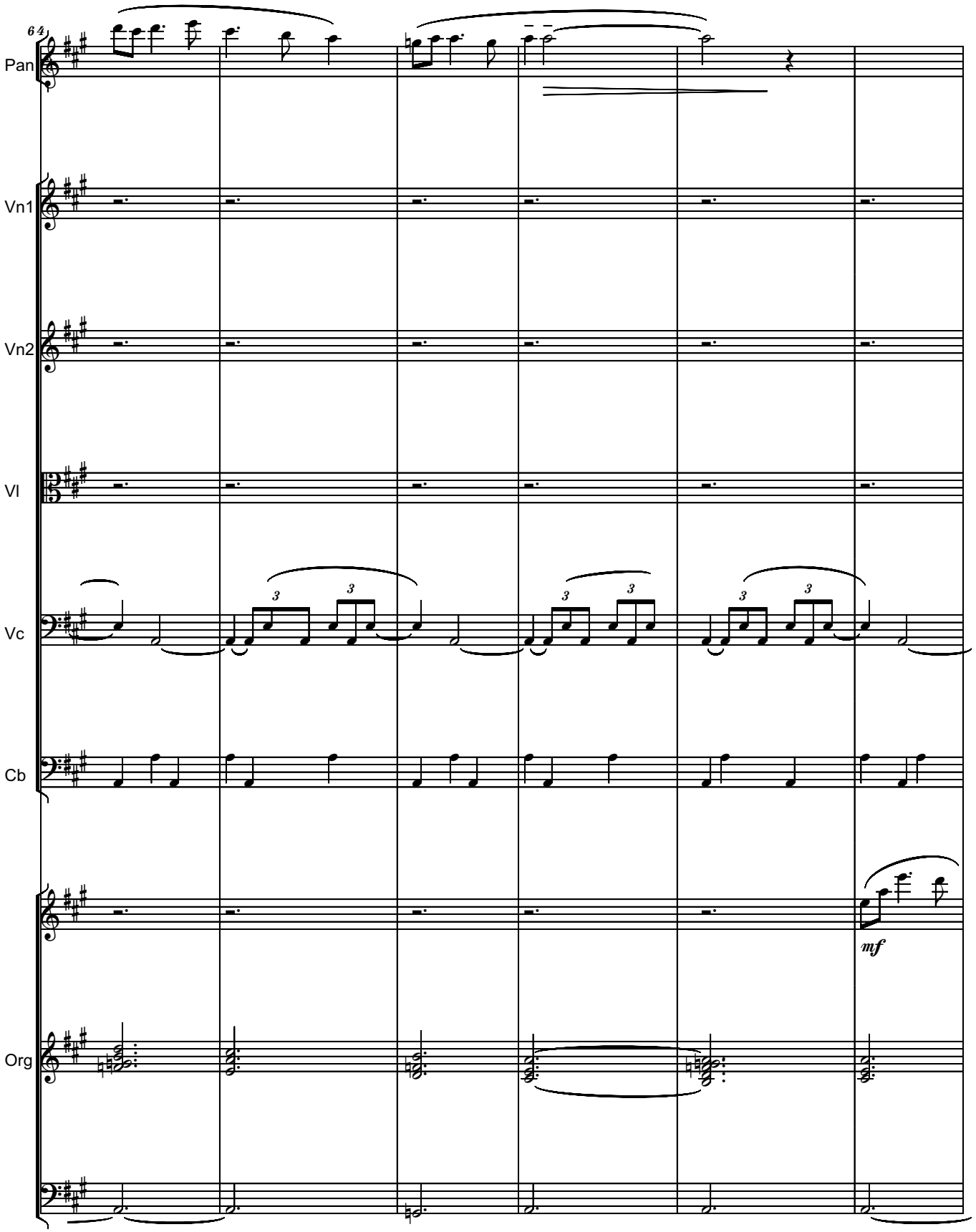

37
Pan
Vn1
Vn2
Vl
Vc
Cb
Org
f
f
3
3
3
3
3
3
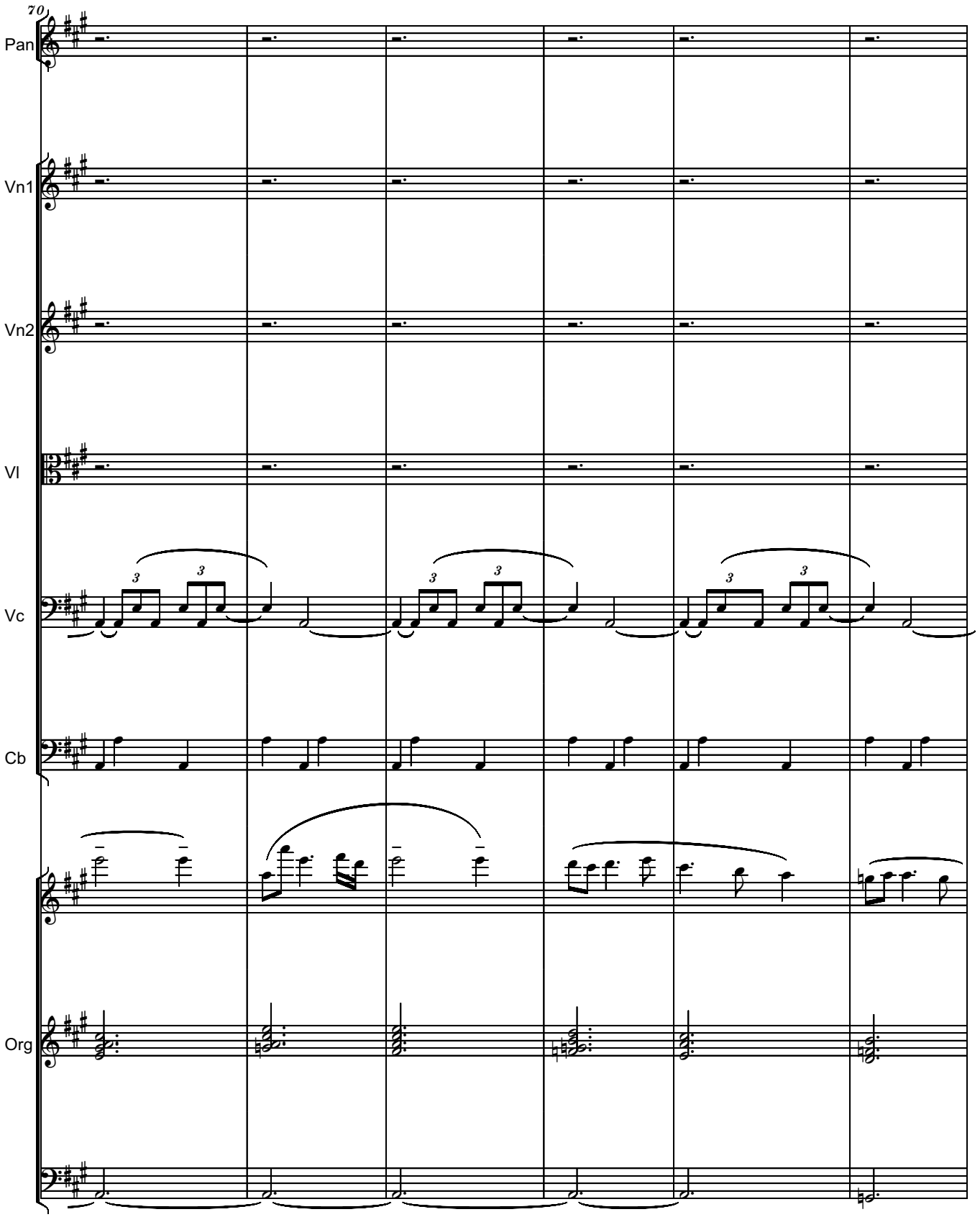

43
Pan
Vn1
Vn2
Vl
Vc
Cb
Org
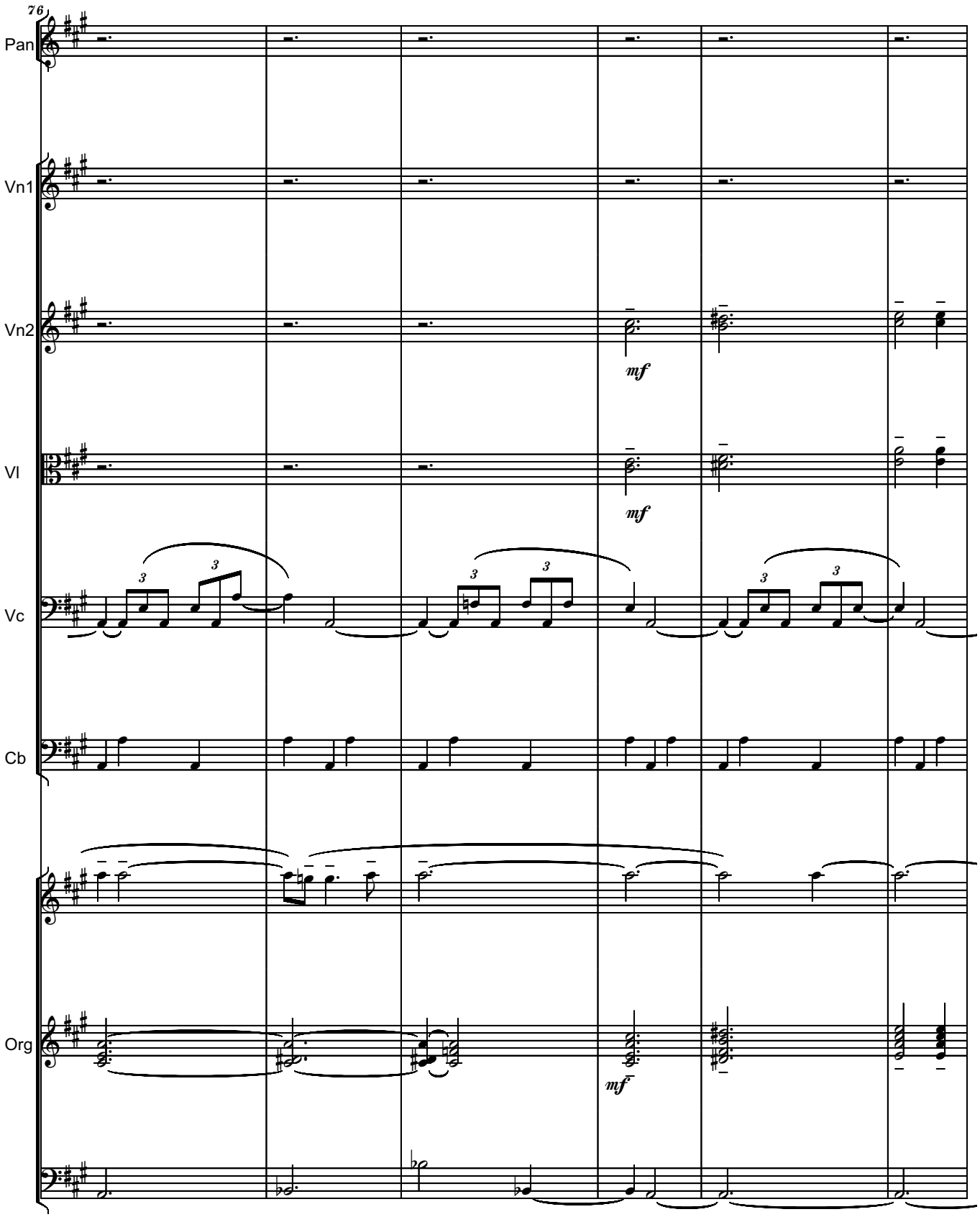

49
Pan
Vn1
Vn2
Vl
Vc
Cb
Org
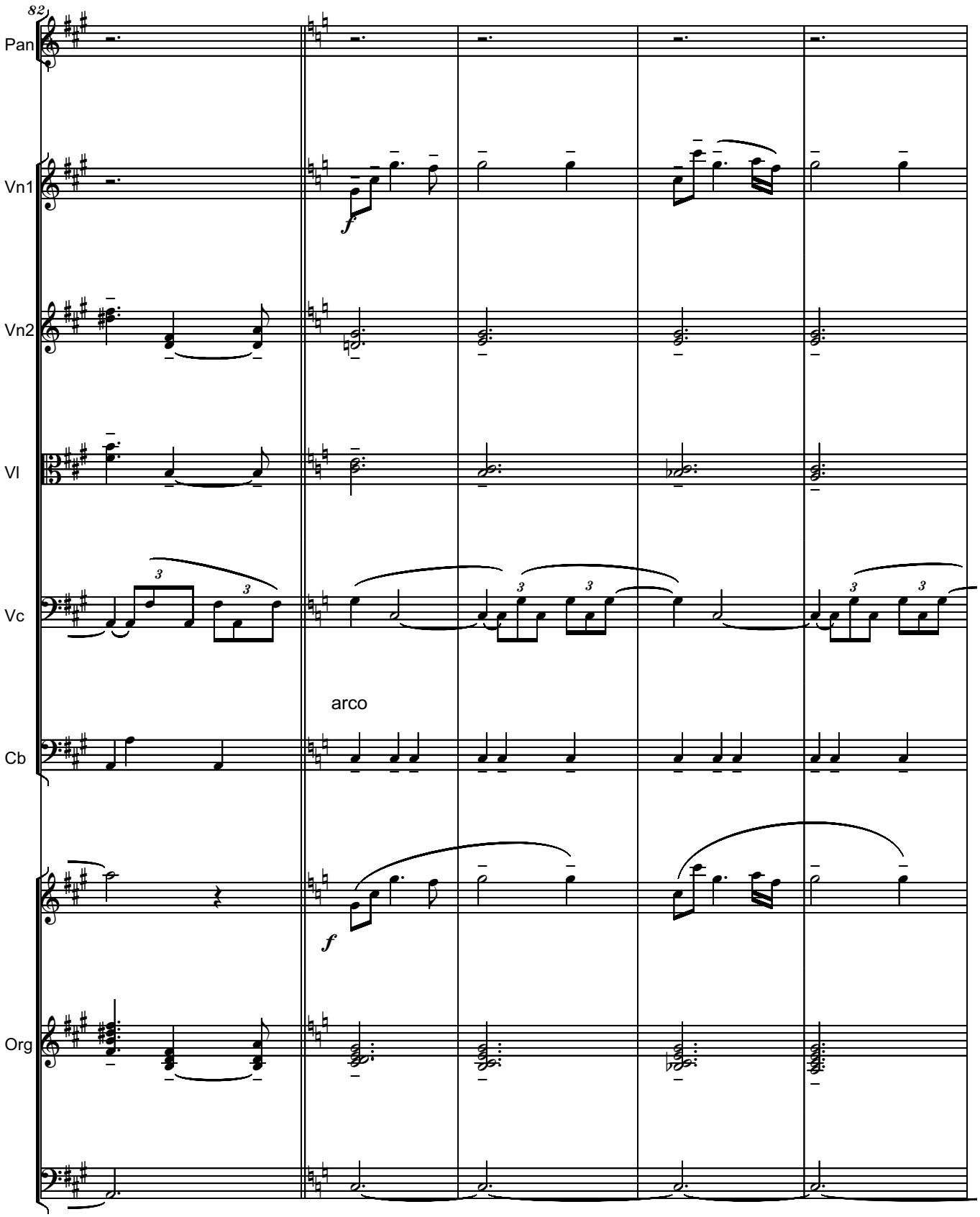

54
Pan
Vn1
non tremolo
Vn2
f
non tremolo
Vl
f
Vc
mf
Cb
mf
Org
f
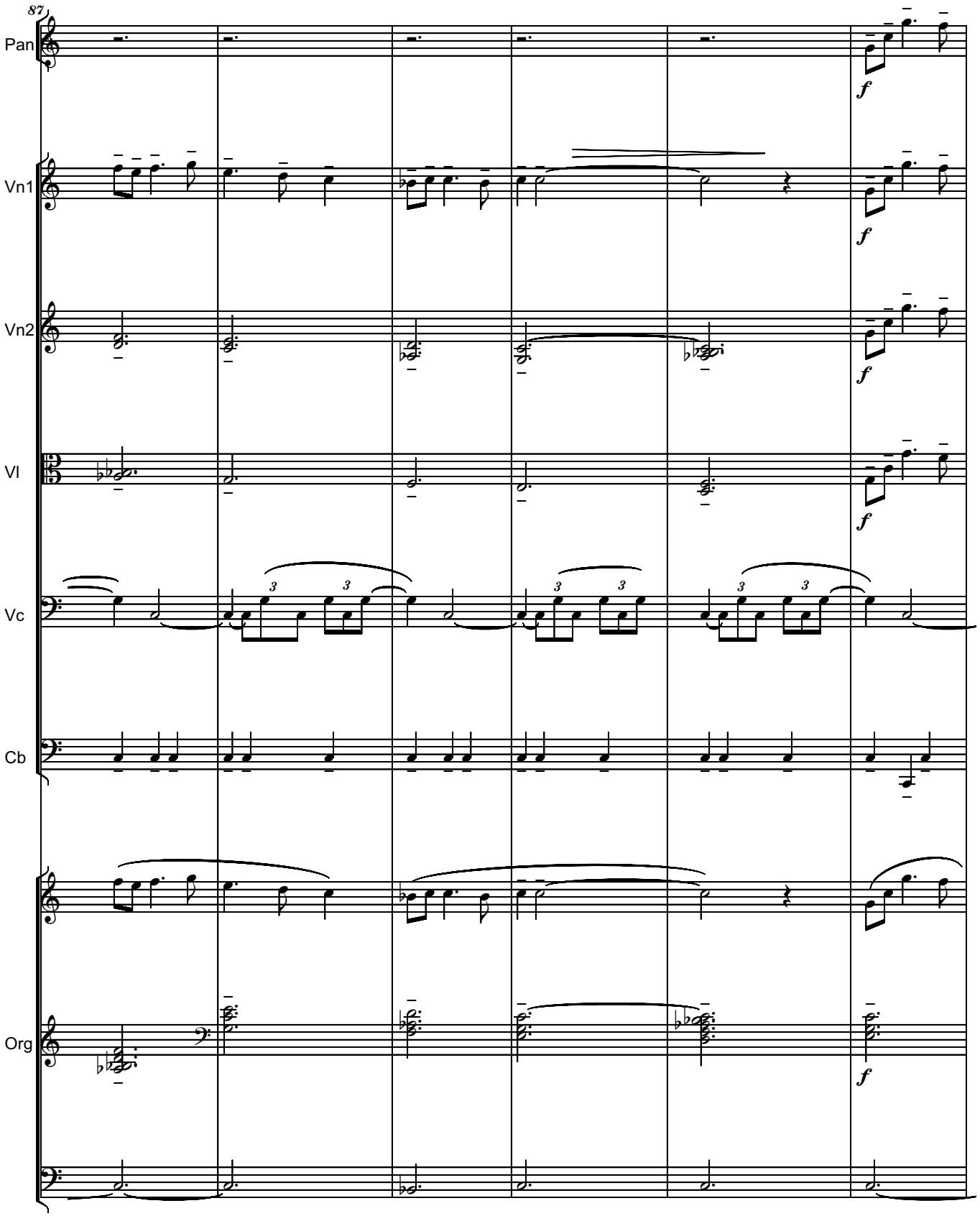

58
Pan
Vn1
Vn2
Vl
Vc
Cb
Org
mf
mp
mp
mp
mp
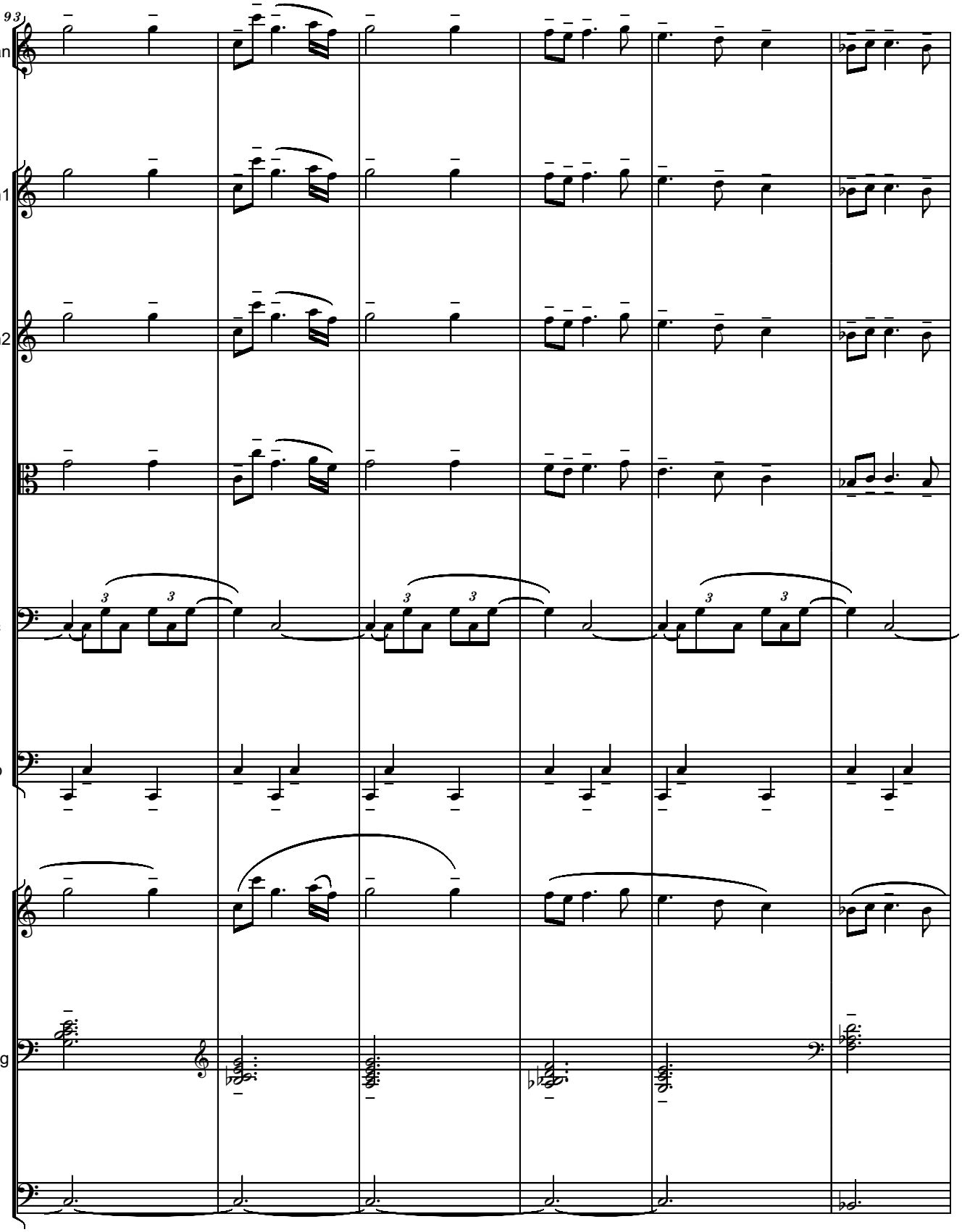

64
Pan
Vn1
Vn2
Vl
Vc
Cb
Org
mf
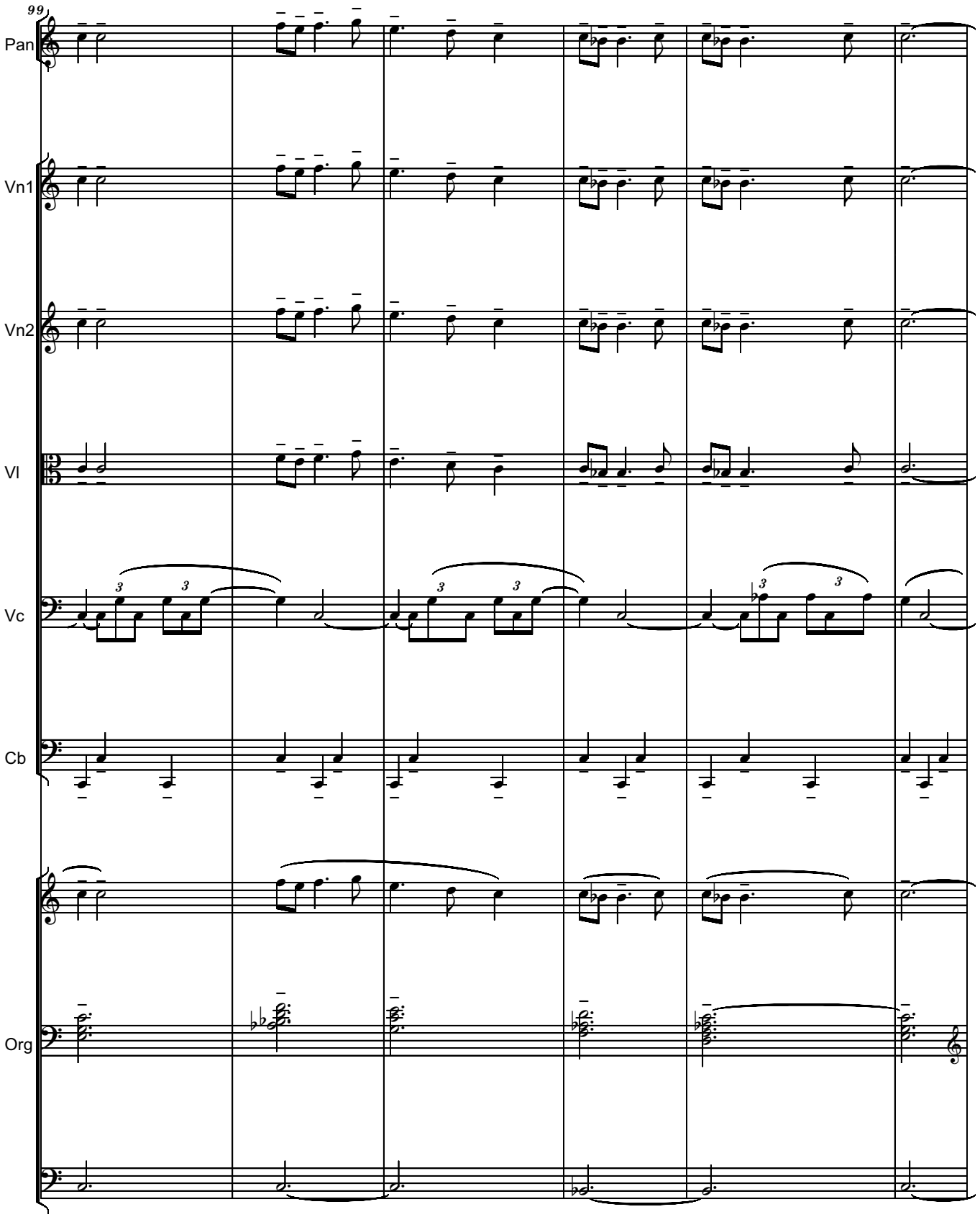

70
Pan
Vn1
Vn2
Vl
Vc
Cb
Org
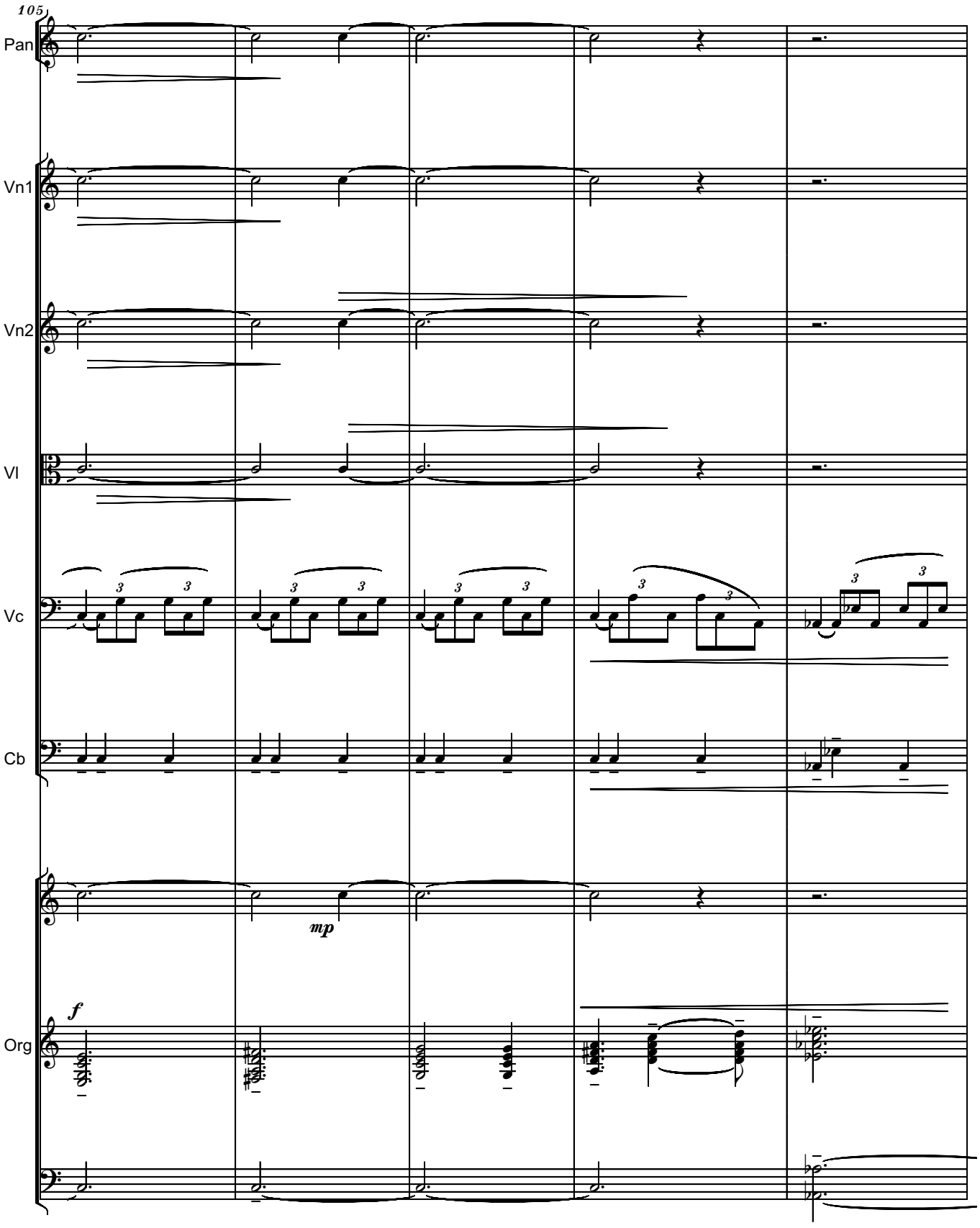

76
Pan
Vn1
Vn2
Vl
Vc
Cb
Org
mf
mf
mf
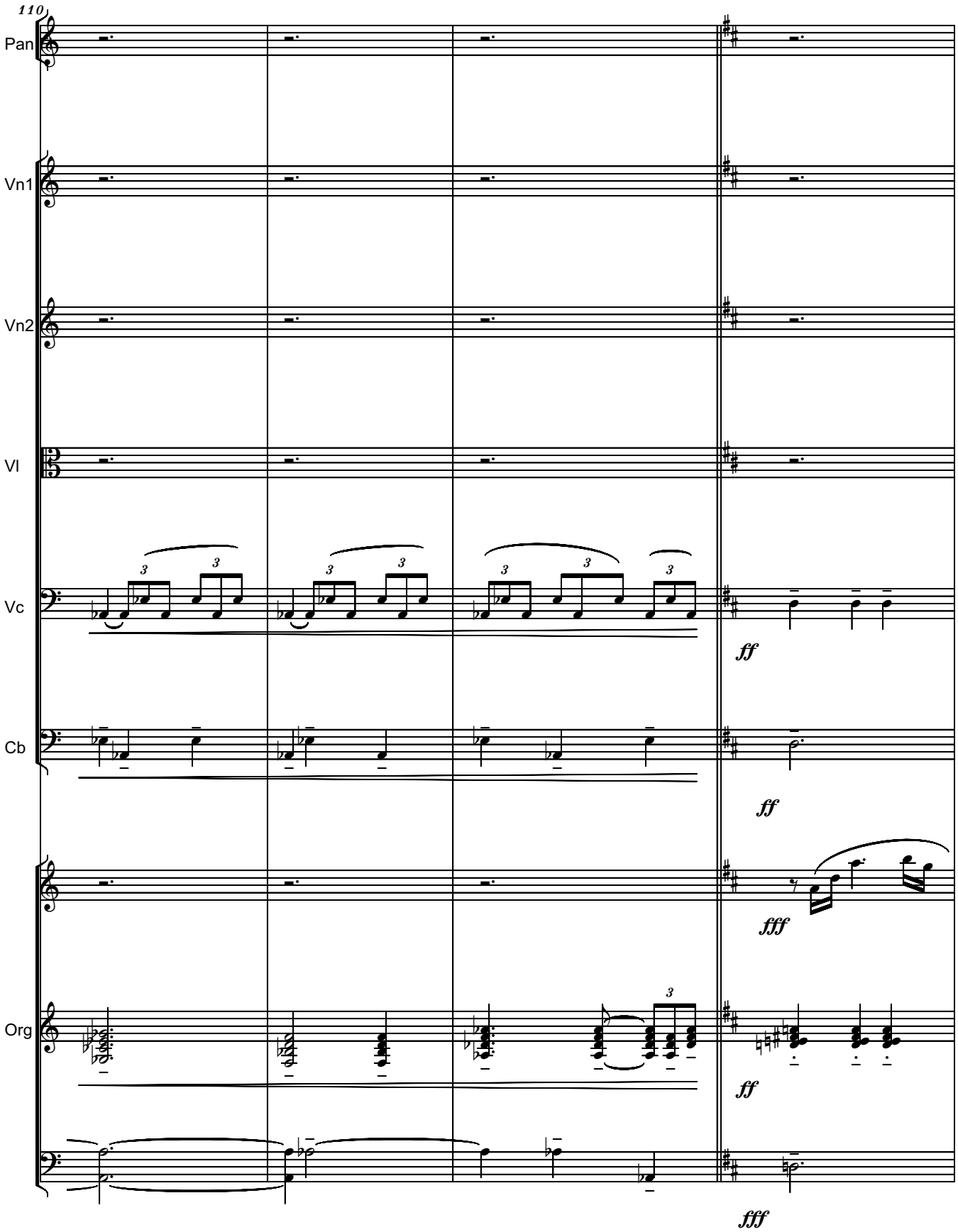

82
Pan
Vn1
Vn2
Vl
Vc
arco
Cb
Org
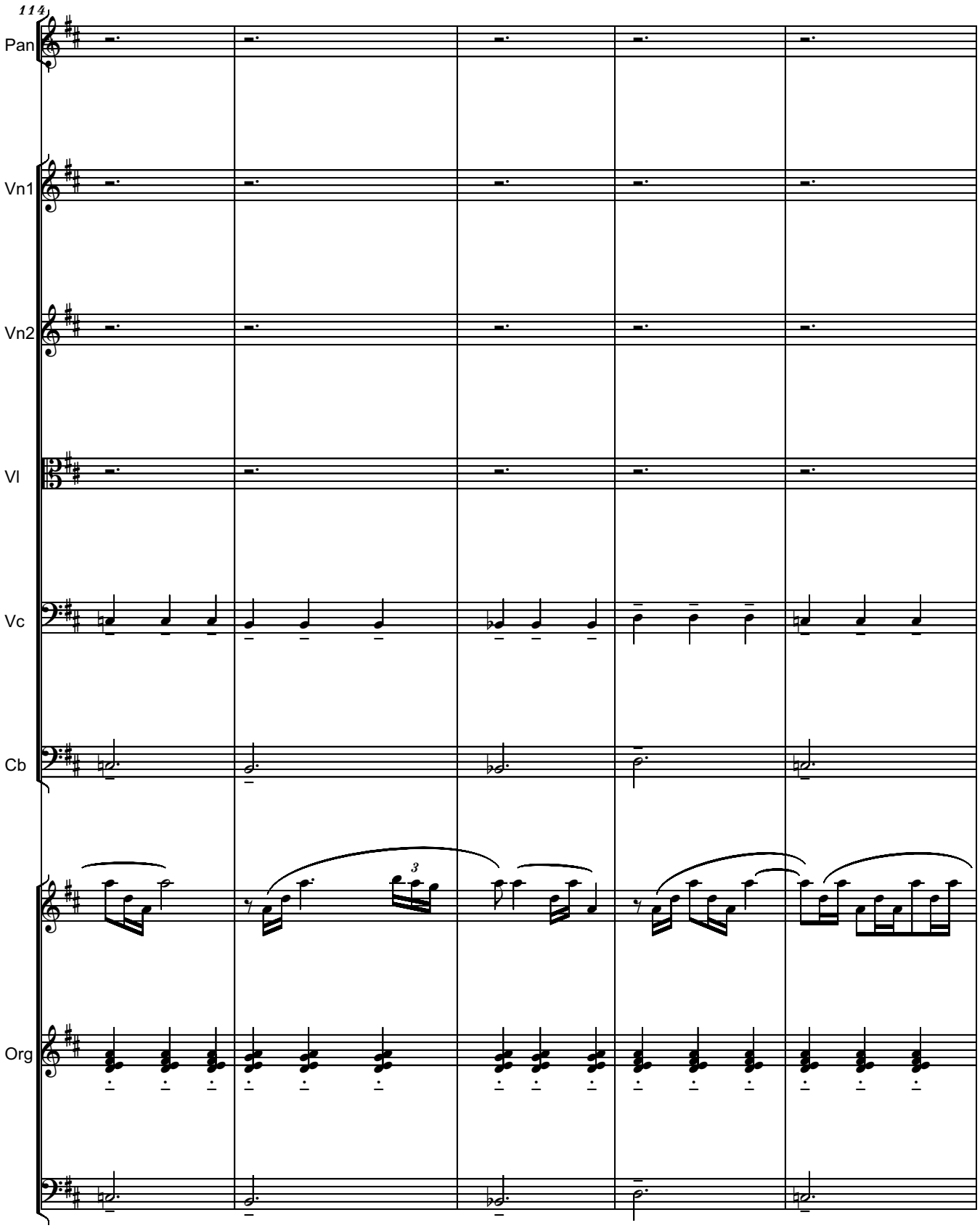

87
Pan
Vn1
Vn2
Vl
Vc
Cb
Org
f
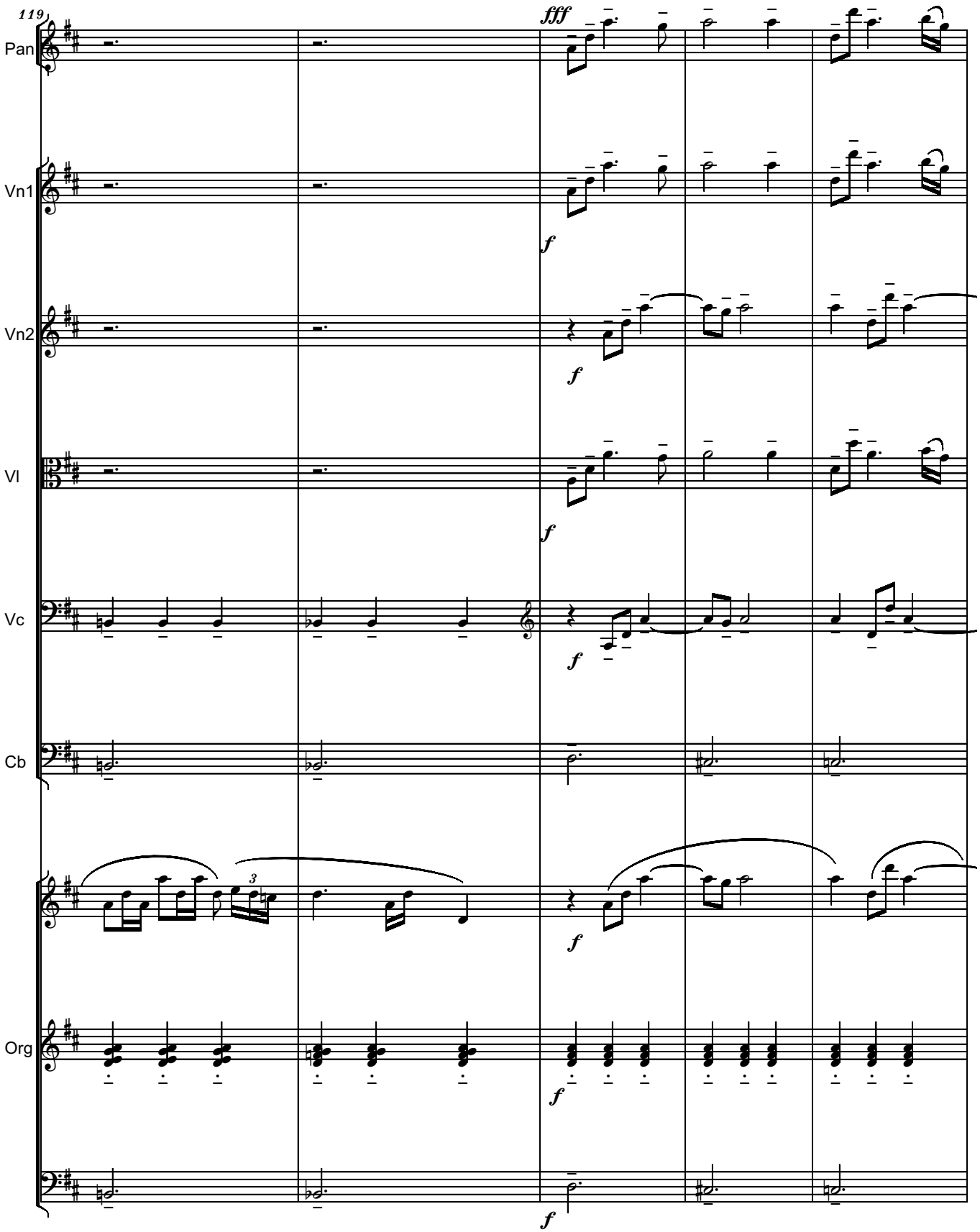

93
Pan
Vn1
Vn2
Vl
Vc
Cb
Org
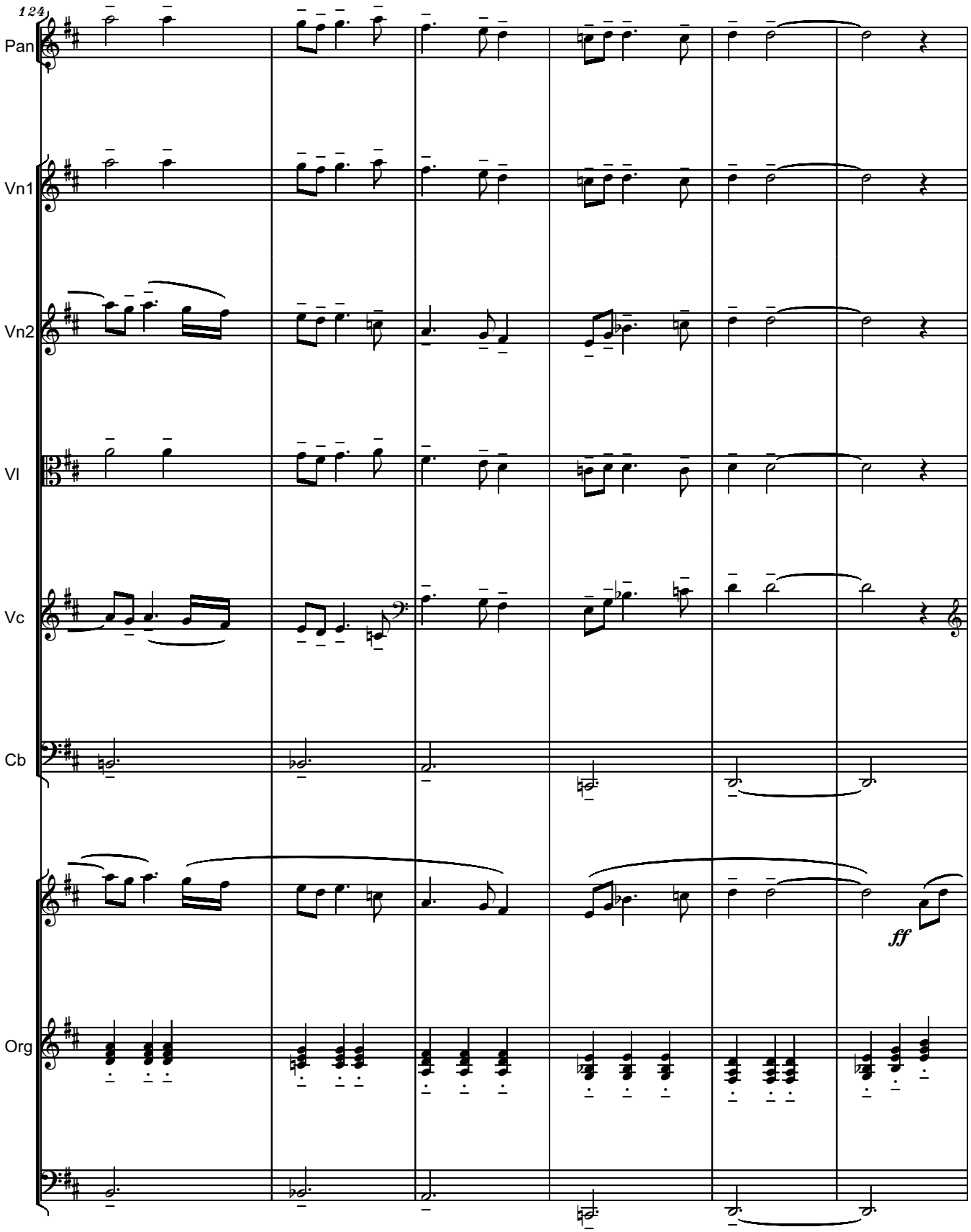

99
Pan
Vn1
Vn2
Vl
Vc
Cb
Org
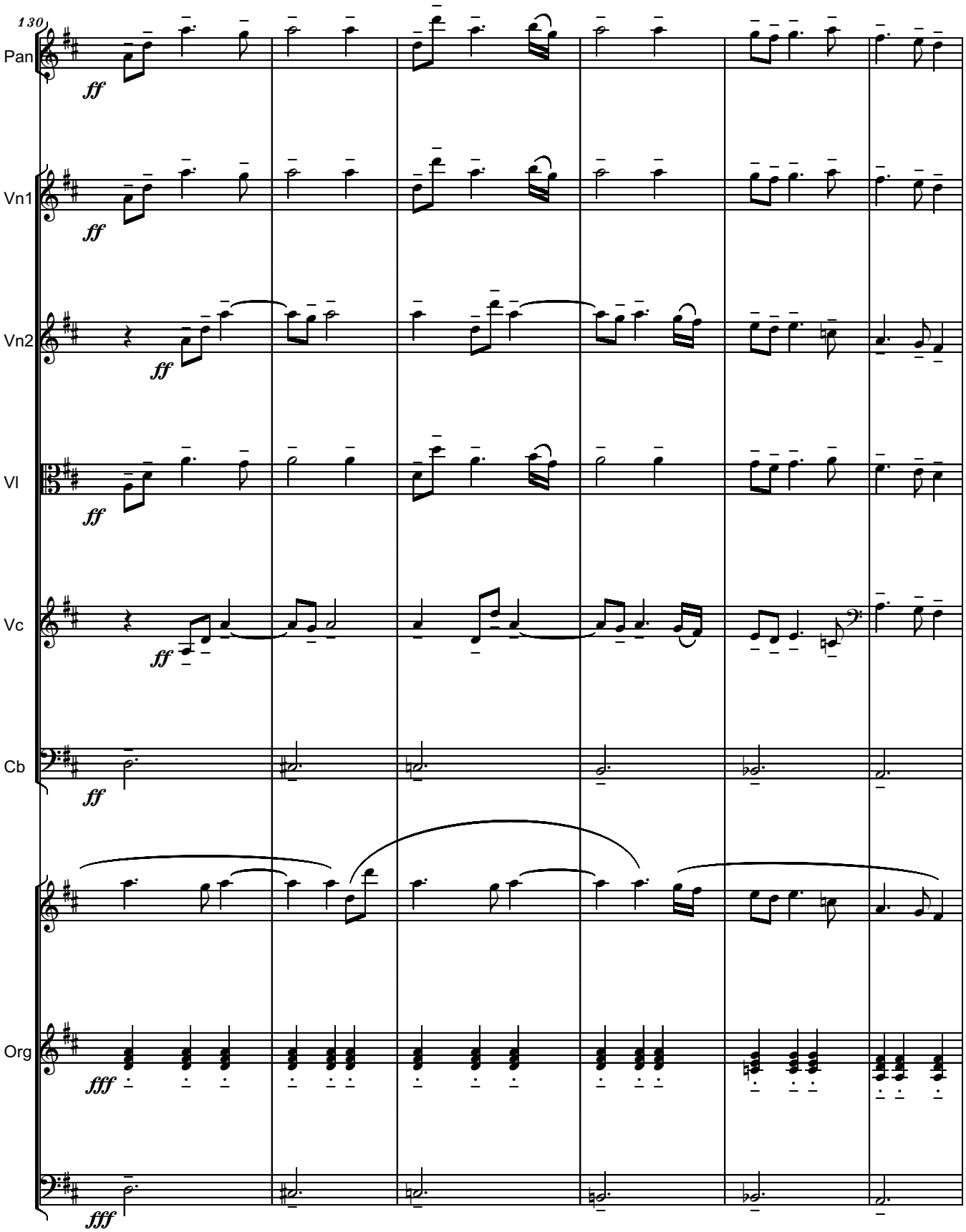

105
Pan
Vn1
Vn2
Vl
Vc
Cb
Org
mp
f
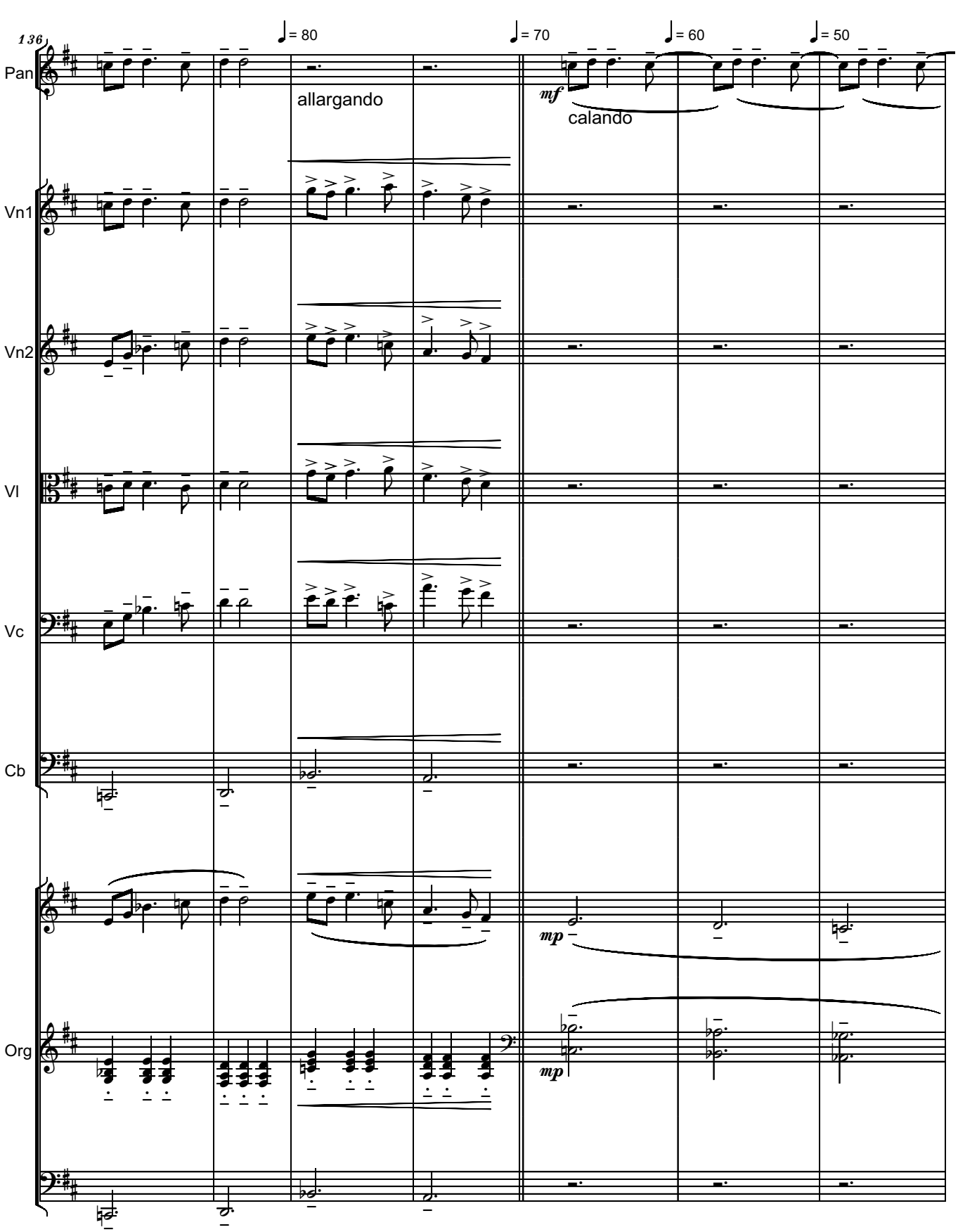

110
Pan
Vn1
Vn2
Vl
Vc
Cb
Org
ff
ff
fff
ff
fff
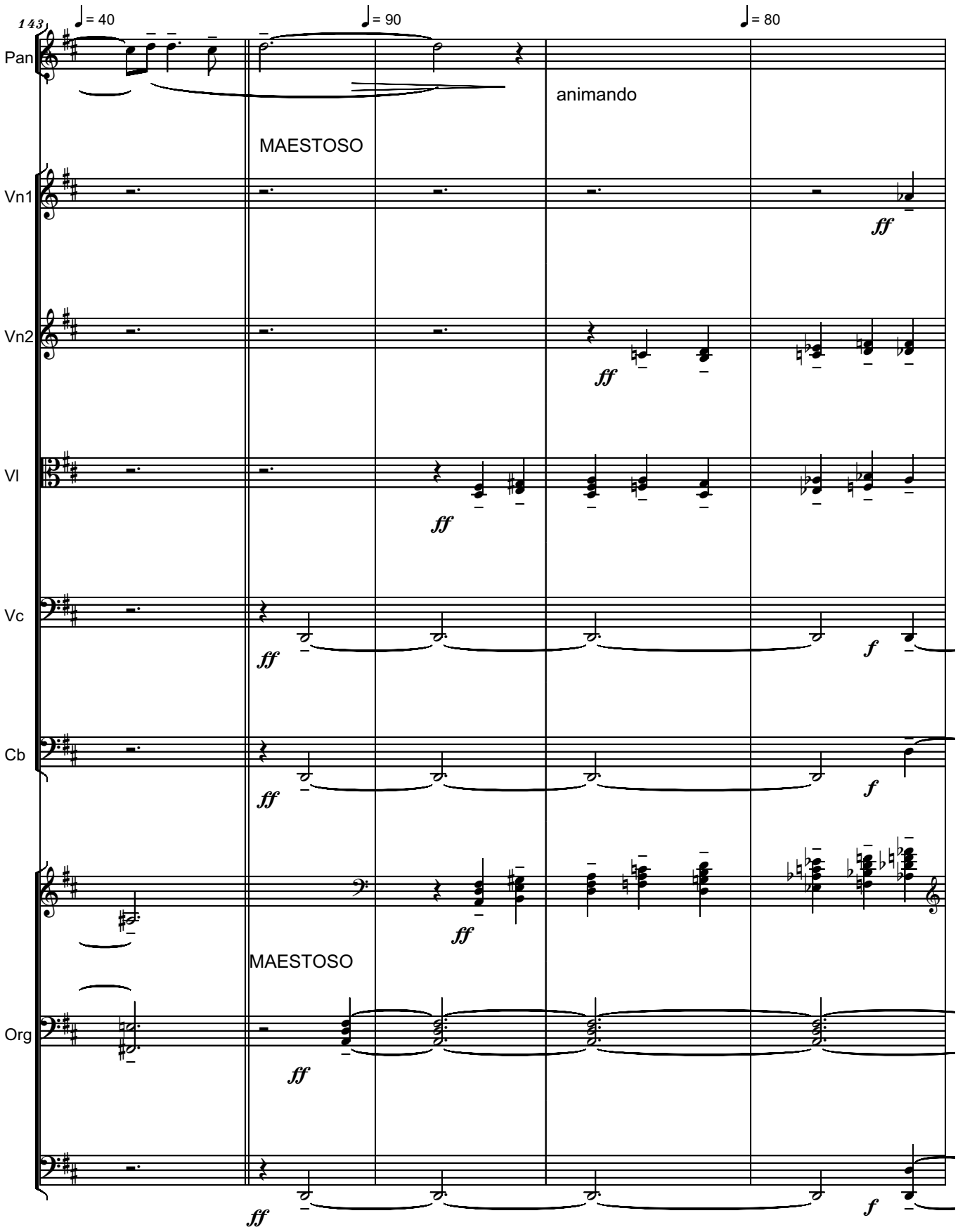

114
Pan
Vn1
Vn2
Vl
Vc
Cb
3
Org

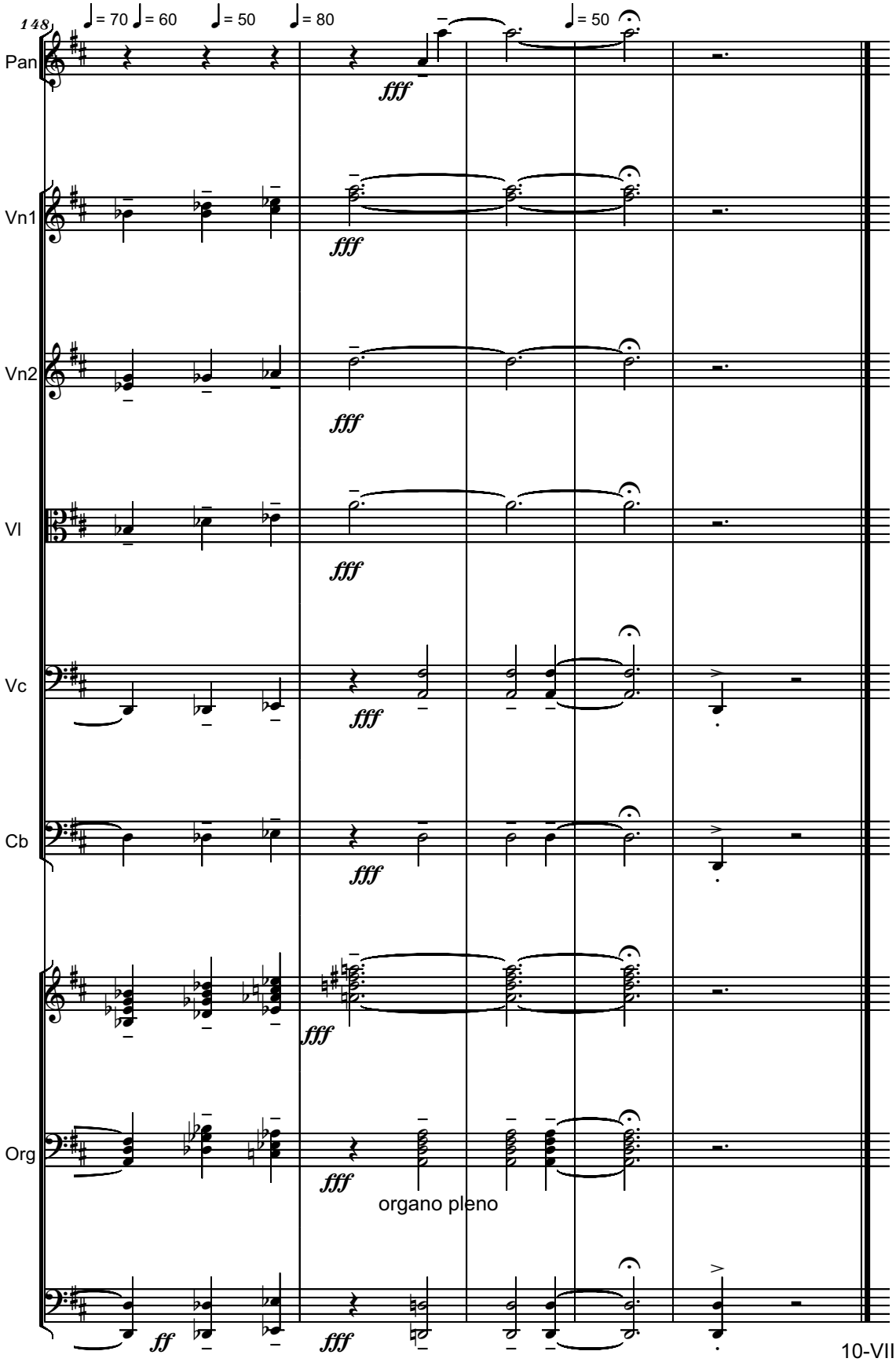

119
Pan
Vn1
Vn2
Vl
Vc
Cb
Org
fff
f


124
Pan
Vn1
Vn2
Vl
Vc
Cb
ff
Org


130
Pan
Vn1
Vn2
Vl
Vc
Cb
Org
ff
fff


SUBITO LONTANO
136
♩= 80
♩= 70
♩= 60
♩= 50
Pan
allargando
mf
calando
Vn1
Vn2
Vl
Vc
Cb
mp
Org
mp


143
♩= 40
♩= 90
♩= 80
Pan
MAESTOSO
animando
Vn1
Vn2
Vl
Vc
Cb
MAESTOSO
Org
ff
f



10-VIII-2016

Dedicated to my Mother

SERBAN NICHIFOR
(2016)

SYMPHONY IX
GOD BLESS ROMANIA

for Pan Flute (or Flute), Strings and Organ
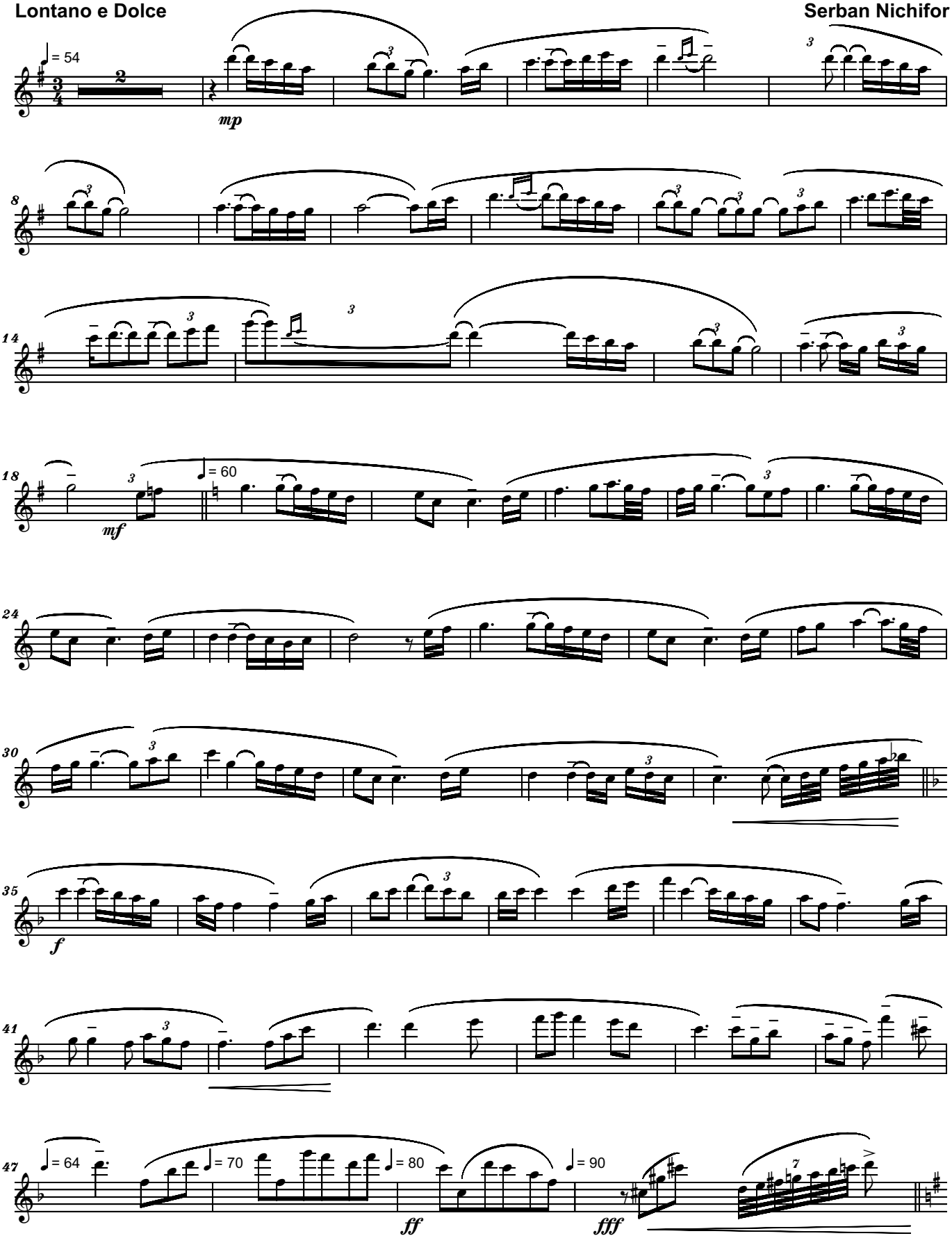
1.) **GOD BLESS ROMANIA / DUMNEZEU SA BINECUVANTEZE ROMANIA -** ***TACET***
2.) **NOSTALGY / DOR**
3.) **DANCE / JOC -** ***TACET***
4.) **INFINITE CAROL / COLIND INFINIT**

PAN FLUTE (ossia FLUTE) PART

Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)

DOR (NOSTALGY)
for Pan Flute (ossia Flute), Strings and Organ (ad lib.)
PAN FLUTE (OSSIA FLUTE)

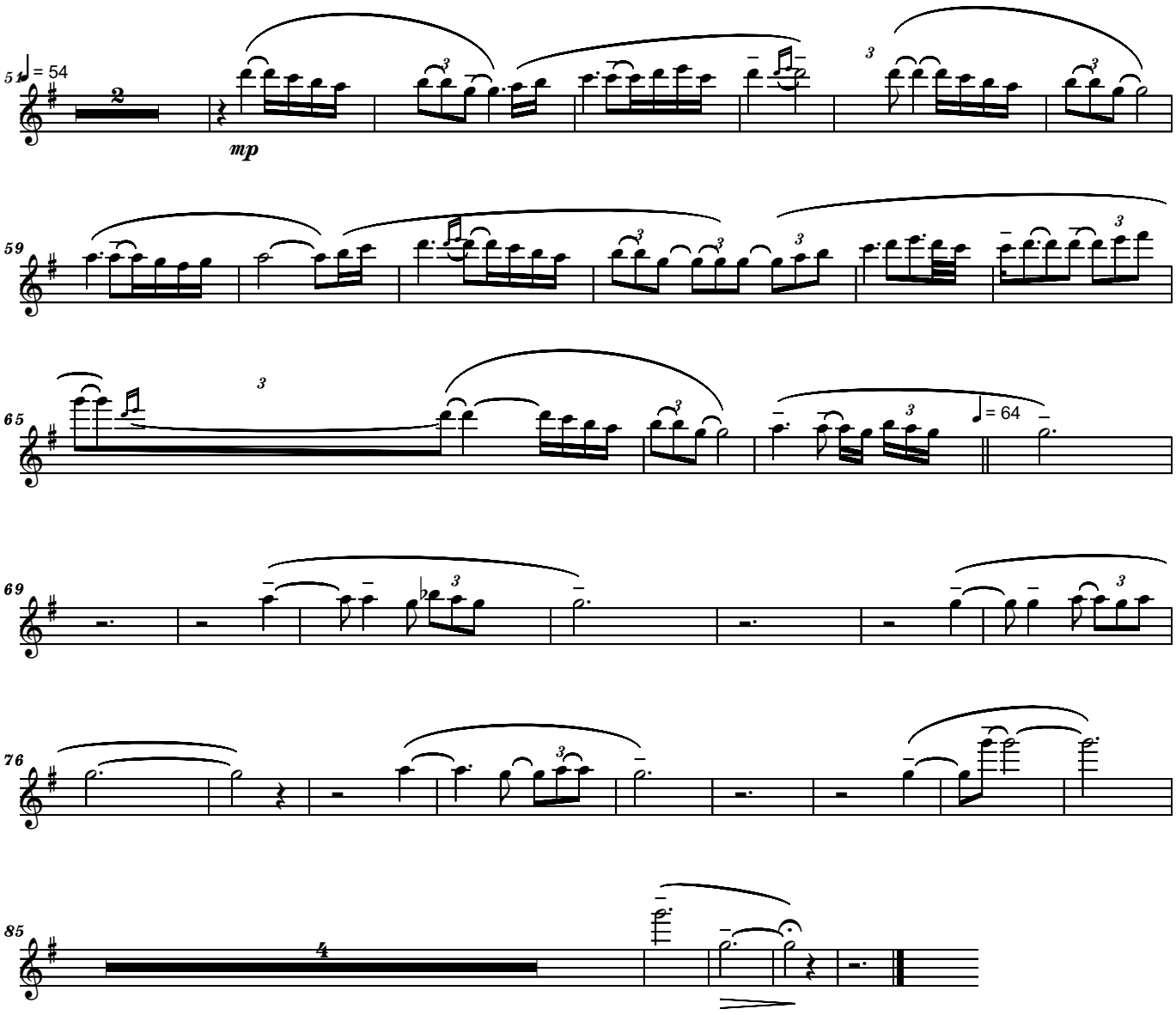
Lontano e Dolce — **Serban Nichifor**



Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)

PAN FLUTE

3/6



File: 4PanFl
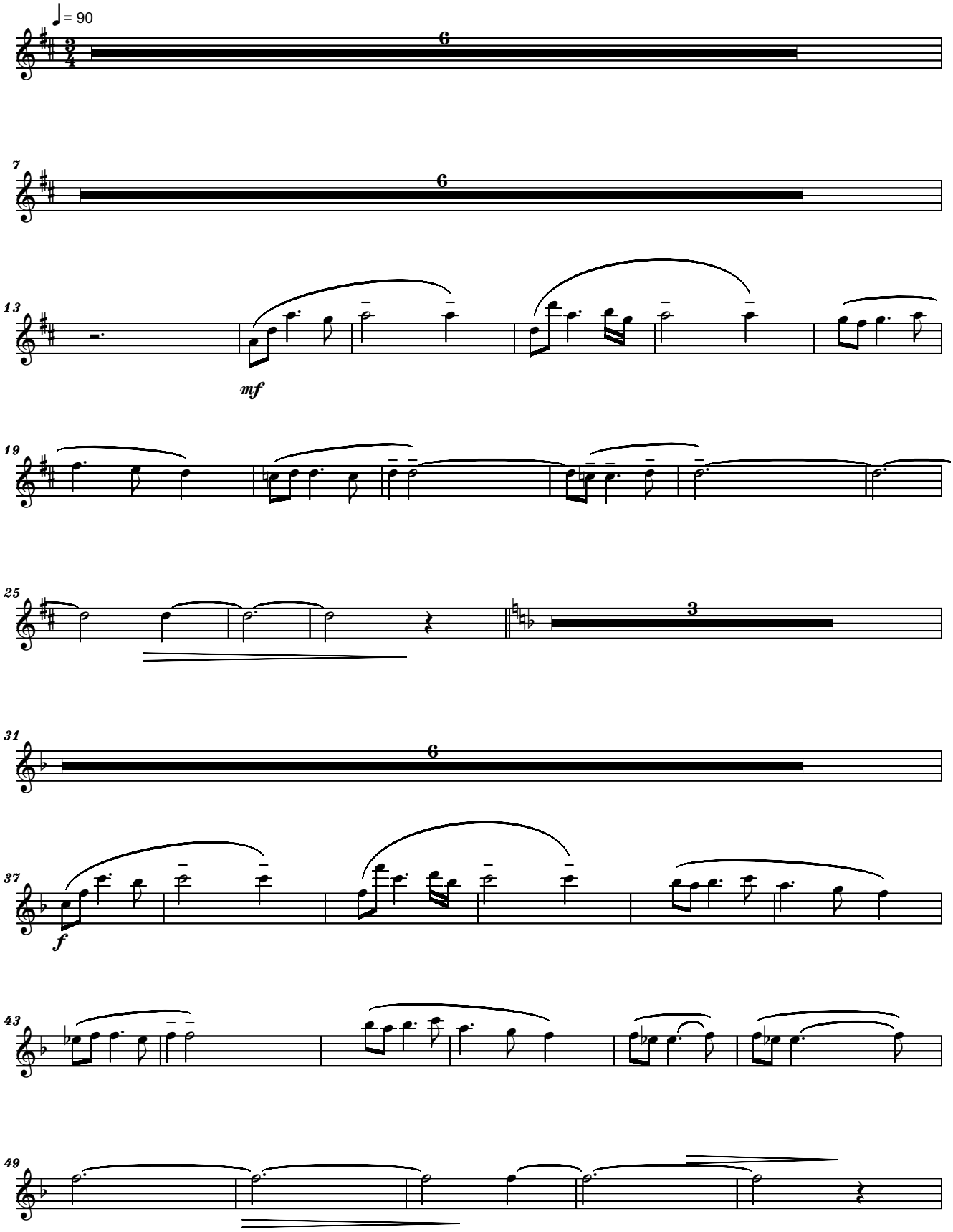
INFINITE CAROL
COLIND INFINIT
for Pan Flute (ossia Flute), Strings and Organ
PAN FLUTE

PAN FLUTE
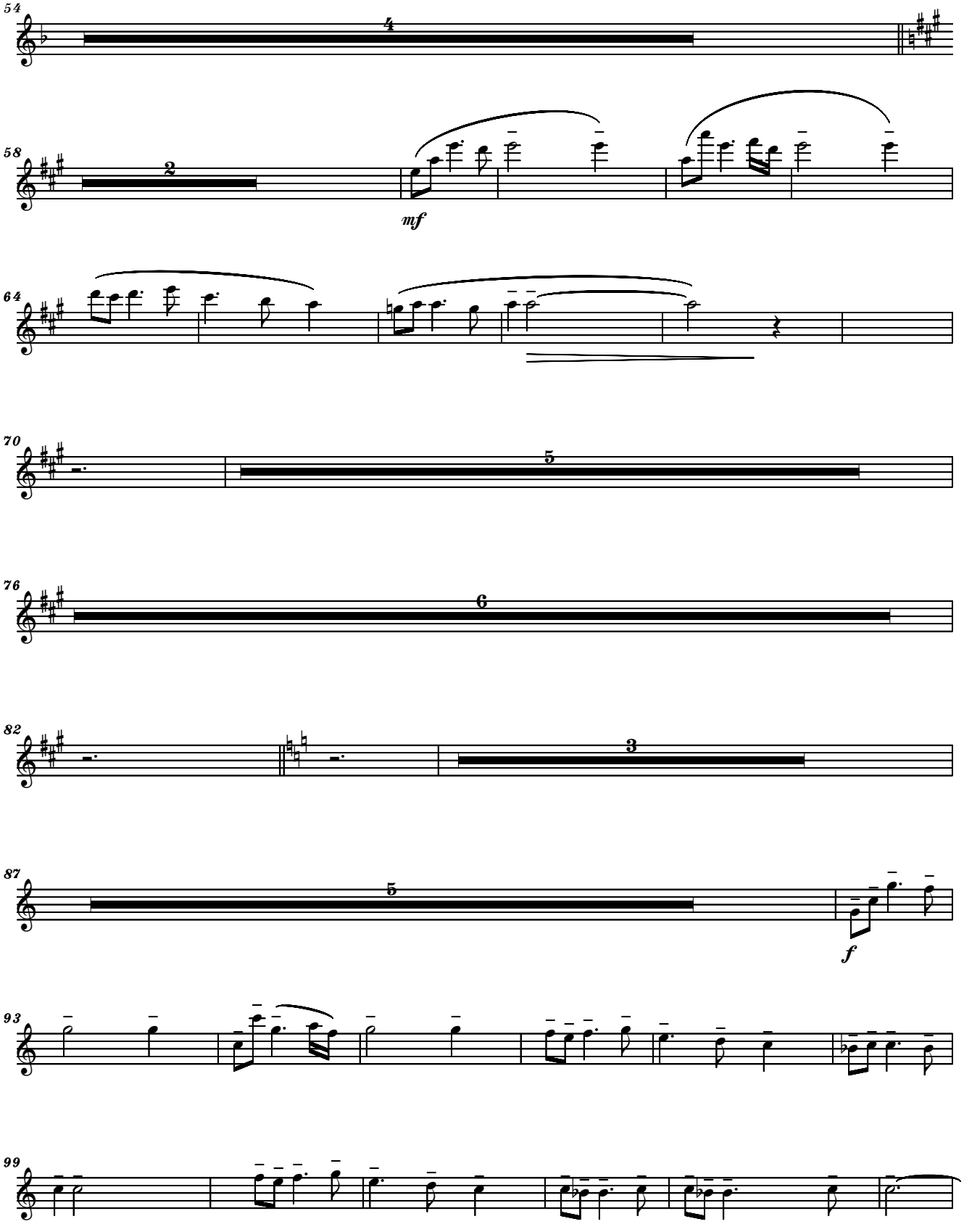
4/6
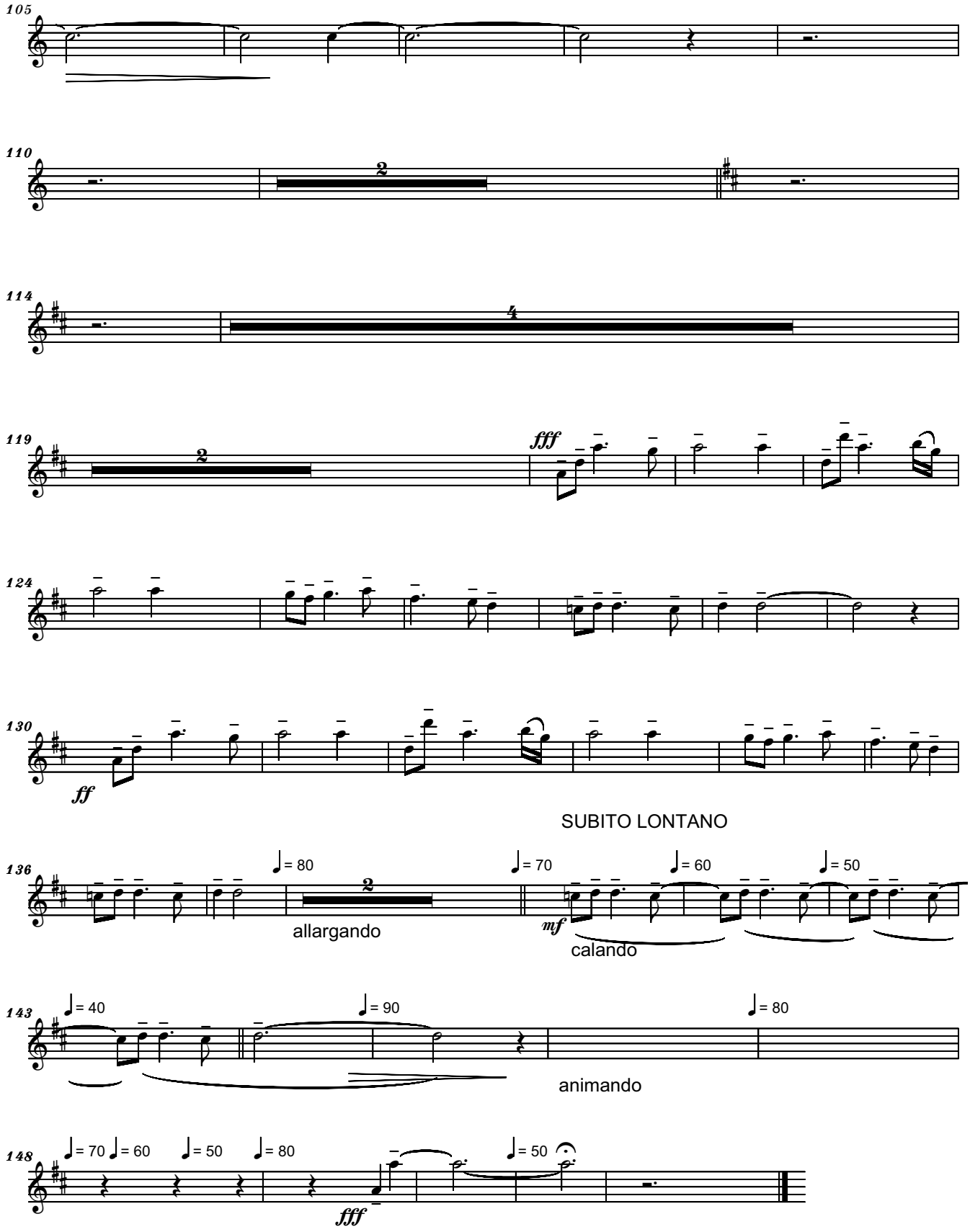
Serban Nichifor

Estatico



Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)


54
4
58
2
mf
64
70
5
76
6
82
3
87
5
f
93
99


105
110
2
114
4
119
2
fff
124
130
ff
SUBITO LONTANO
136
= 80
2
allargando
= 70
mf
= 60
= 50
calando
143
= 40
= 90
= 80
animando
148
= 70
= 60
= 50
= 80
fff
= 50

Dedicated to my Mother

SERBAN NICHIFOR
(2016)

SYMPHONY IX
GOD BLESS ROMANIA

for Pan Flute (or Flute), Strings and Organ

1.) **GOD BLESS ROMANIA / DUMNEZEU SA BINECUVANTEZE ROMANIA**
2.) **NOSTALGY / DOR**
3.) **DANCE / JOC**
4.) **INFINITE CAROL / COLIND INFINIT**
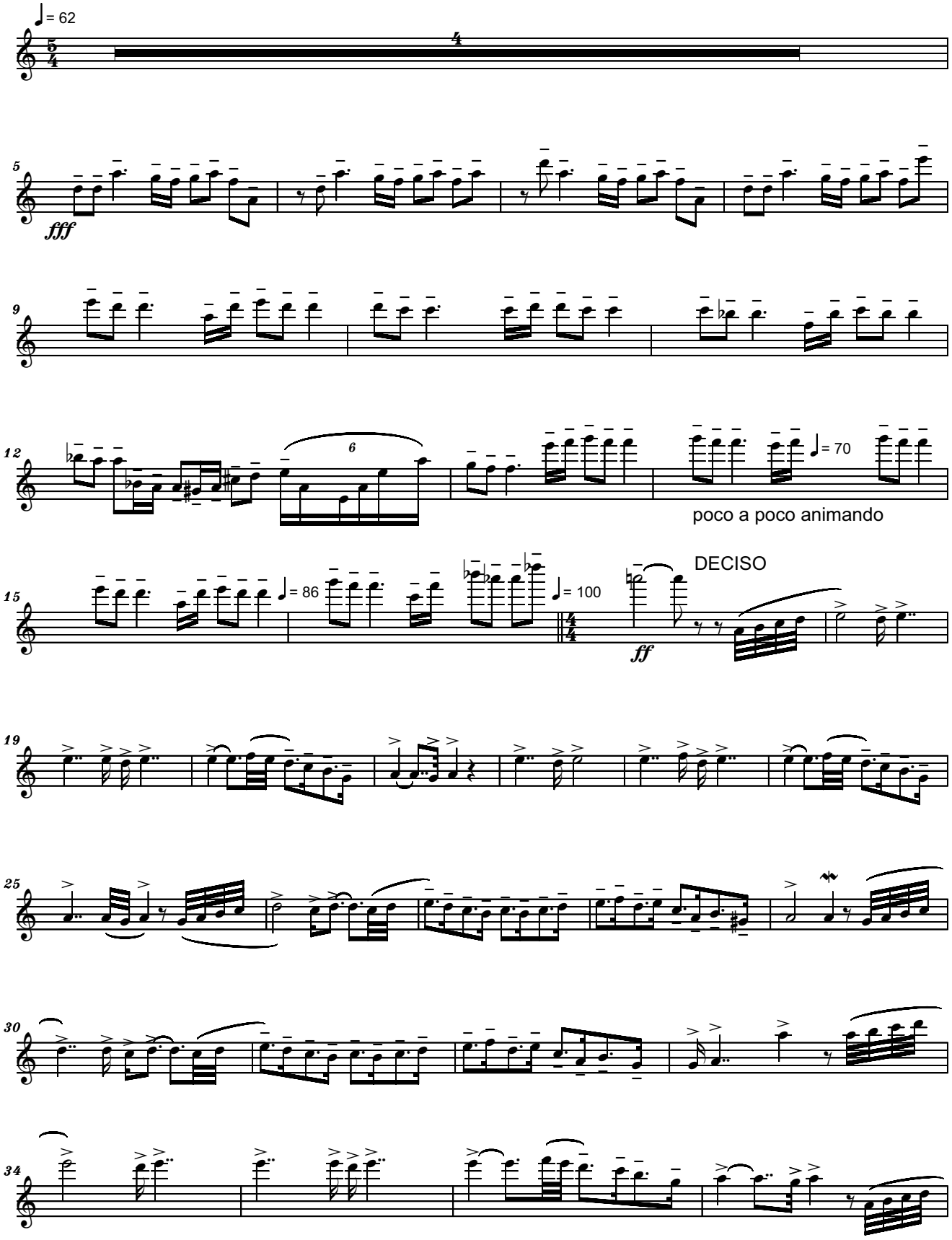
VIOLIN I PART

Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)
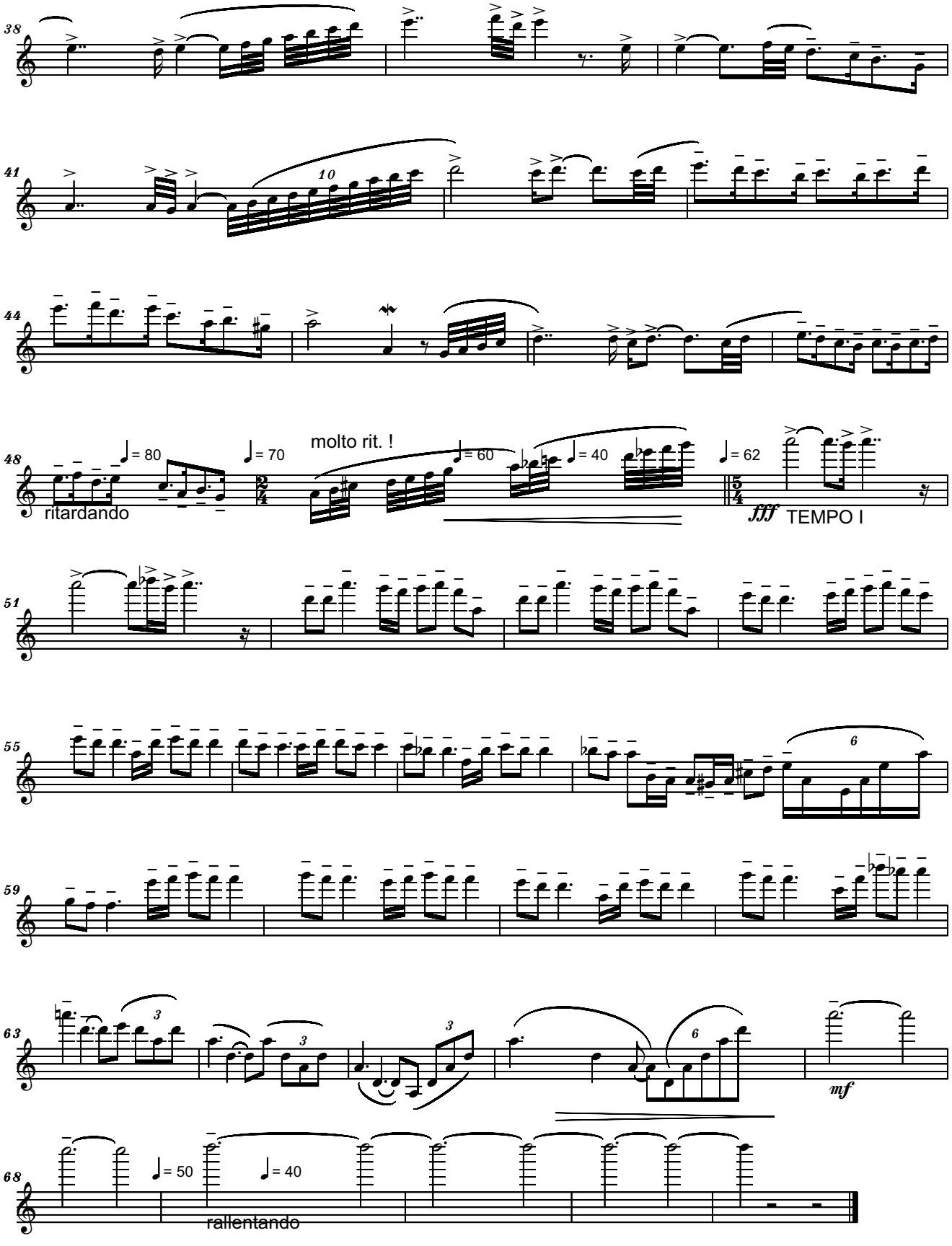
GOD BLESS ROMANIA
DUMNEZEU SA BINECUVANTEZE ROMANIA
for Strings and Organ
VIOLIN I

Con Passione

Serban Nichifor
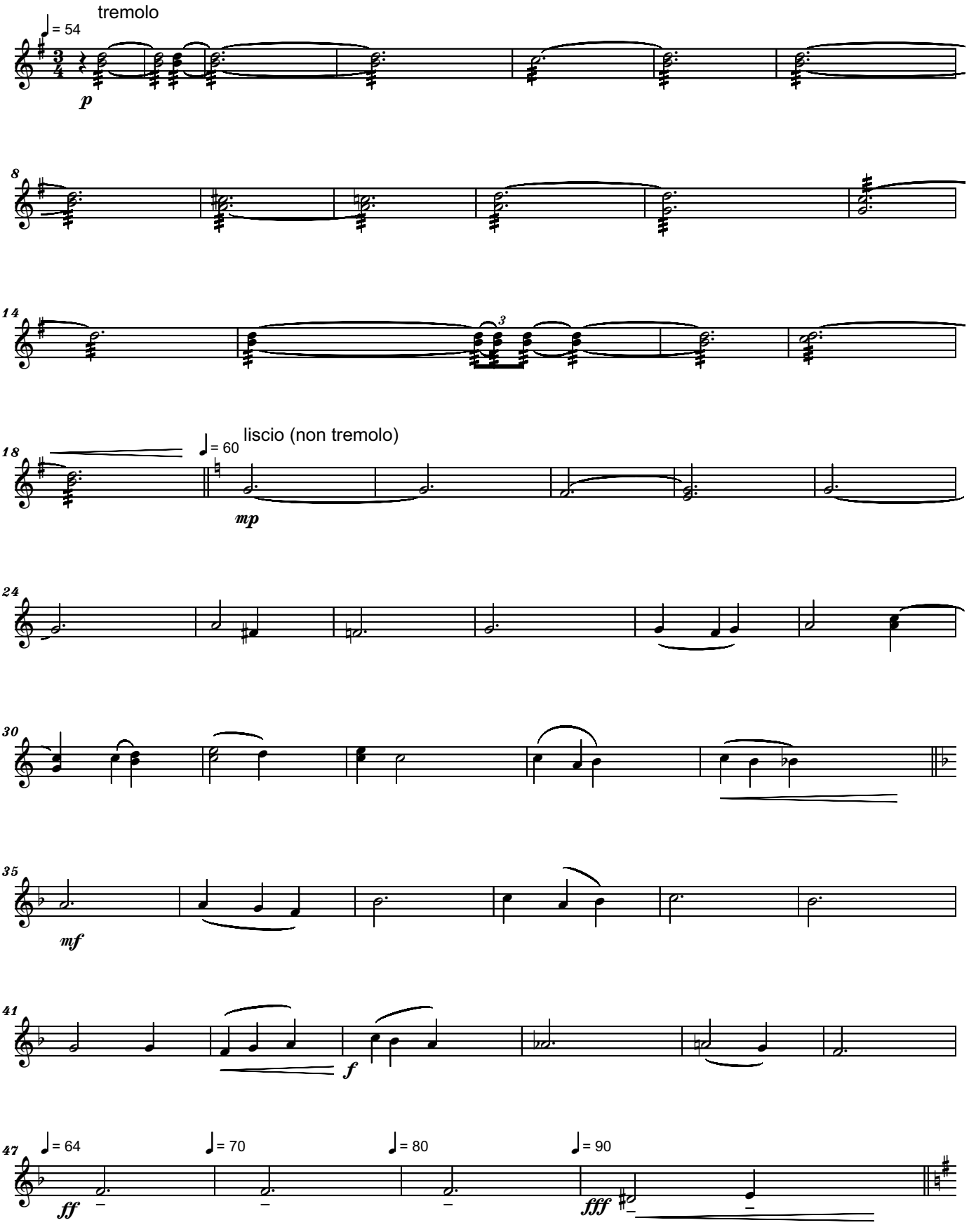


Copyright © 2015 by Serban Nichifor (SABAM, UCMR-ADA)
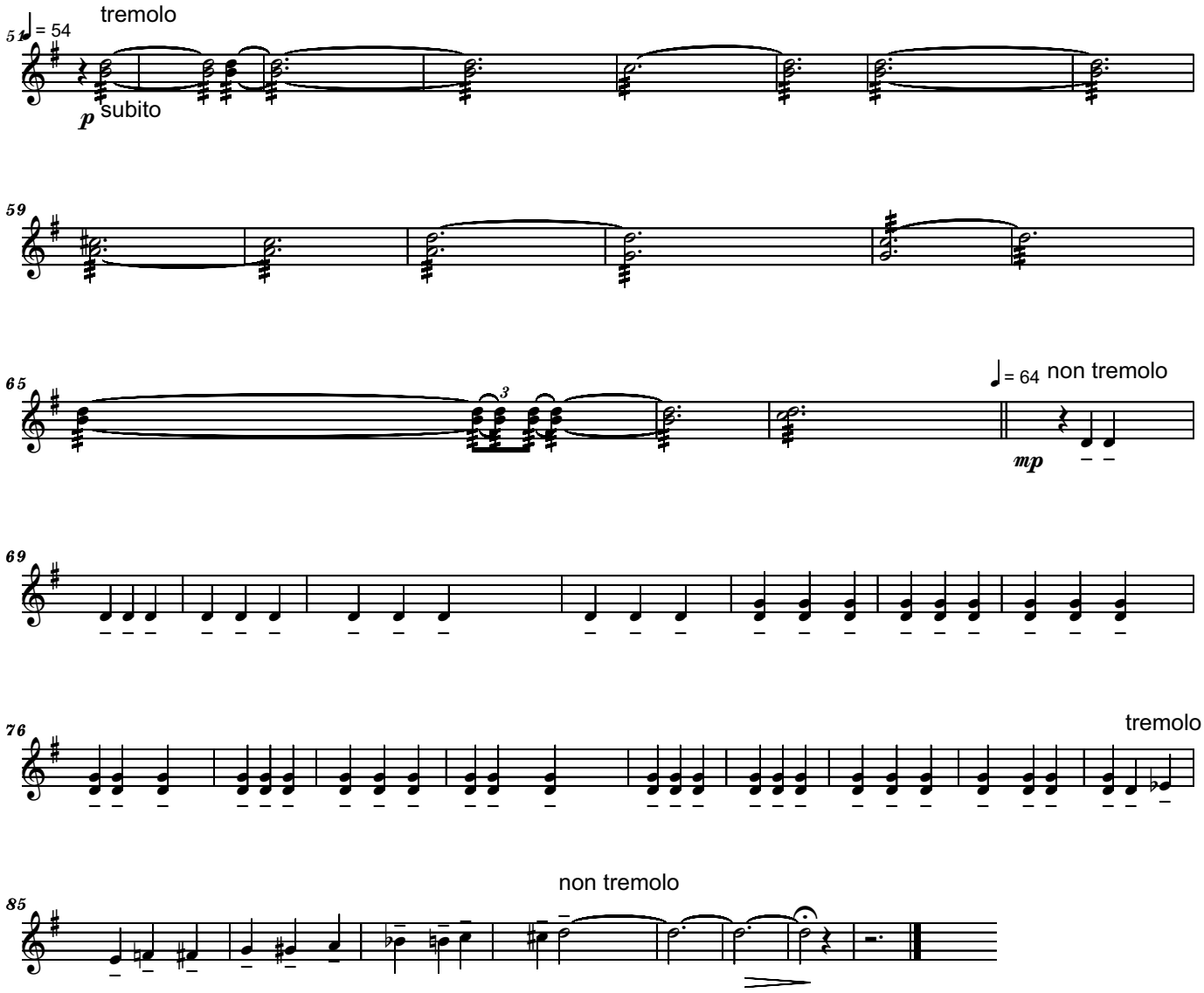

38
41
10
44
48
♩= 80
ritardando
♩= 70
molto rit. !
♩= 60
♩= 40
♩= 62
fff
TEMPO I
51
55
6
59
63
3
3
6
mf
68
♩= 50
♩= 40
rallentando

DOR (NOSTALGY)
for Pan Flute (ossia Flute), Strings and Organ (ad lib.)
VIOLIN I

Lontano e Dolce **Serban Nichifor**



Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)


54
tremolo
p subito
59
65
3
64 non tremolo
mp
69
76
tremolo
85
non tremolo
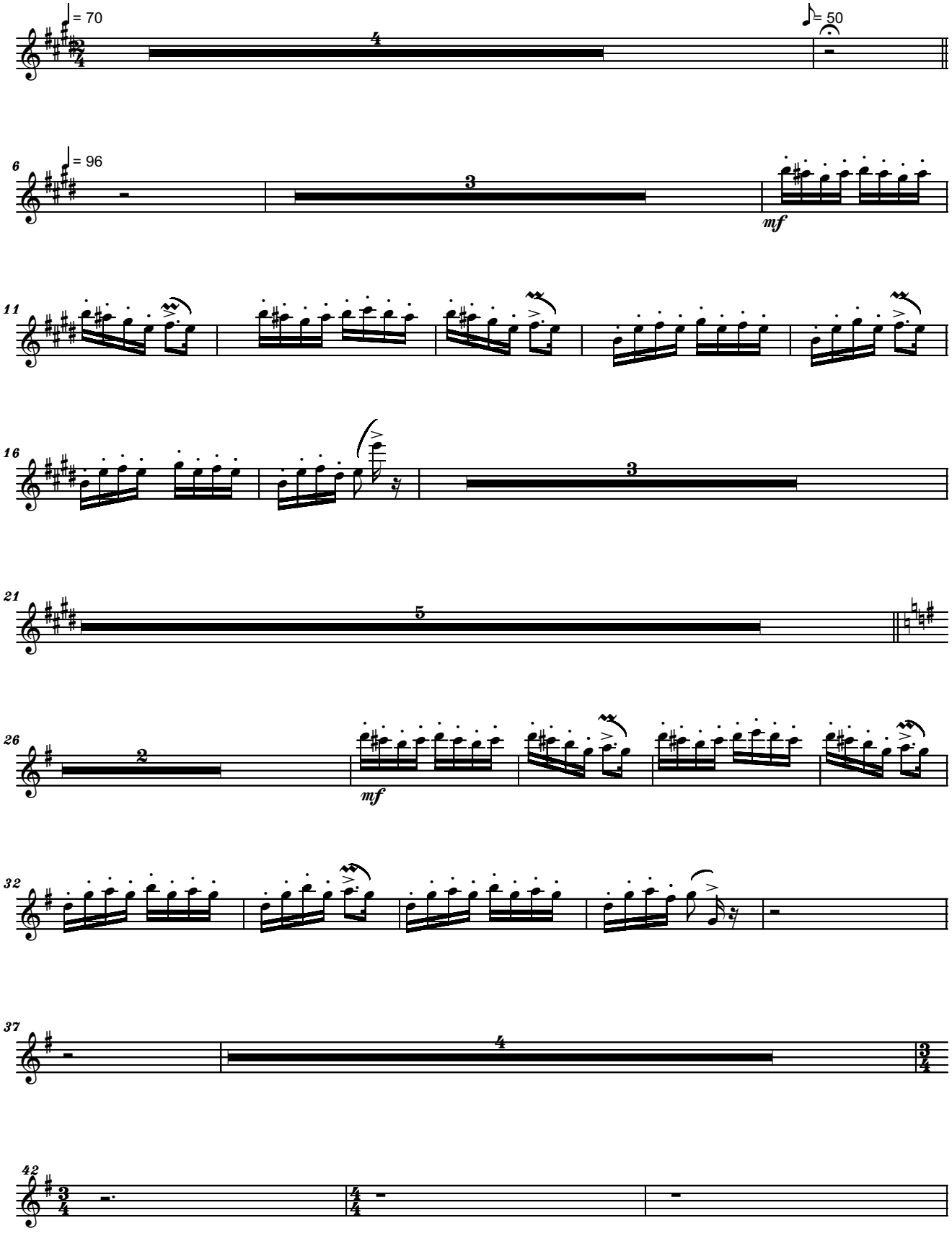
VIOLIN I

6/11
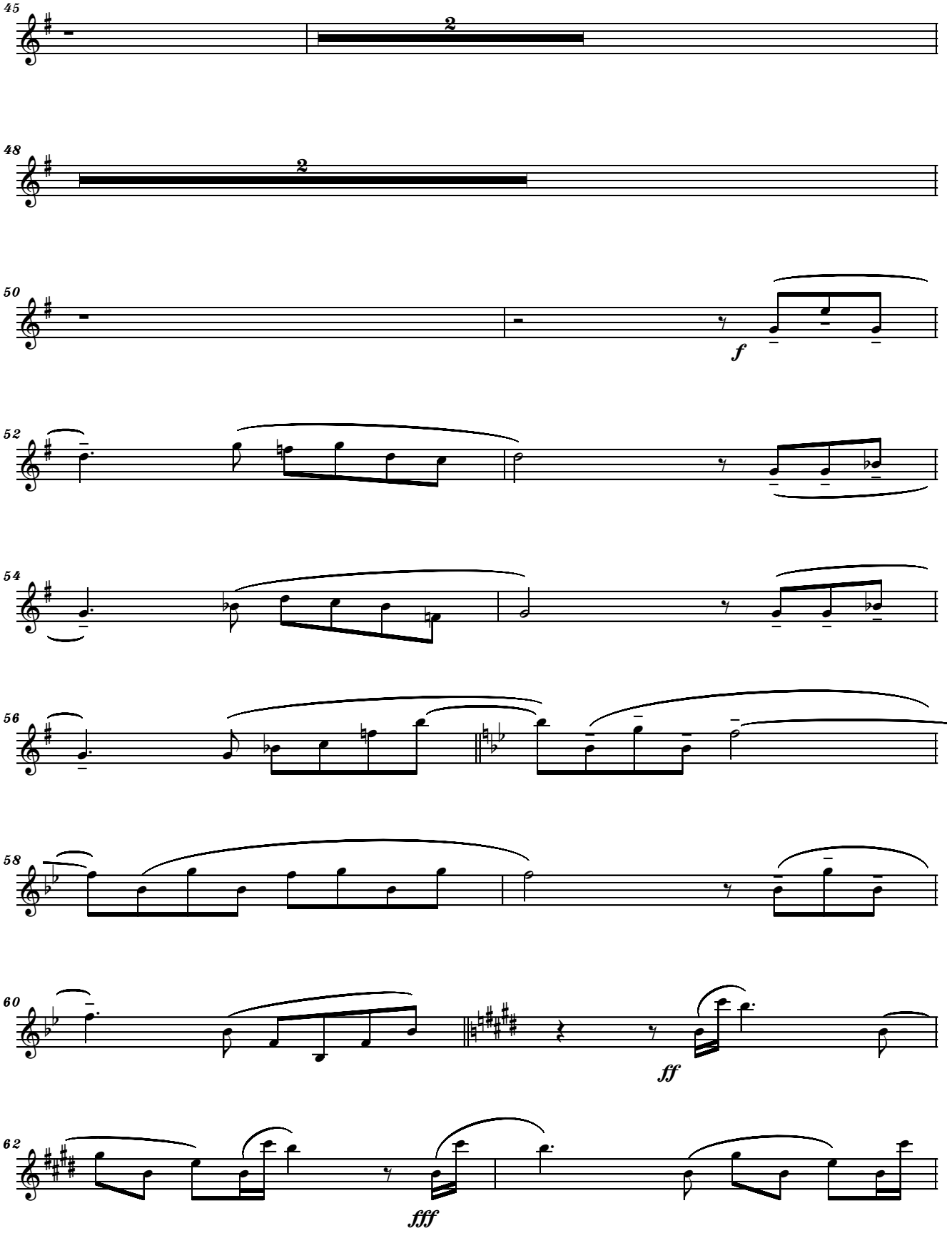
DANCE
JOC
for Strings and Organ
VIOLIN I
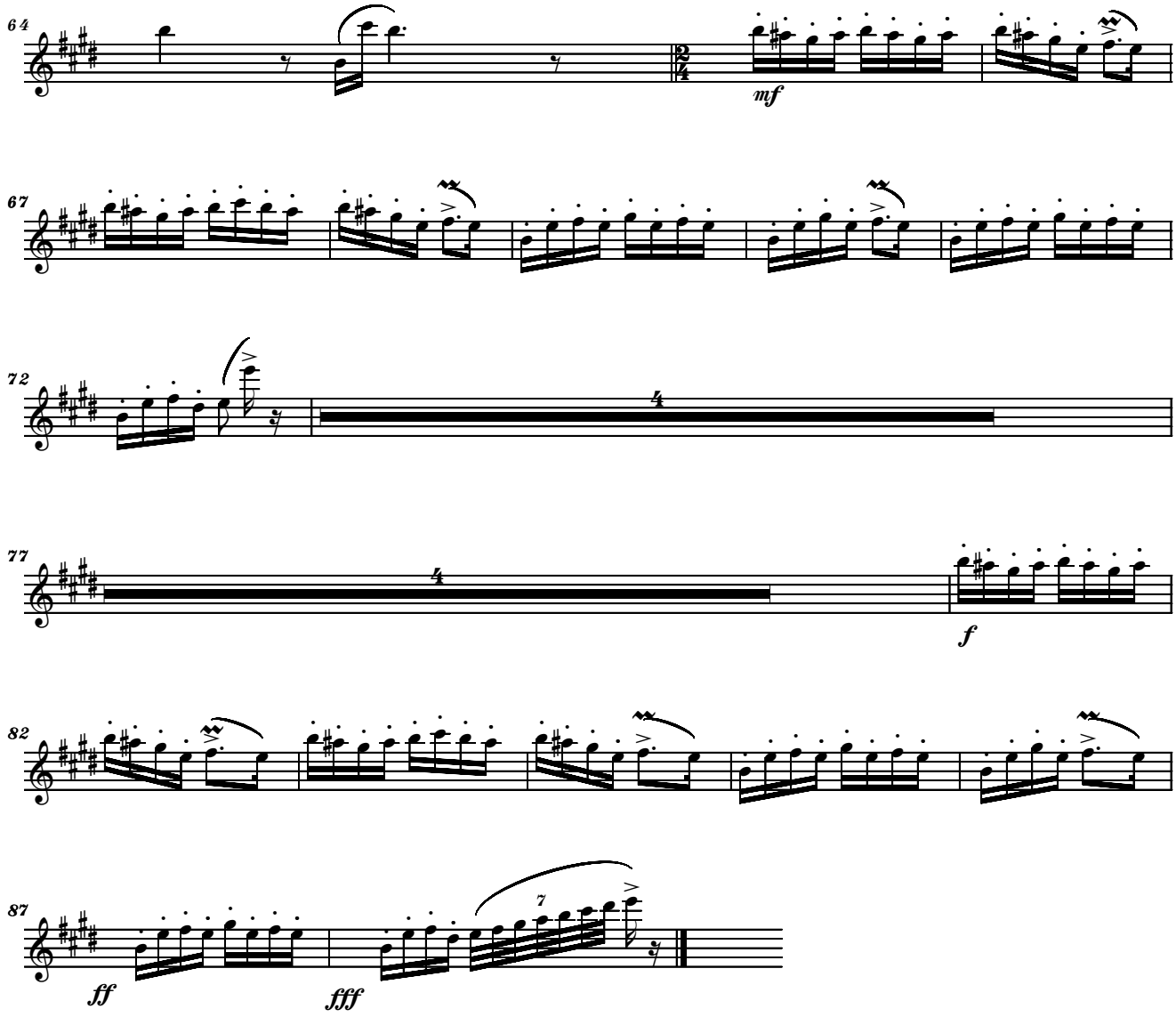
Serban Nichifor

Con Allegrezza



Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)


45
2
48
2
50
f
52
54
56
58
60
ff
62
fff


64
mf
67
72
4
77
4
f
82
87
7
ff
fff

File: 4vn1
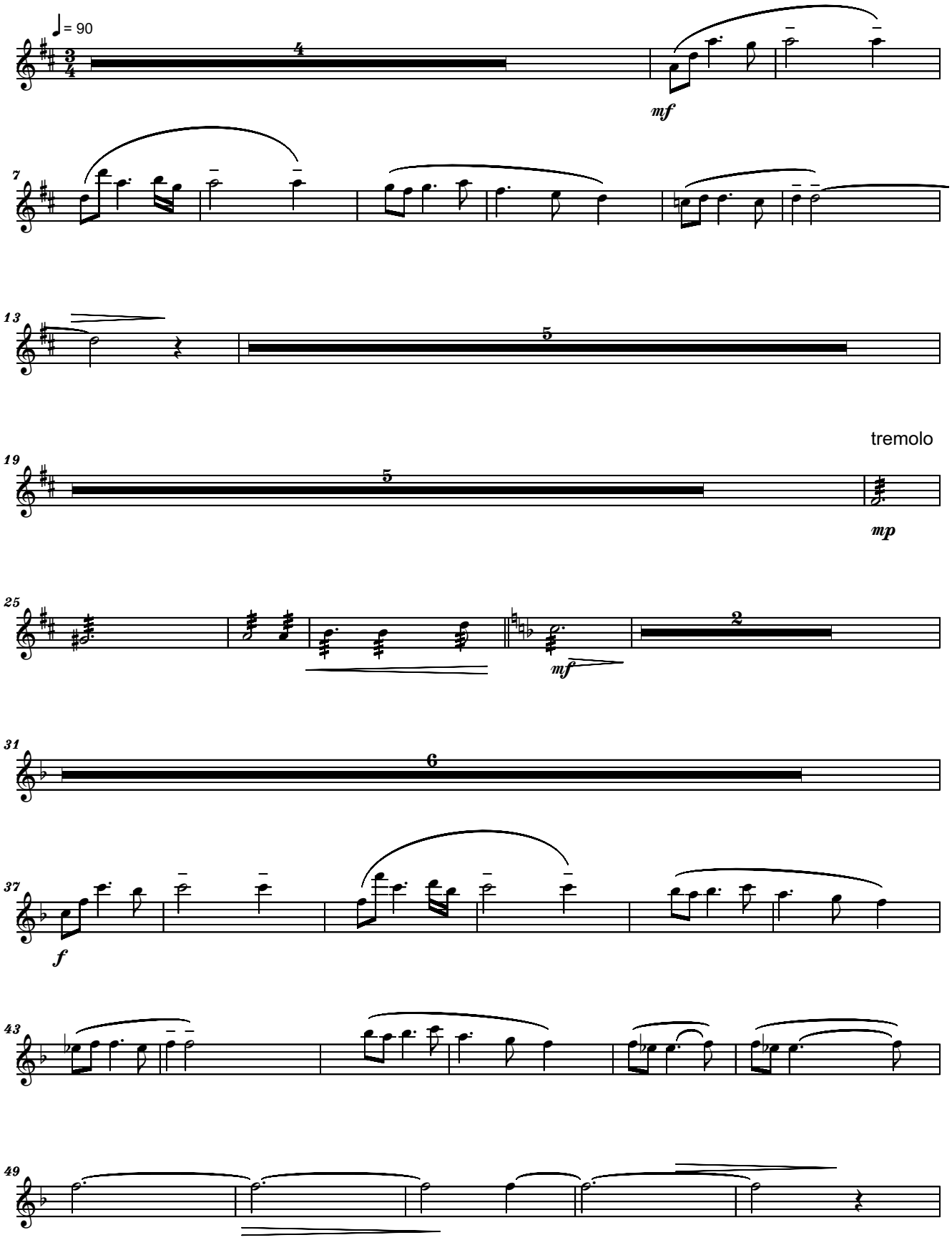
INFINITE CAROL
COLIND INFINIT
for Pan Flute (ossia Flute), Strings and Organ
VIOLIN I

VIOLIN I
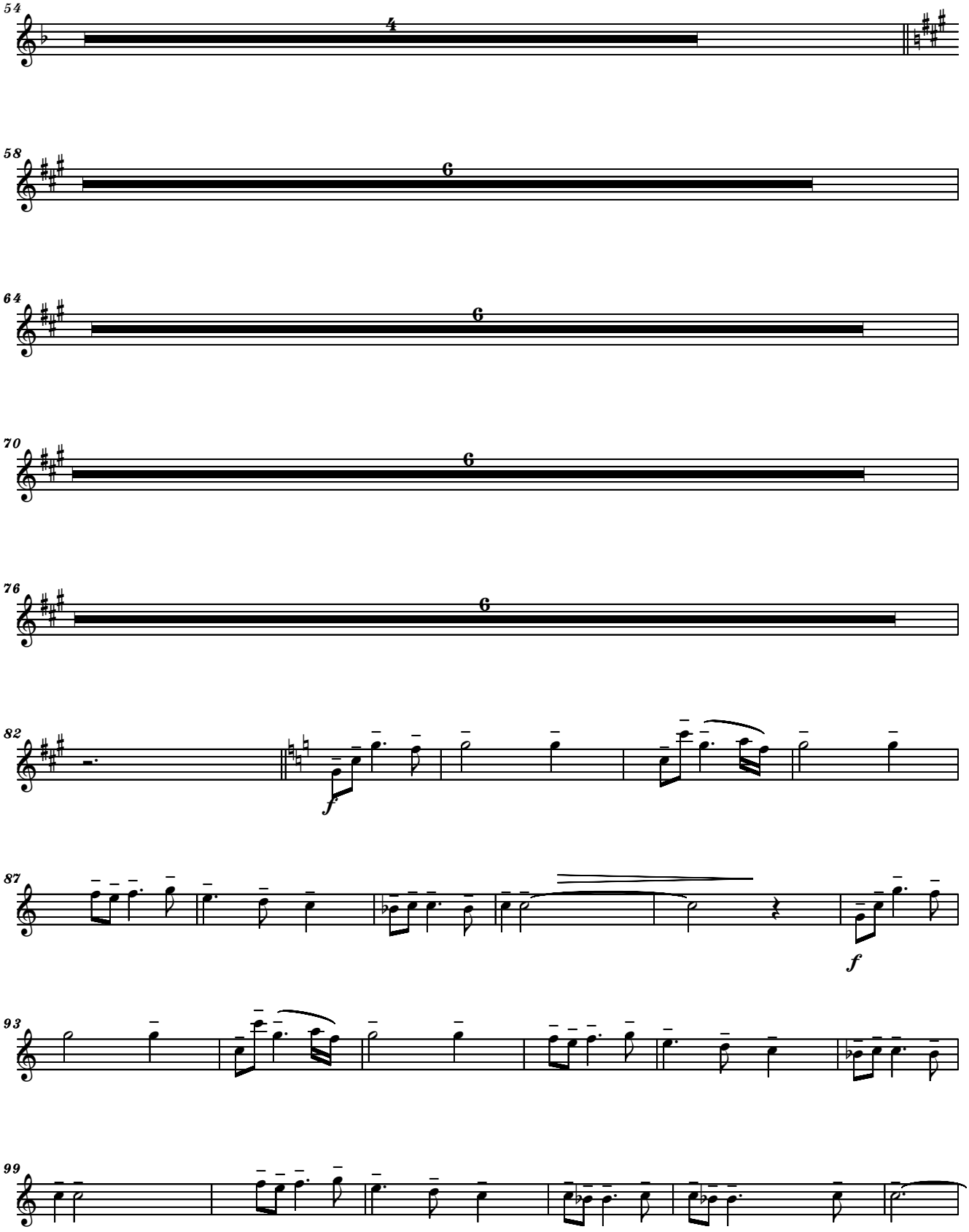
9/11
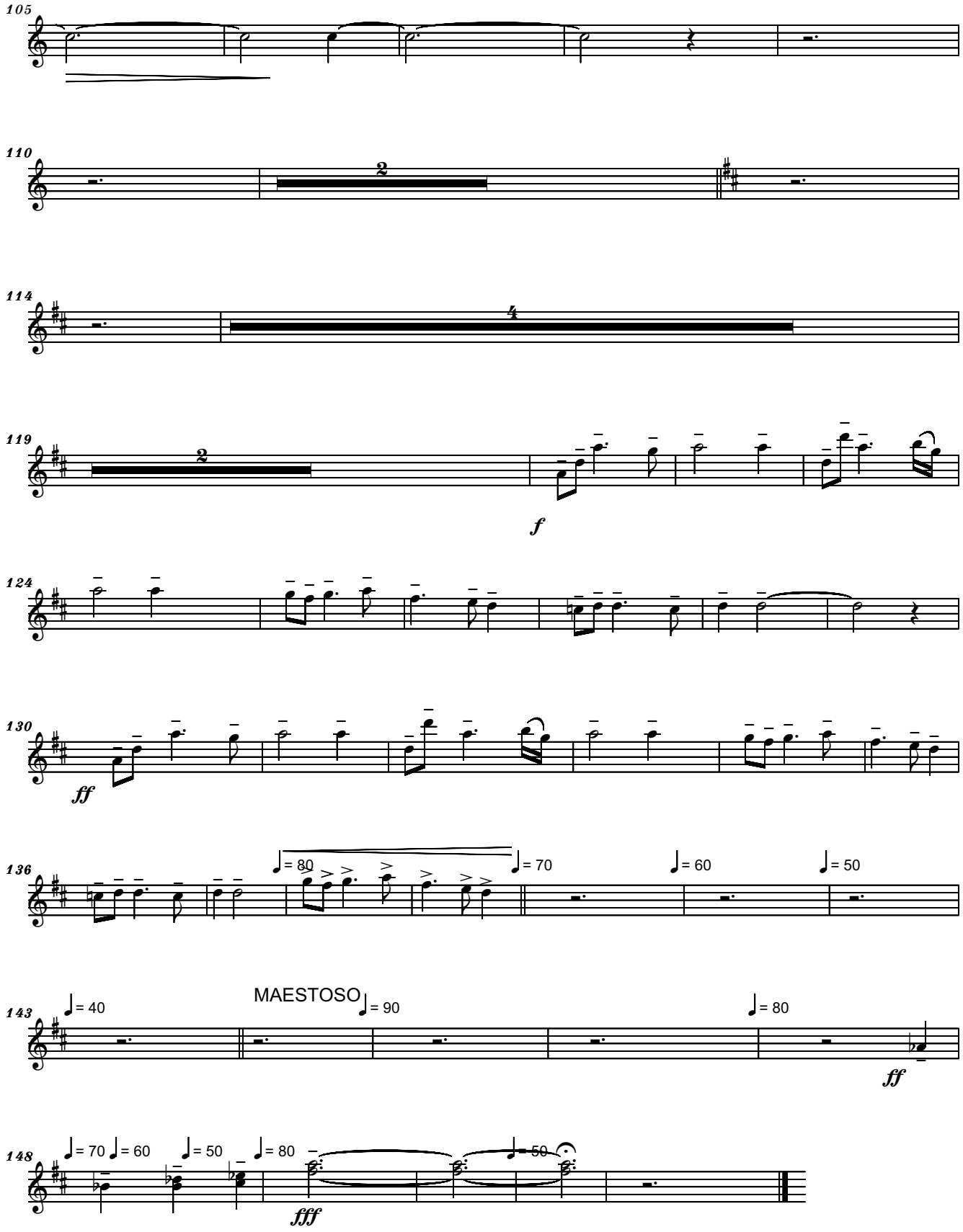
Serban Nichifor

Estatico



Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)


54
4
58
6
64
6
70
6
76
6
82
f
87
f
93
99


105
110
2
114
4
119
2
f
124
130
ff
136
♩= 80
♩= 70
♩= 60
♩= 50
143
♩= 40
MAESTOSO
♩= 90
♩= 80
ff
148
♩= 70
♩= 60
♩= 50
♩= 80
♩= 50
fff

Dedicated to my Mother

SERBAN NICHIFOR
(2016)

SYMPHONY IX
GOD BLESS ROMANIA

for Pan Flute (or Flute), Strings and Organ

1.) **GOD BLESS ROMANIA / DUMNEZEU SA BINECUVANTEZE ROMANIA**
2.) **NOSTALGY / DOR**
3.) **DANCE / JOC**
4.) **INFINITE CAROL / COLIND INFINIT**
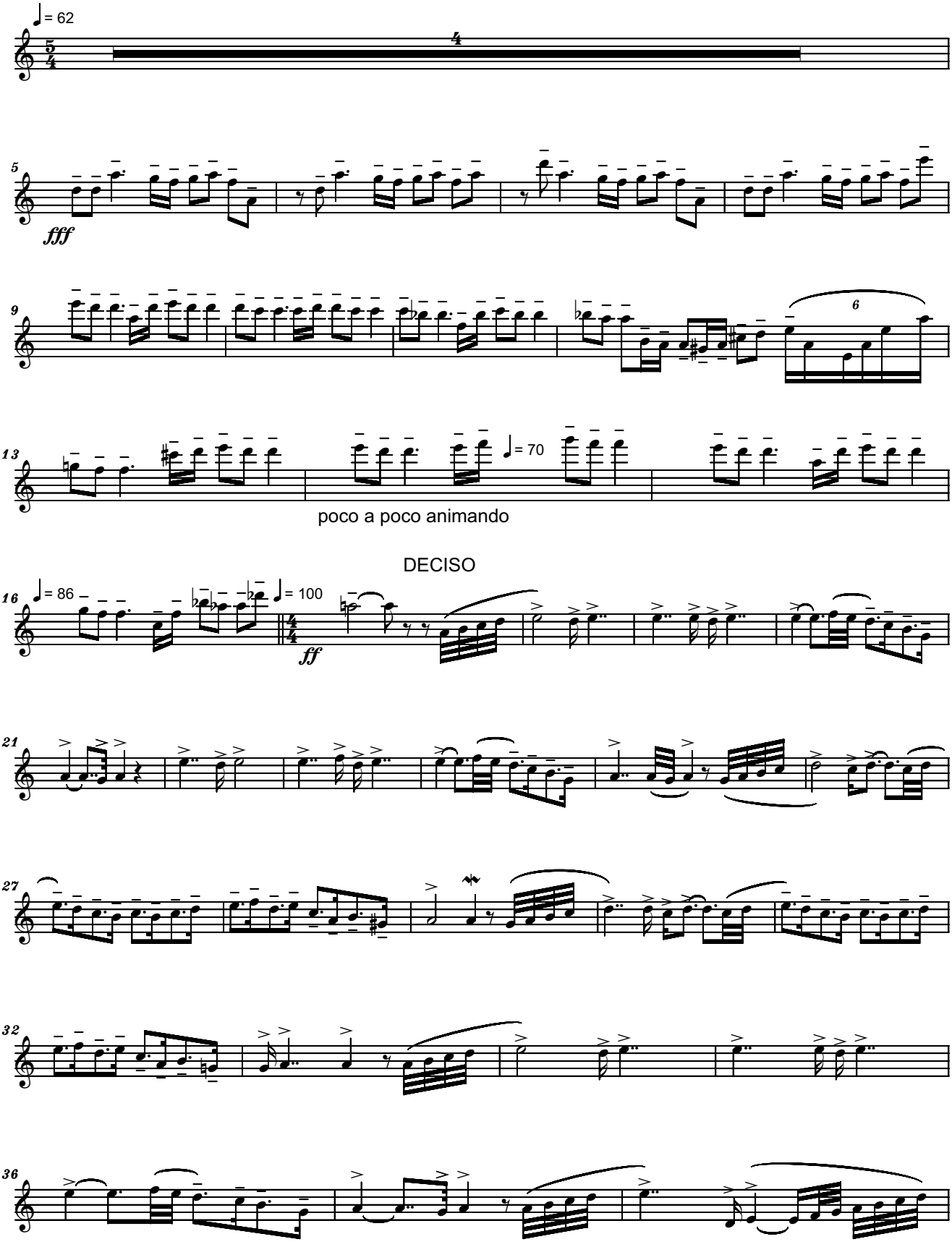
VIOLIN II PART

Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)
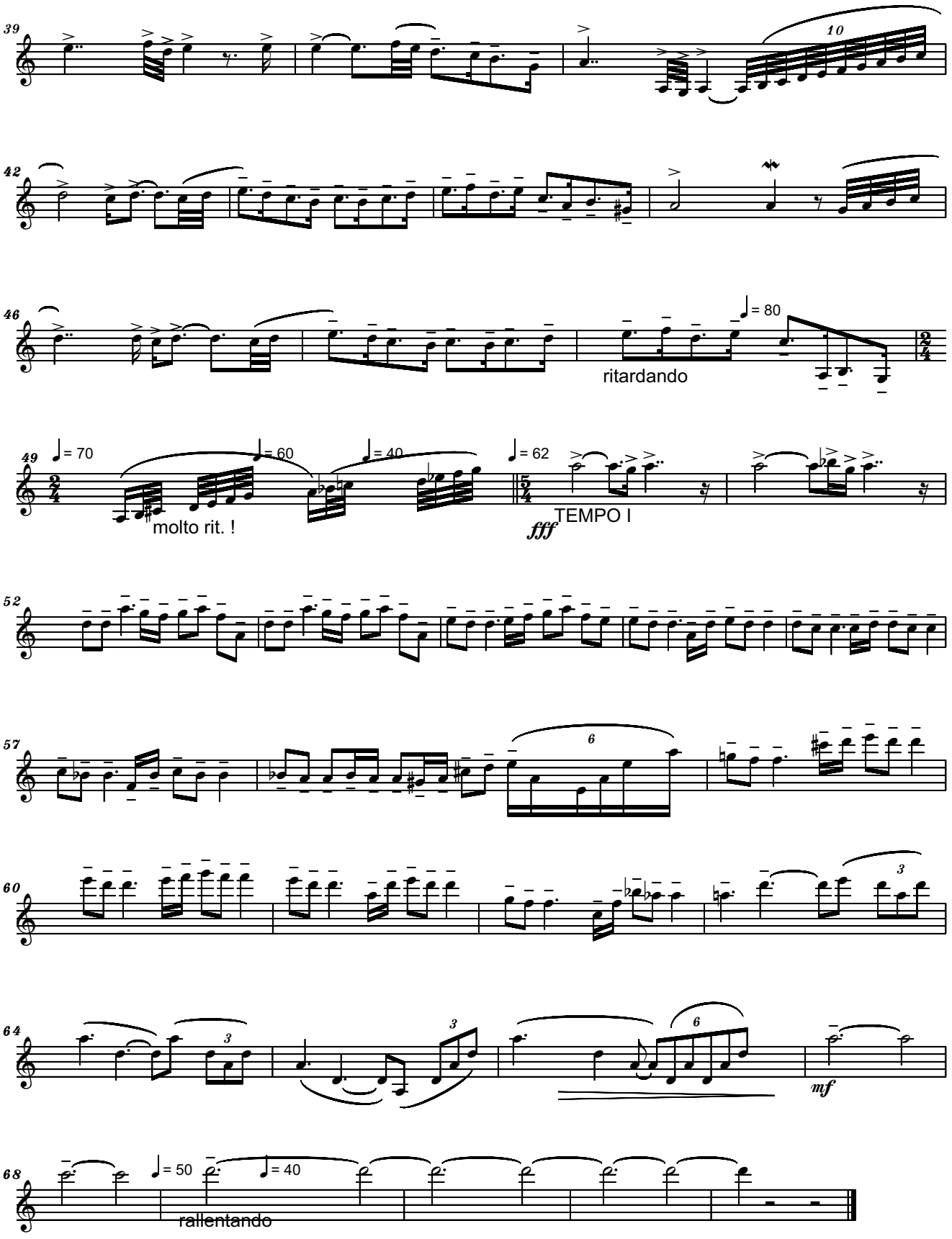
GOD BLESS ROMANIA
DUMNEZEU SA BINECUVANTEZE ROMANIA
for Strings and Organ
VIOLIN II

Con Passione

Serban Nichifor
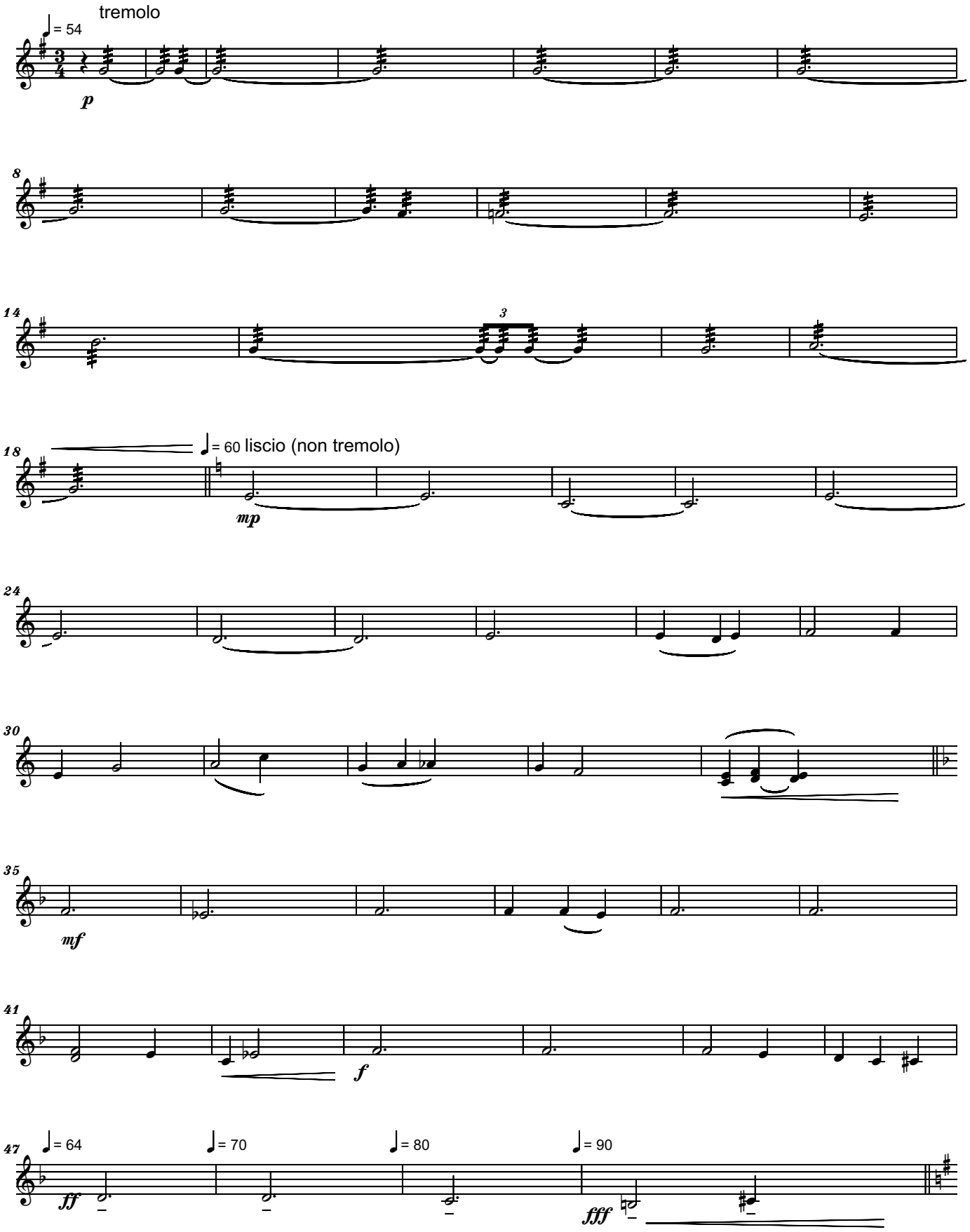


Copyright © 2015 by Serban Nichifor (SABAM, UCMR-ADA)

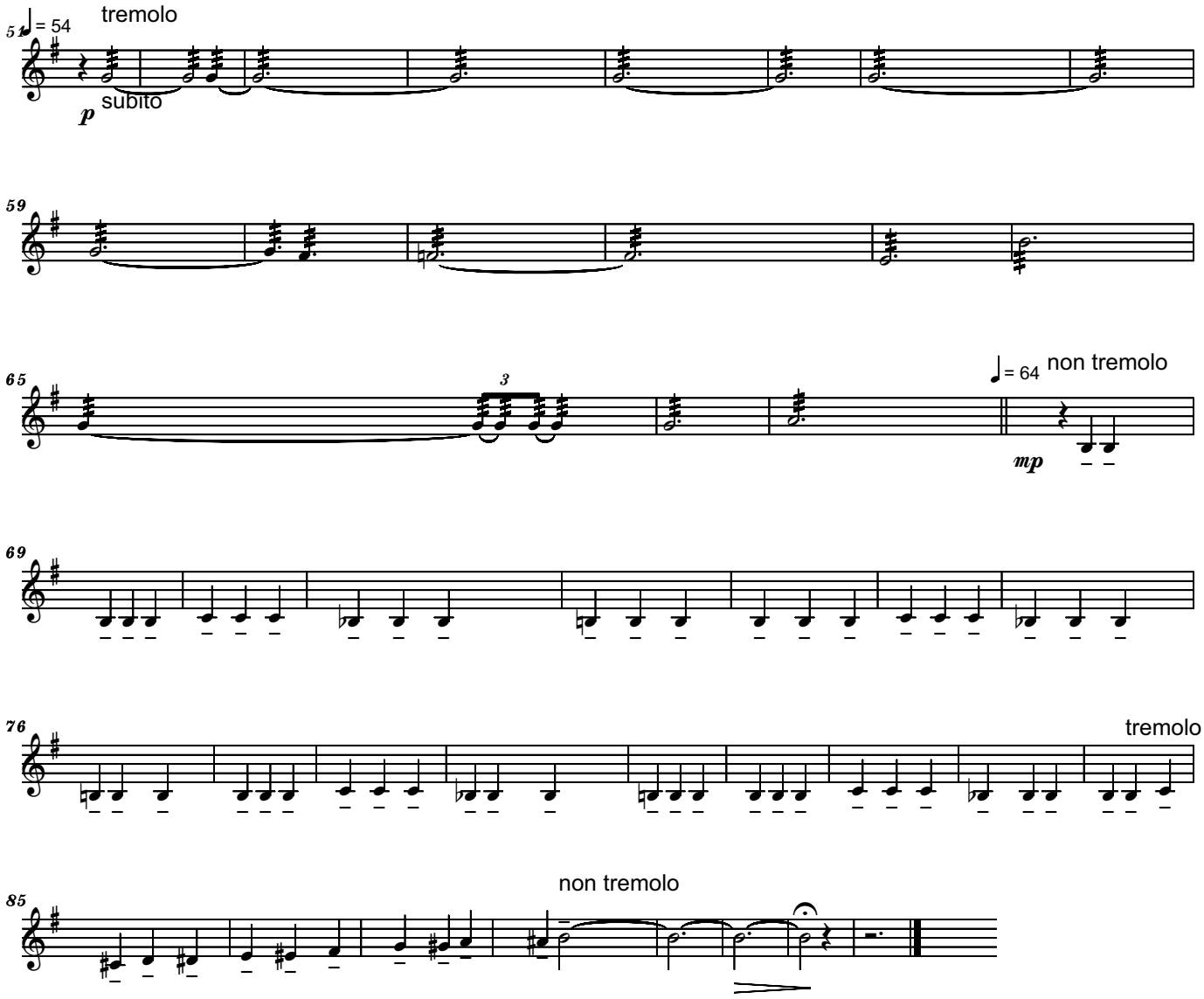

39
10
42
46
= 80
ritardando
49
= 70
= 60
= 40
molto rit. !
= 62
fff
TEMPO I
52
57
6
60
3
64
3
3
6
mf
68
= 50
= 40
rallentando

DOR (NOSTALGY)
for Pan Flute (ossia Flute), Strings and Organ (ad lib.)
VIOLIN II

Lontano e Dolce **Serban Nichifor**



Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)


54
= 54
tremolo
p
subito
59
65
3
= 64
non tremolo
mp
69
76
tremolo
85
non tremolo

File: <filename>
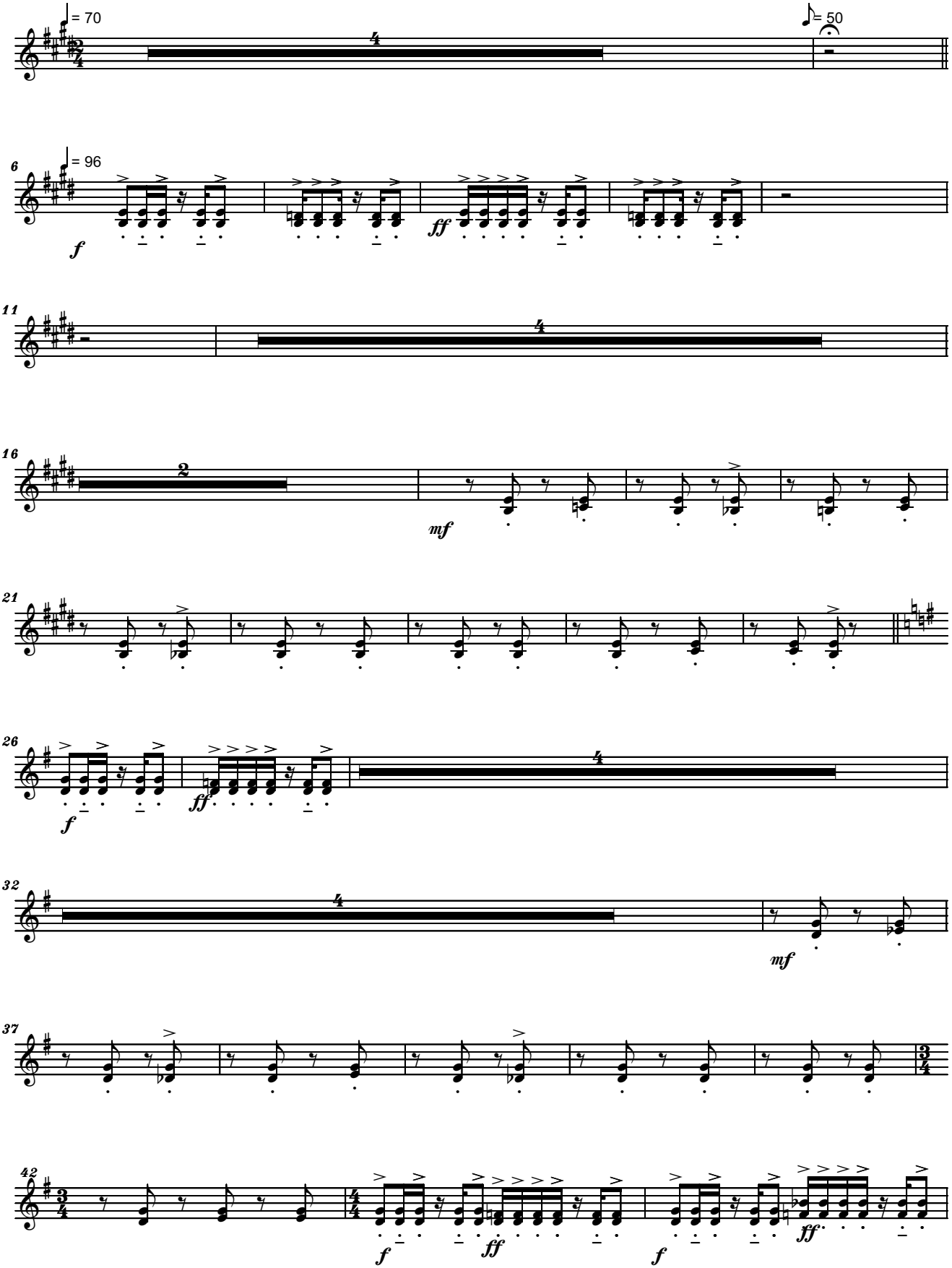
DANCE
JOC
for Strings and Organ
VIOLIN II

VIOLIN II

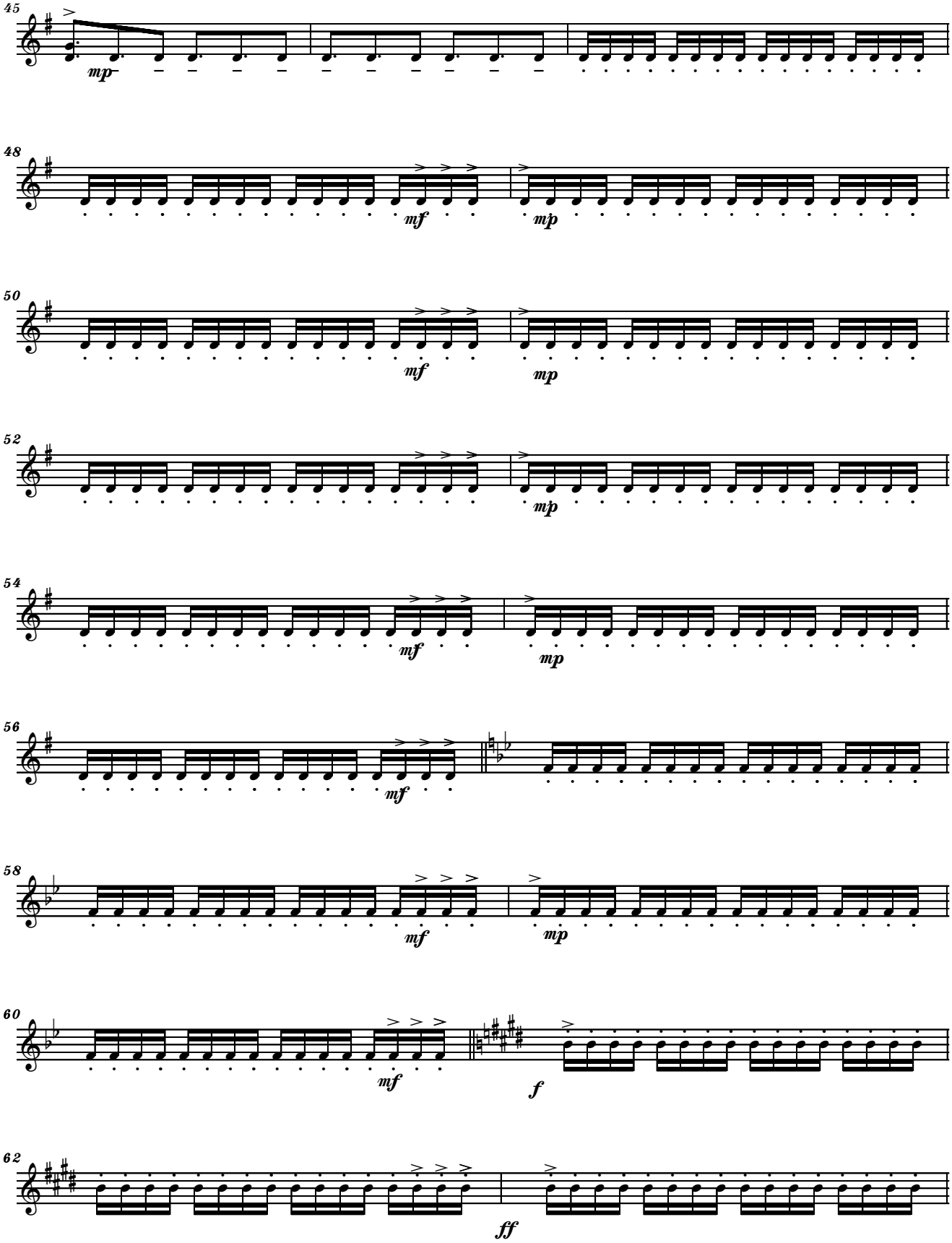
6/11
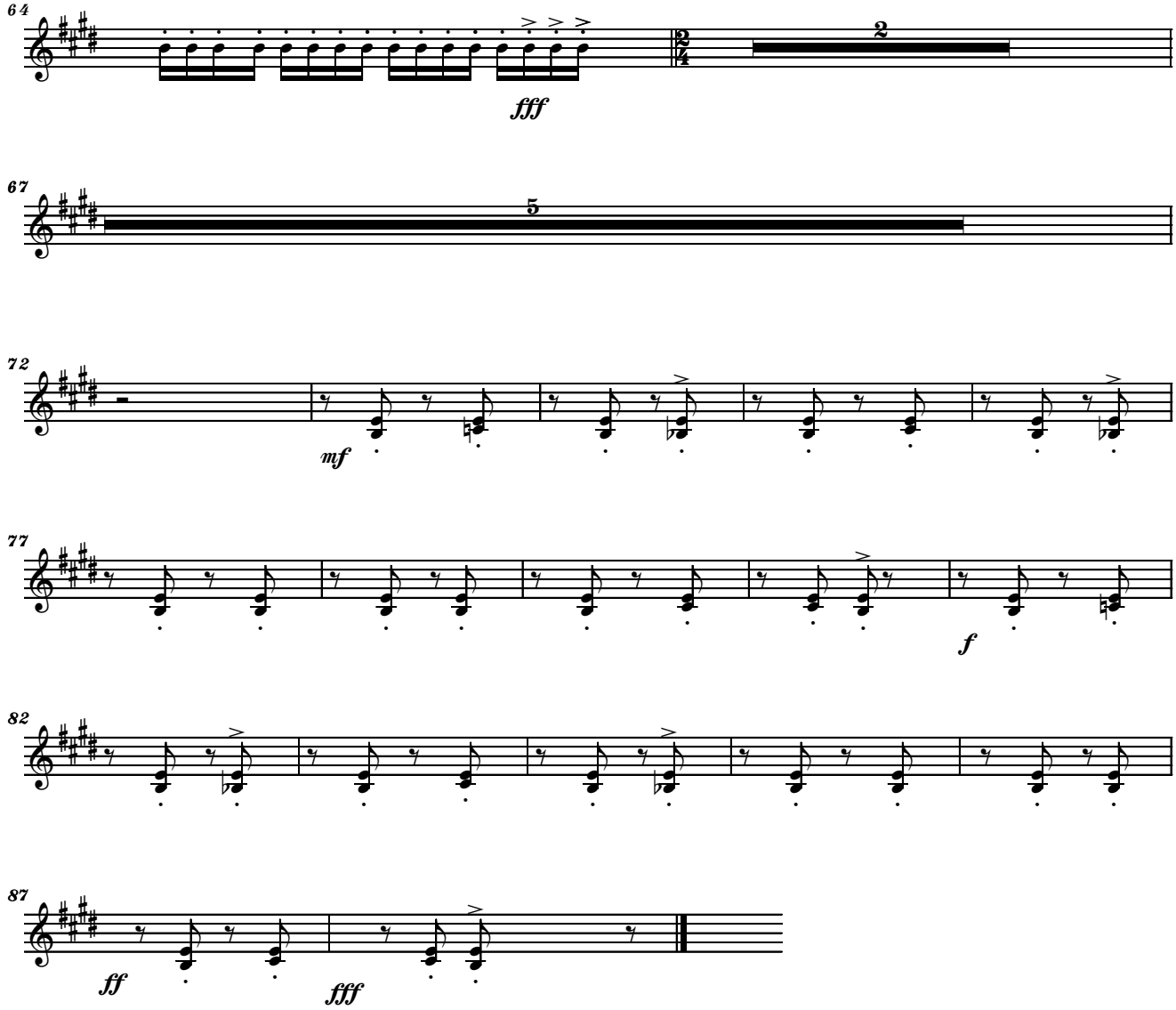
Serban Nichifor

Con Allegrezza



Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)


45
mp
48
mf
mp
50
mf
mp
52
mp
54
mf
mp
56
mf
58
mf
mp
60
mf
f
62
ff


64
fff
2
67
5
72
mf
77
f
82
87
ff
fff

File: 4vn2

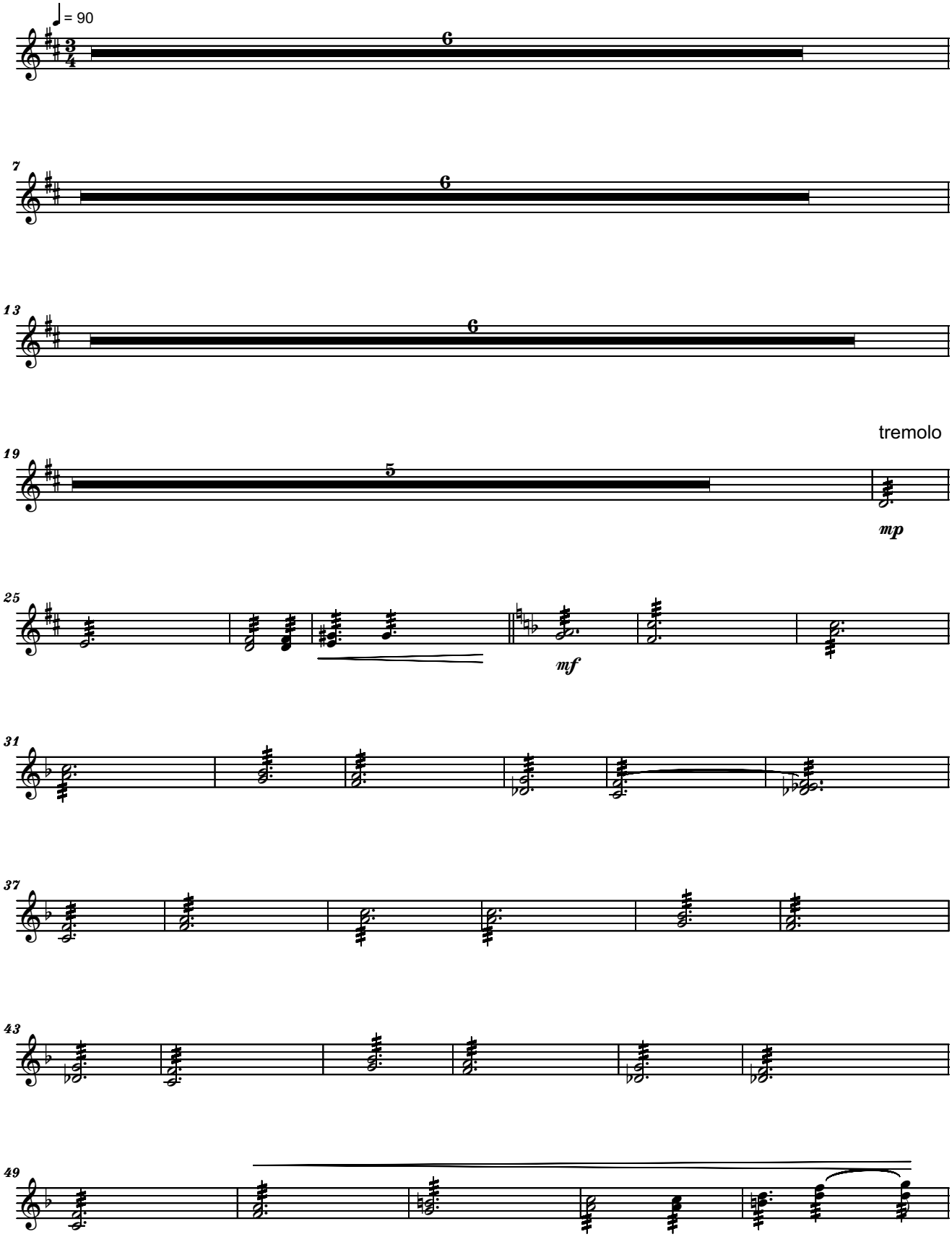
INFINITE CAROL
COLIND INFINIT
for Pan Flute (ossia Flute), Strings and Organ
VIOLIN II

VIOLIN II

9/11
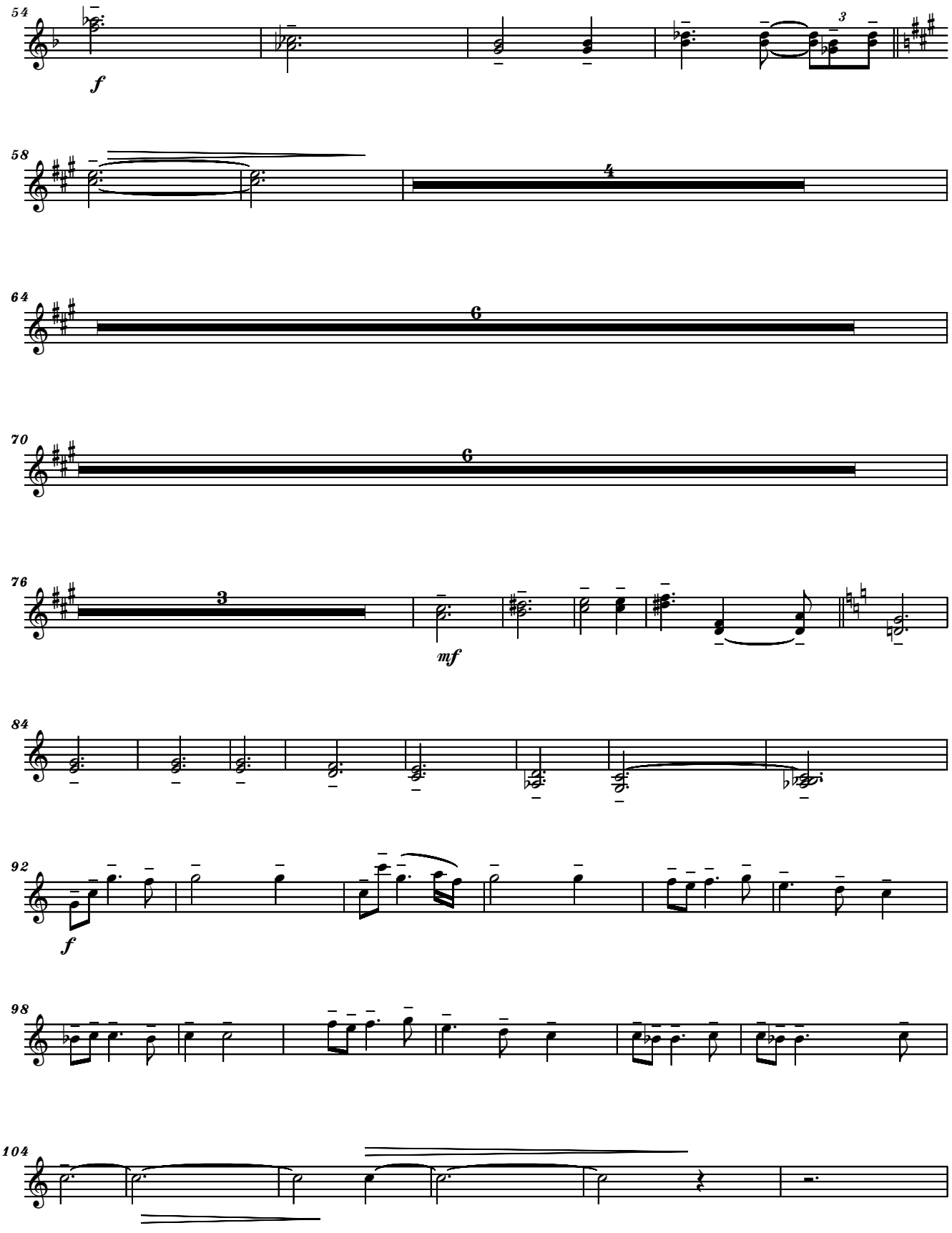
Serban Nichifor
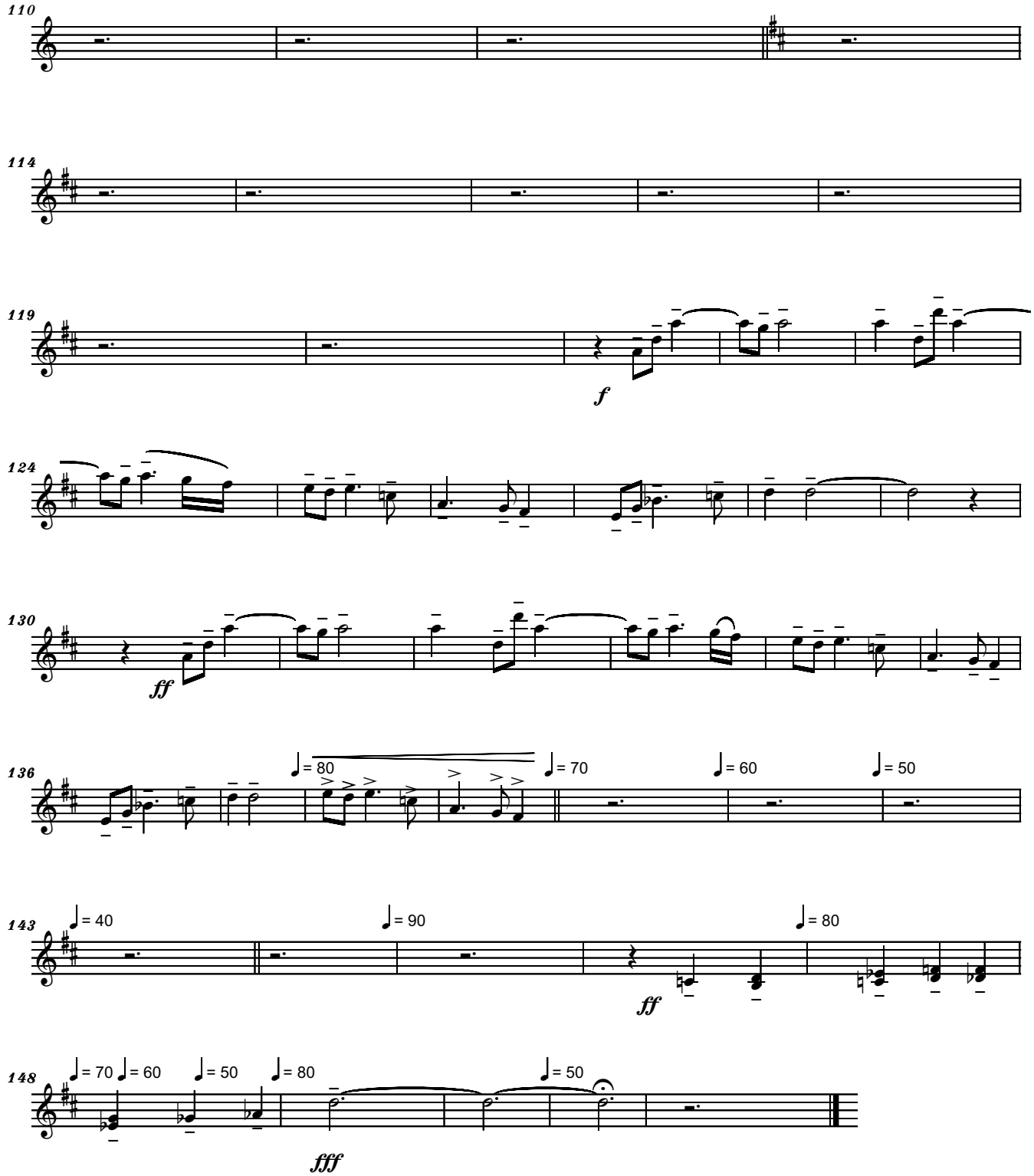
Estatico



Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)

non tremolo




110
114
119
f
124
130
ff
136
♩= 80
♩= 70
♩= 60
♩= 50
143
♩= 40
♩= 90
♩= 80
ff
148
♩= 70
♩= 60
♩= 50
♩= 80
♩= 50
fff

Dedicated to my Mother

SERBAN NICHIFOR
(2016)

SYMPHONY IX
GOD BLESS ROMANIA

for Pan Flute (or Flute), Strings and Organ

1.) **GOD BLESS ROMANIA / DUMNEZEU SA BINECUVANTEZE ROMANIA**
2.) **NOSTALGY / DOR**
3.) **DANCE / JOC**
4.) **INFINITE CAROL / COLIND INFINIT**

VIOLA PART

Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)

File: vl
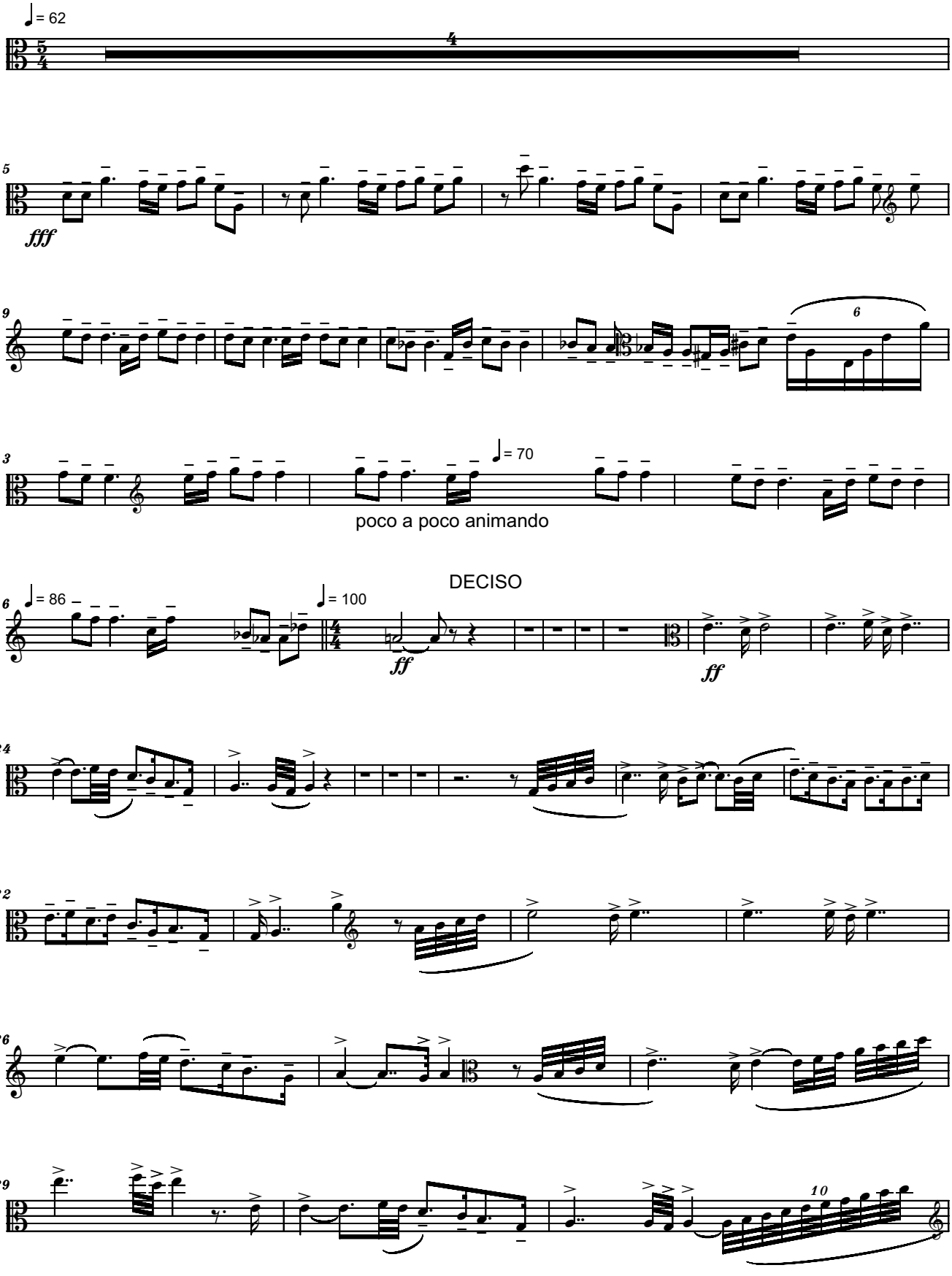
GOD BLESS ROMANIA
DUMNEZEU SA BINECUVANTEZE ROMANIA
for Strings and Organ
VIOLA

VIOLA
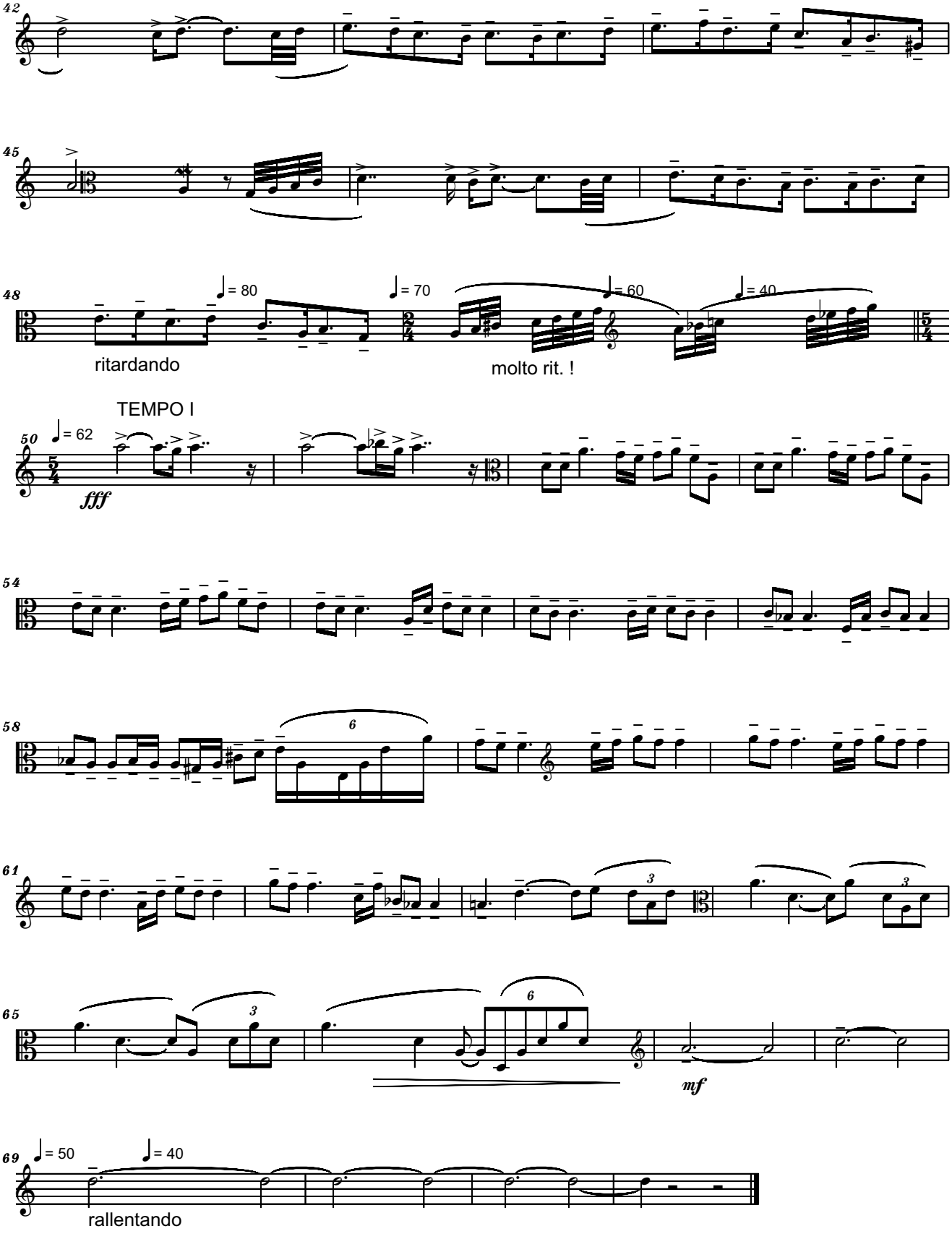
2/11

Con Passione

Serban Nichifor
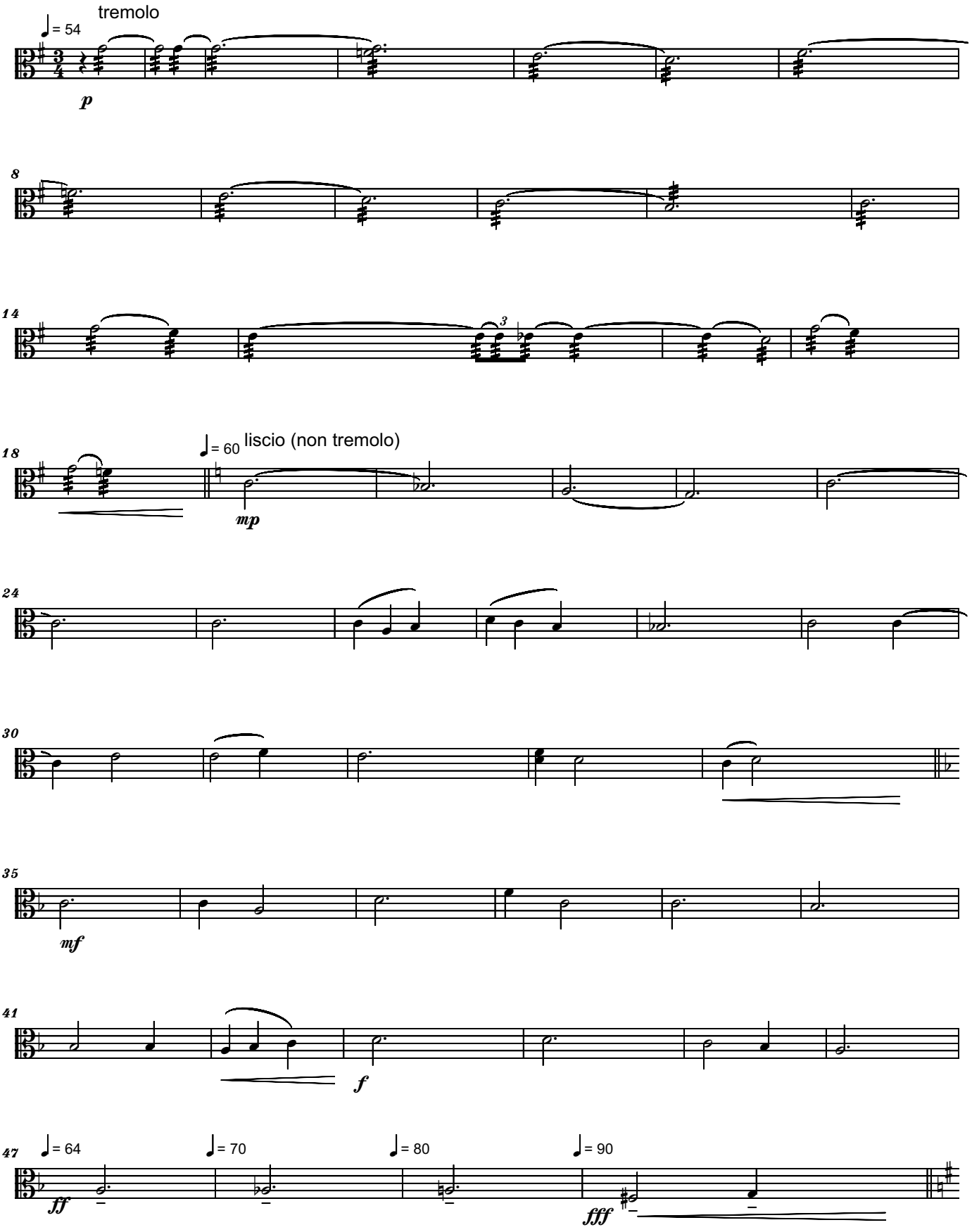


Copyright © 2015 by Serban Nichifor (SABAM, UCMR-ADA)

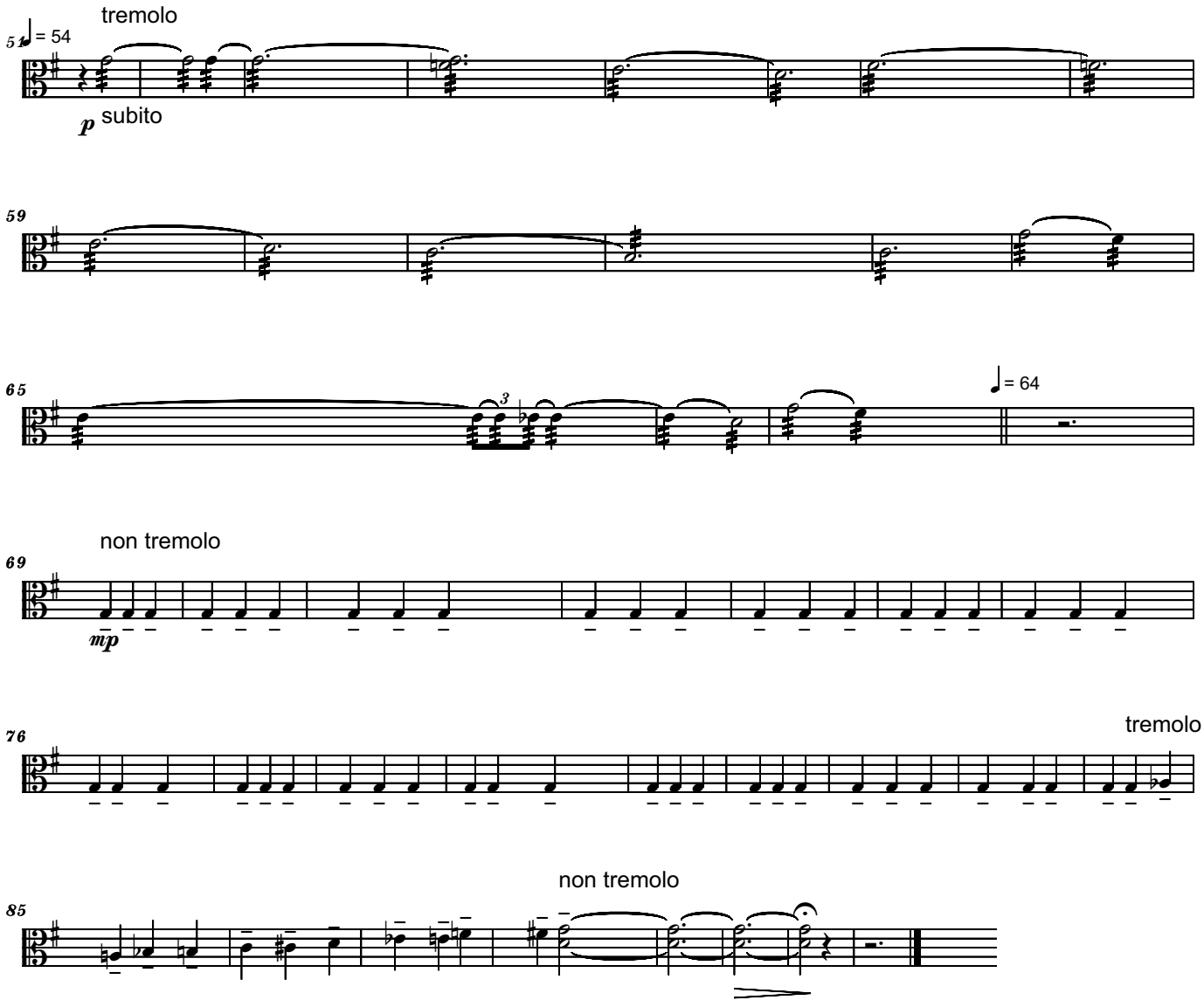

42
45
48
♩= 80
♩= 70
♩= 60
♩= 40
ritardando
molto rit. !
TEMPO I
50
♩= 62
fff
54
58
6
61
3
65
3
6
mf
69
♩= 50
♩= 40
rallentando

DOR (NOSTALGY)
for Pan Flute (ossia Flute), Strings and Organ (ad lib.)
VIOLA

Lontano e Dolce **Serban Nichifor**



Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)


tremolo
54
p subito
59
65
3
64
non tremolo
69
mp
76
tremolo
non tremolo
85

File: <filename>
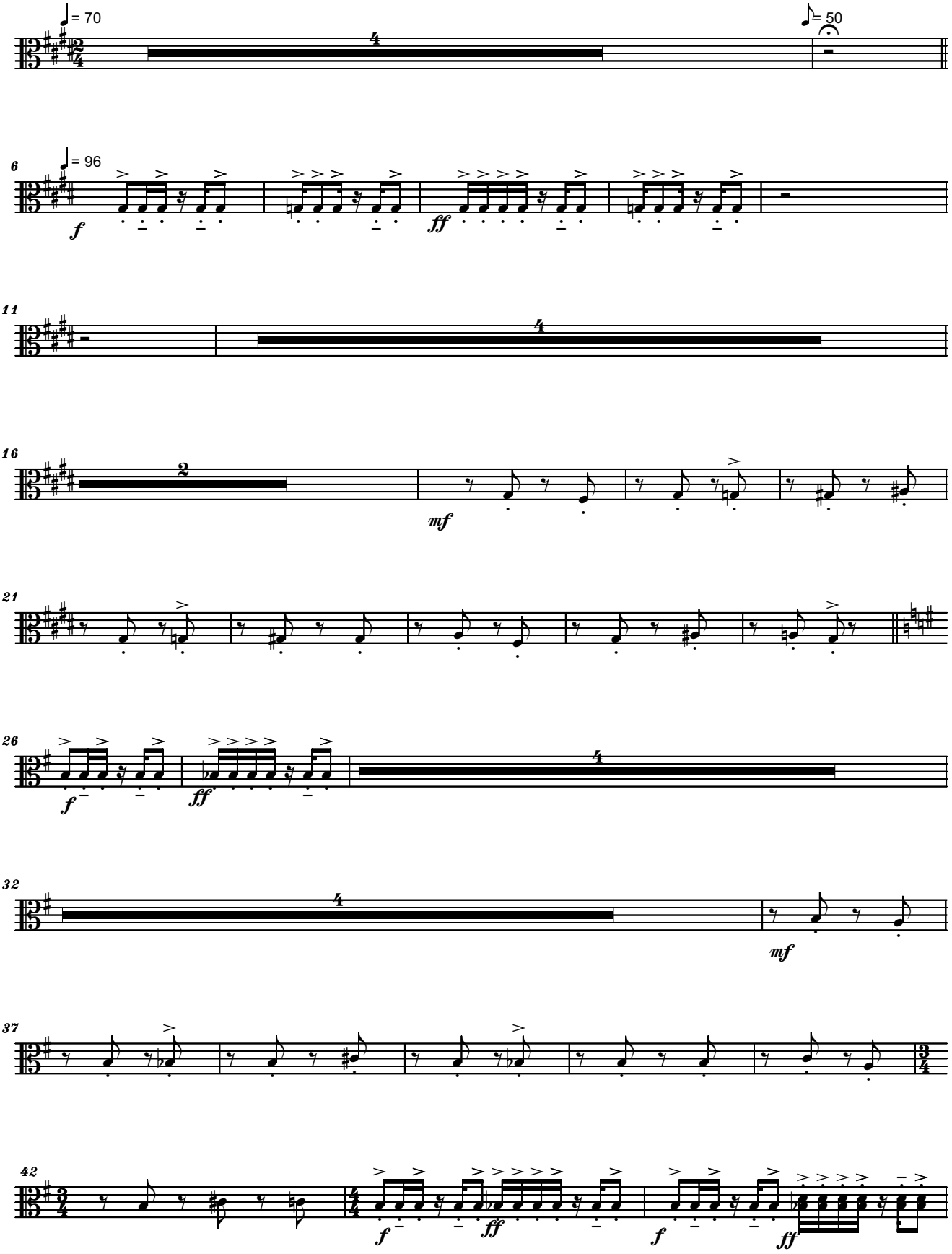
DANCE
JOC
for Strings and Organ
VIOLA

VIOLA

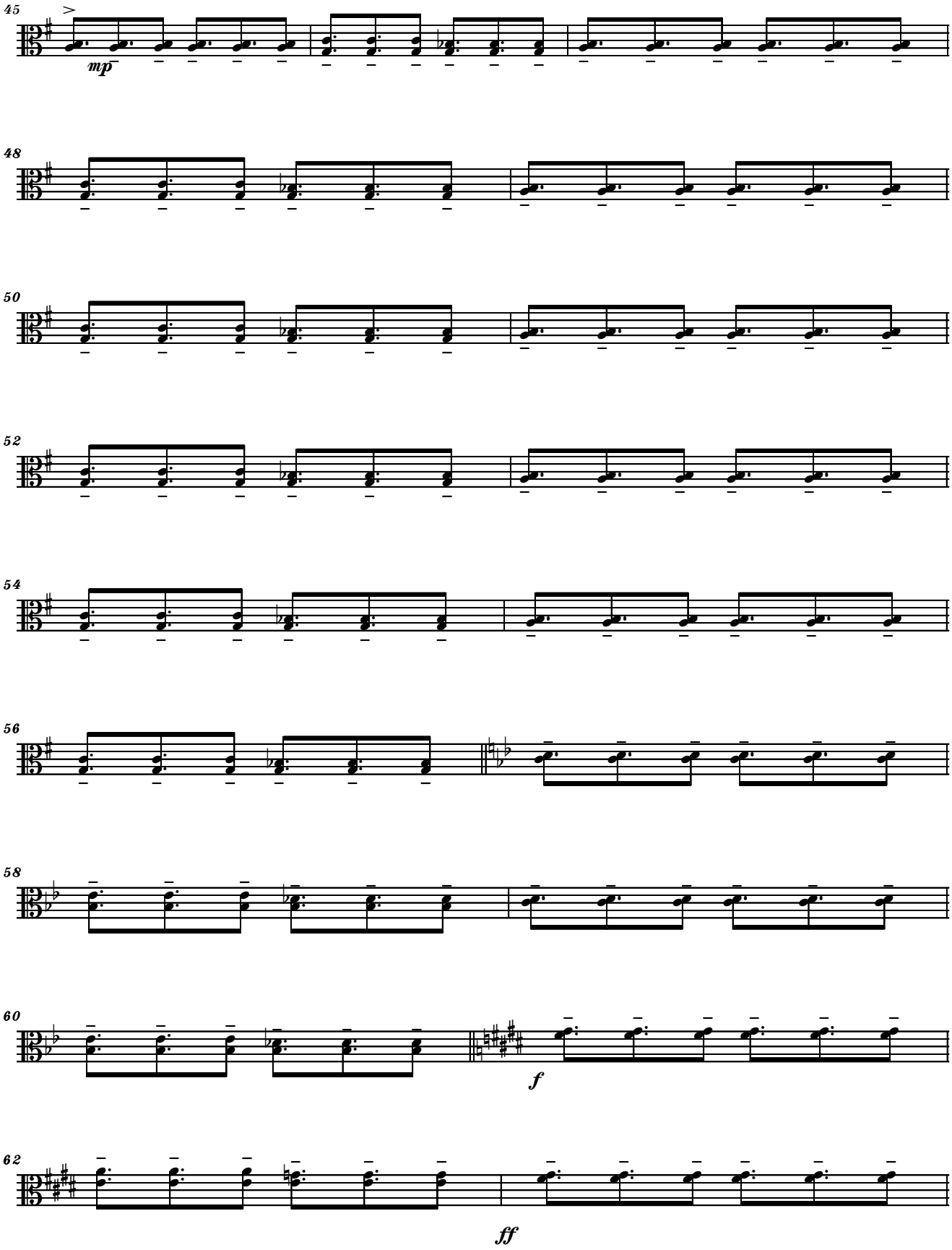
6/11
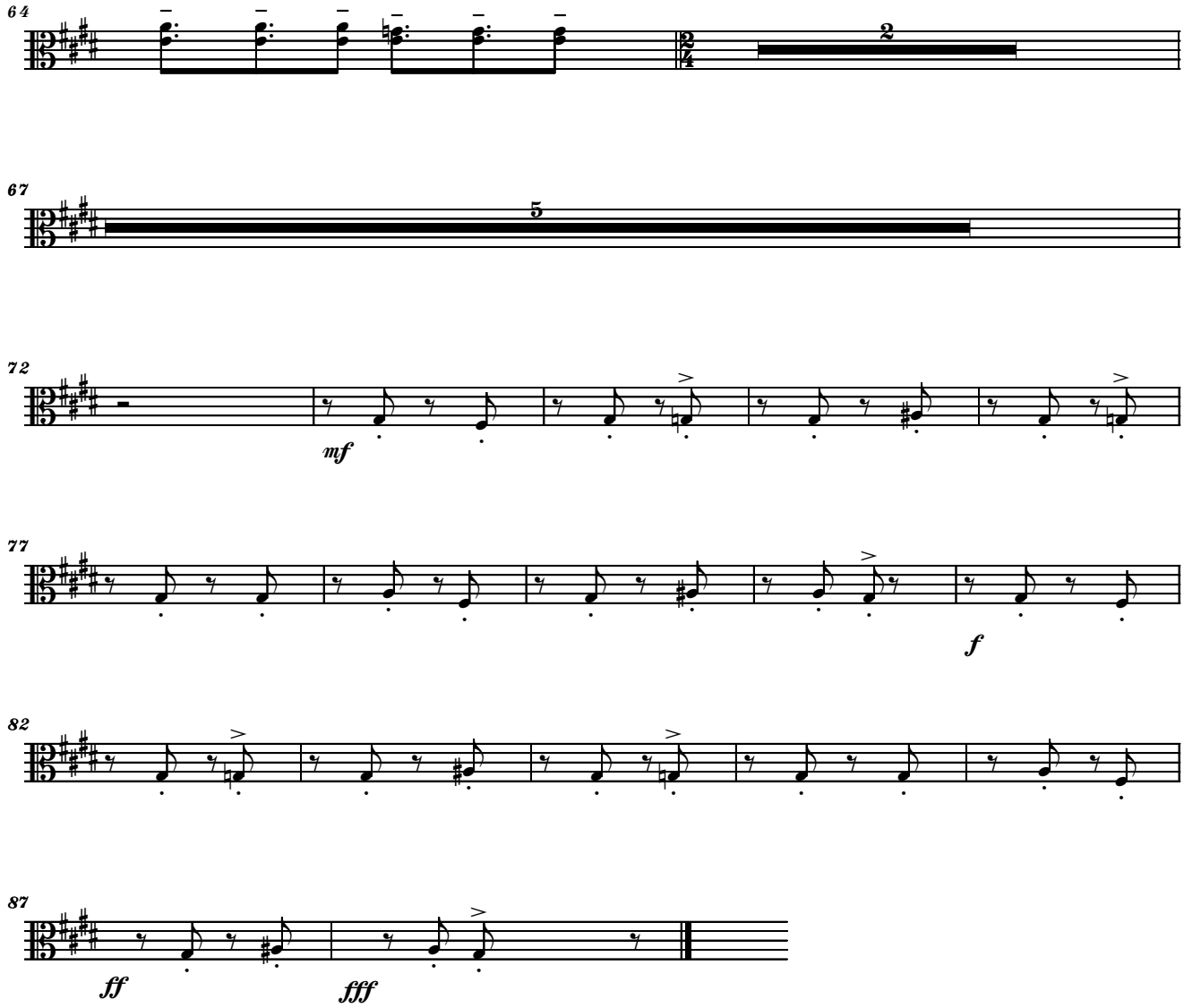
Serban Nichifor

Con Allegrezza



Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)


45
mp
48
50
52
54
56
58
60
f
62
ff


64
2
67
5
72
mf
77
f
82
87
ff
fff

File: 4vl

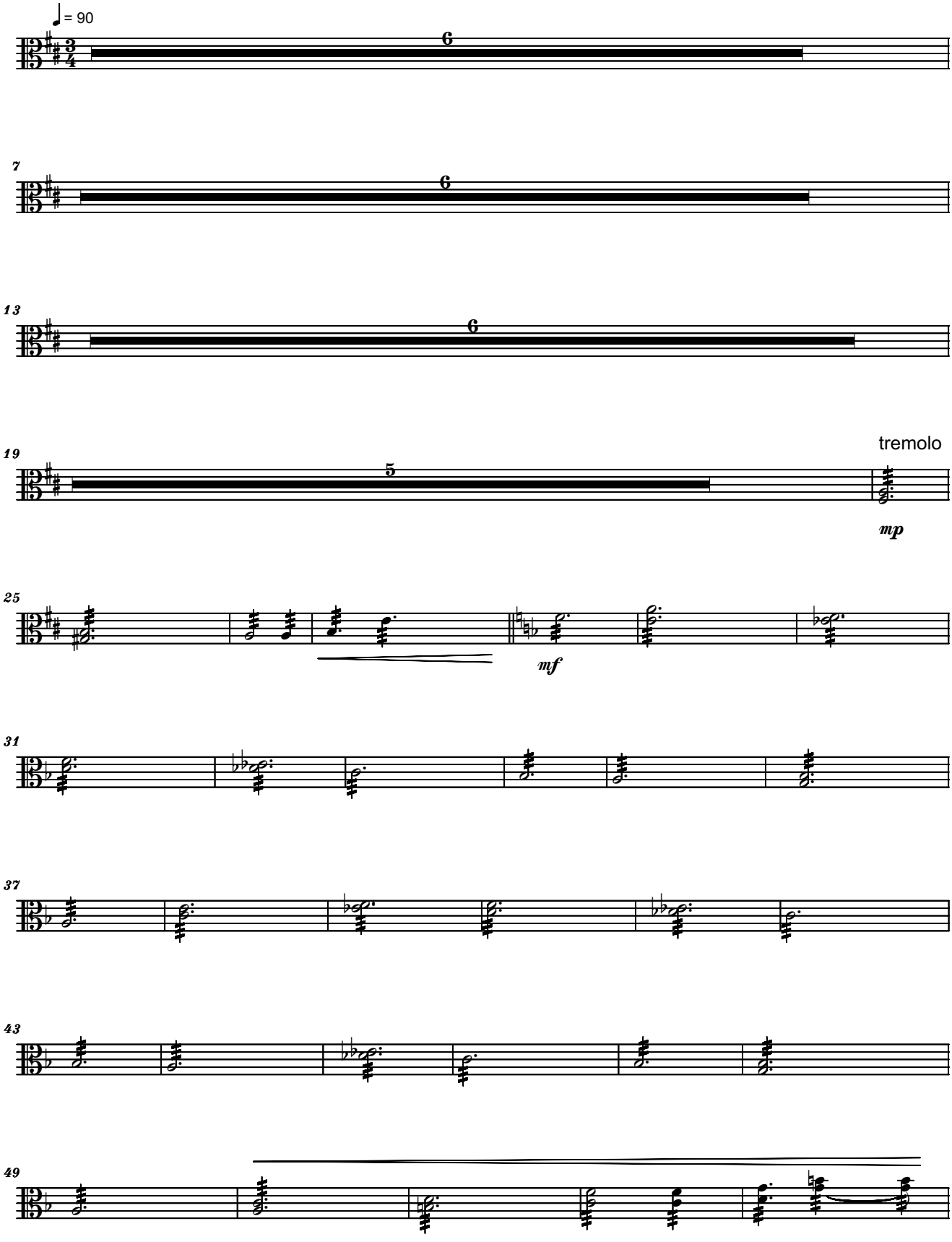
INFINITE CAROL
COLIND INFINIT
for Pan Flute (ossia Flute), Strings and Organ
VIOLA

VIOLA

9/11
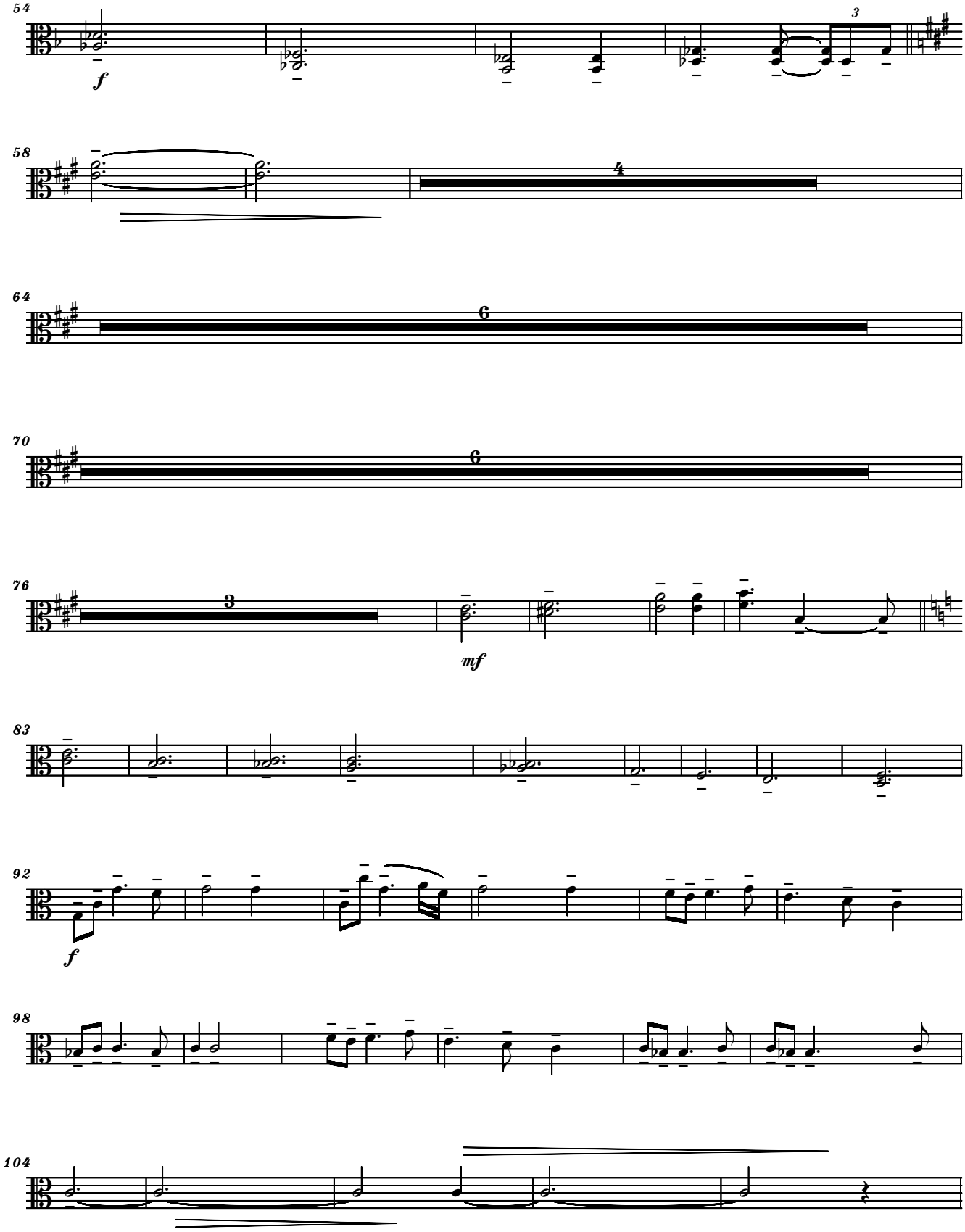
Serban Nichifor
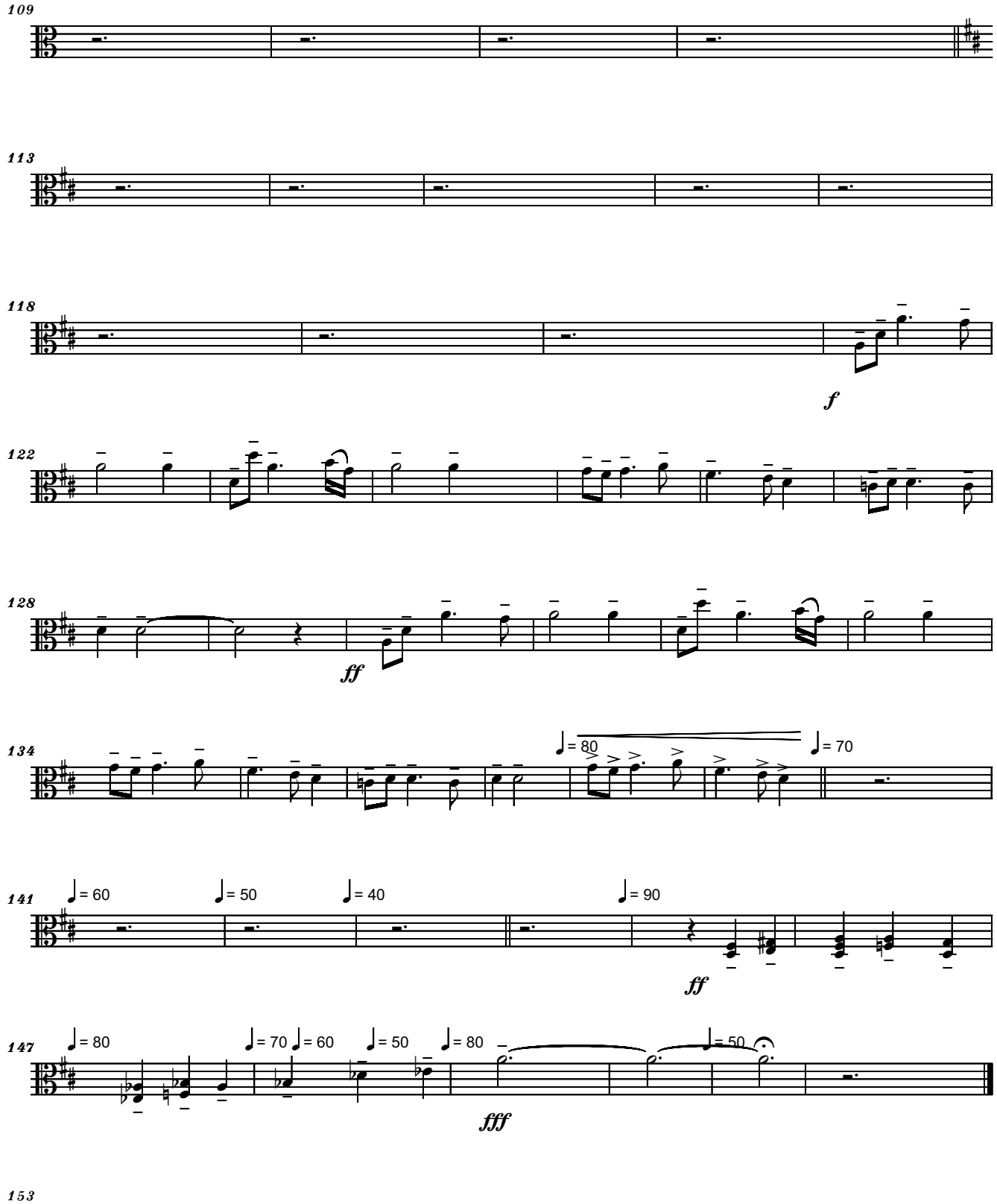
Estatico



Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)

non tremolo




109
113
118
f
122
128
ff
134
♩= 80
♩= 70
141
♩= 60
♩= 50
♩= 40
♩= 90
ff
147
♩= 80
♩= 70
♩= 60
♩= 50
♩= 80
♩= 50
fff
153

Dedicated to my Mother

SERBAN NICHIFOR
(2016)

SYMPHONY IX
GOD BLESS ROMANIA

for Pan Flute (or Flute), Strings and Organ

1.) **GOD BLESS ROMANIA / DUMNEZEU SA BINECUVANTEZE ROMANIA**
2.) **NOSTALGY / DOR**
3.) **DANCE / JOC**
4.) **INFINITE CAROL / COLIND INFINIT**

CELLO PART

Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)

File: vc
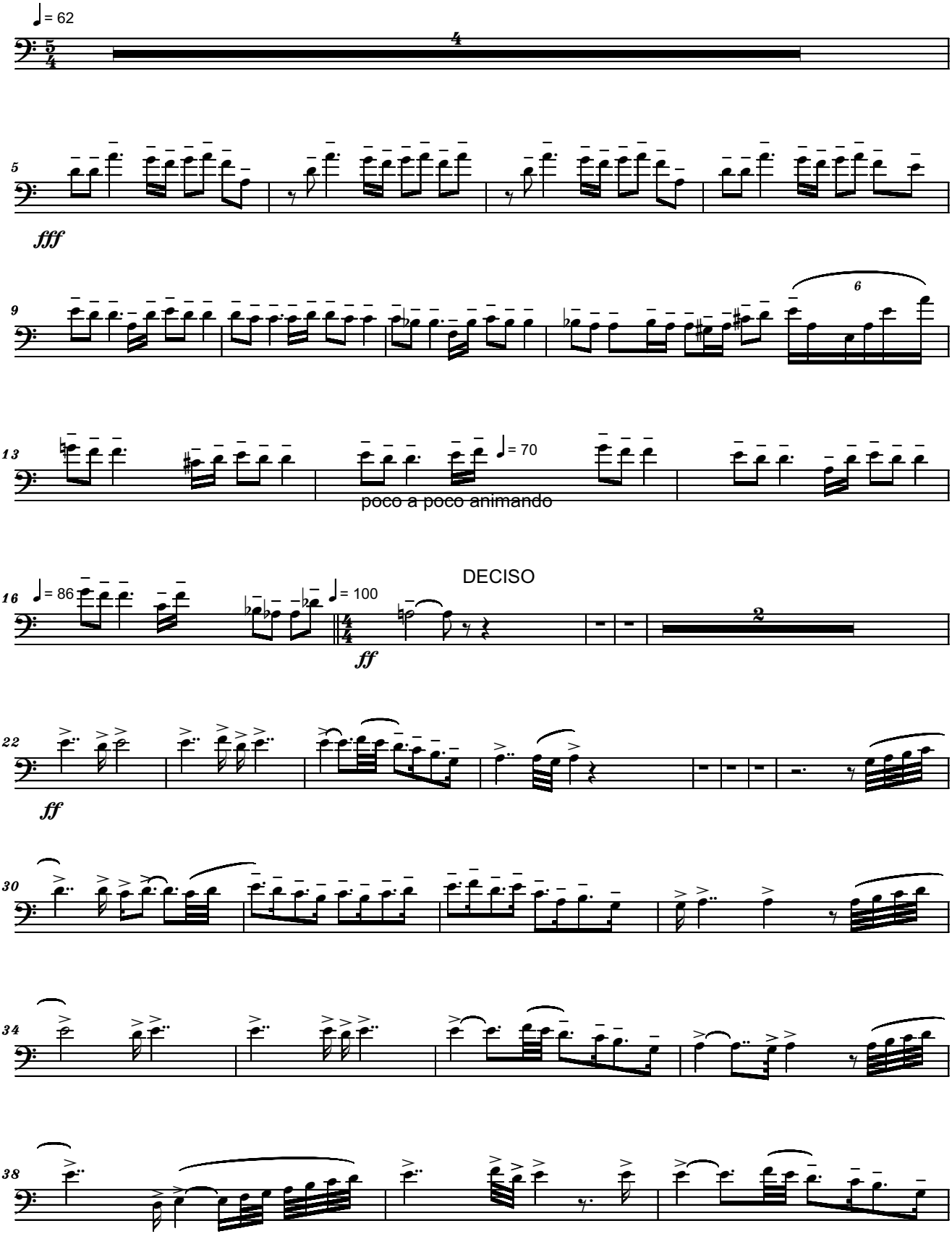
GOD BLESS ROMANIA
DUMNEZEU SA BINECUVANTEZE ROMANIA
for Strings and Organ
CELLO

CELLO
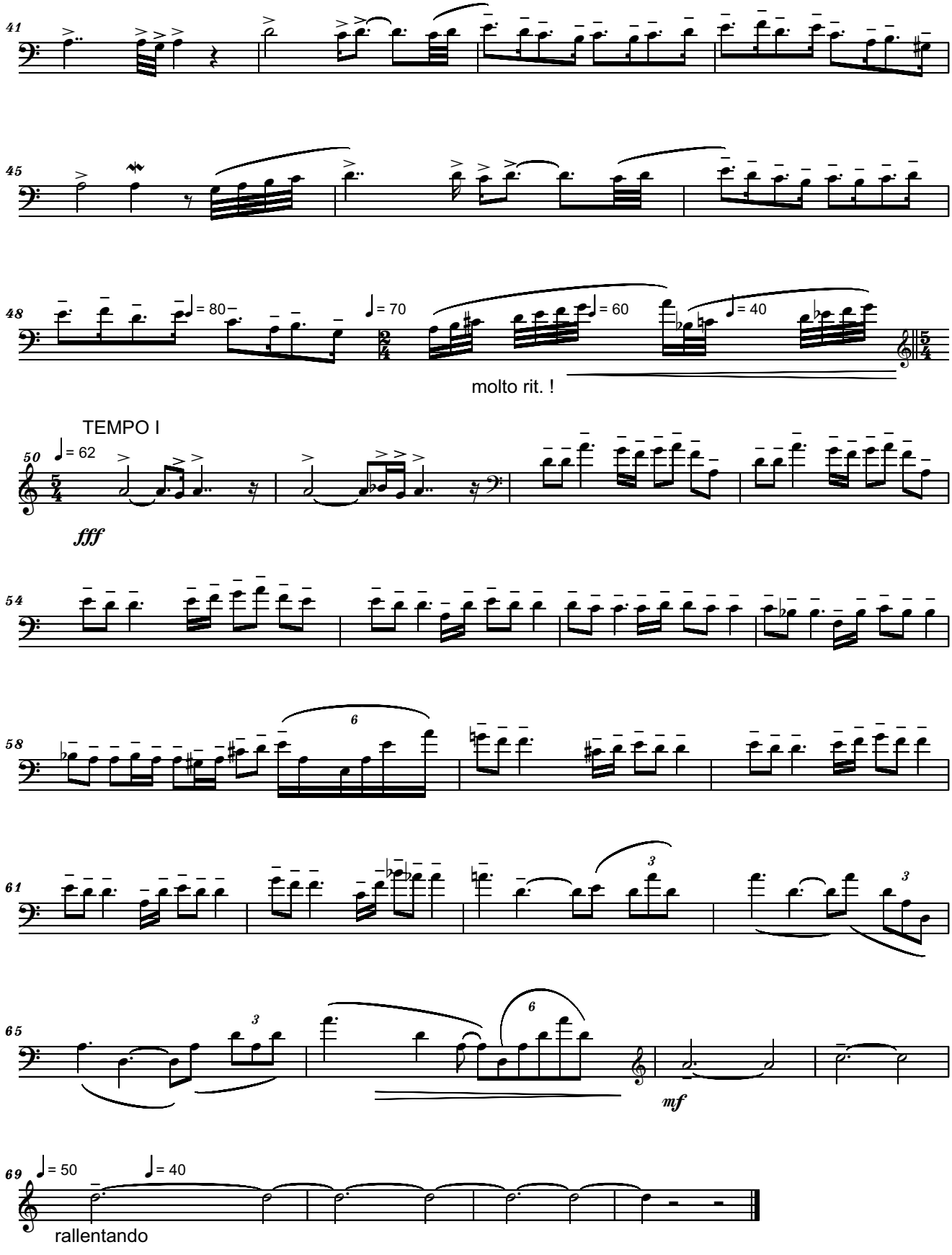
2/11

Con Passione

Serban Nichifor
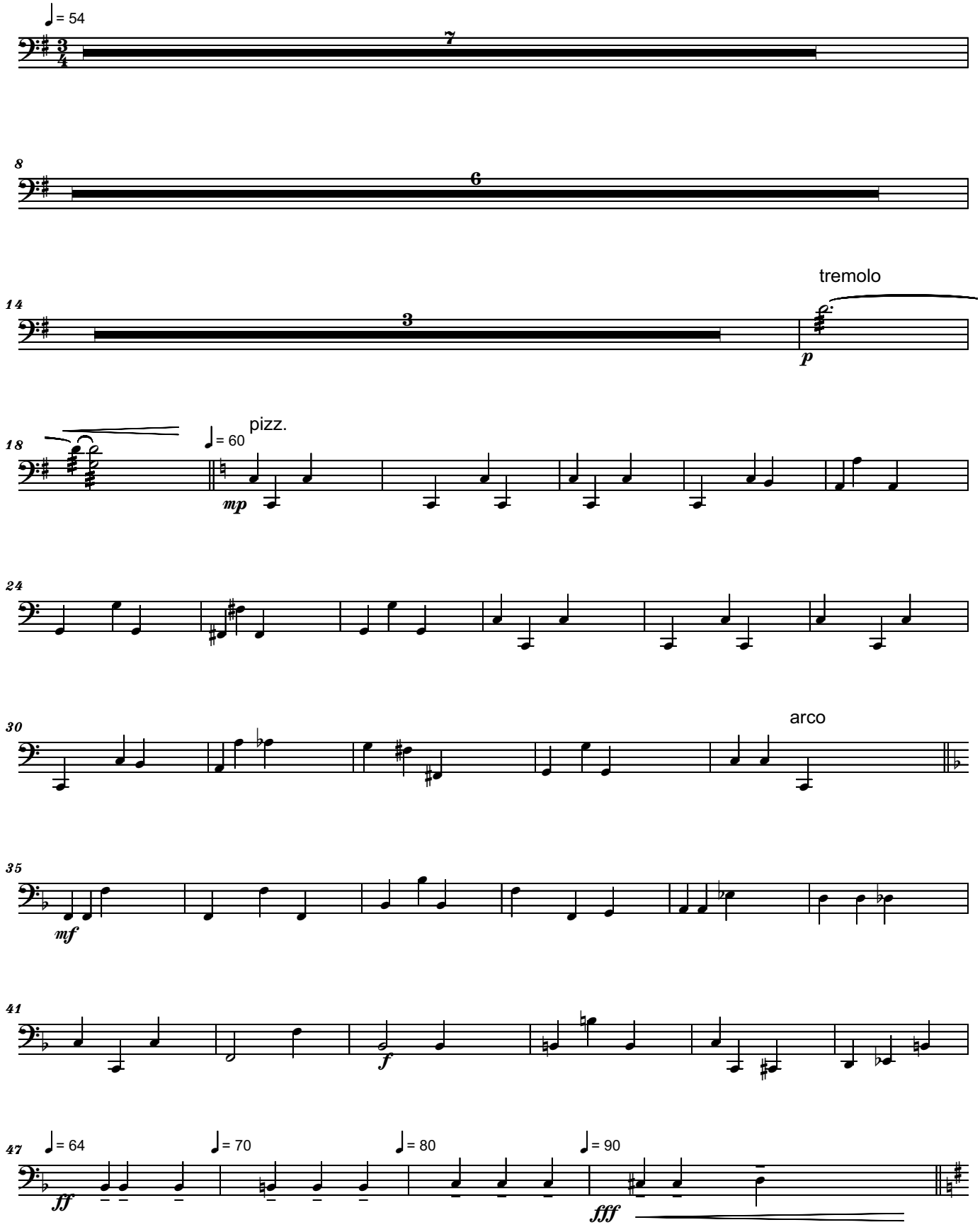


Copyright © 2015 by Serban Nichifor (SABAM, UCMR-ADA)

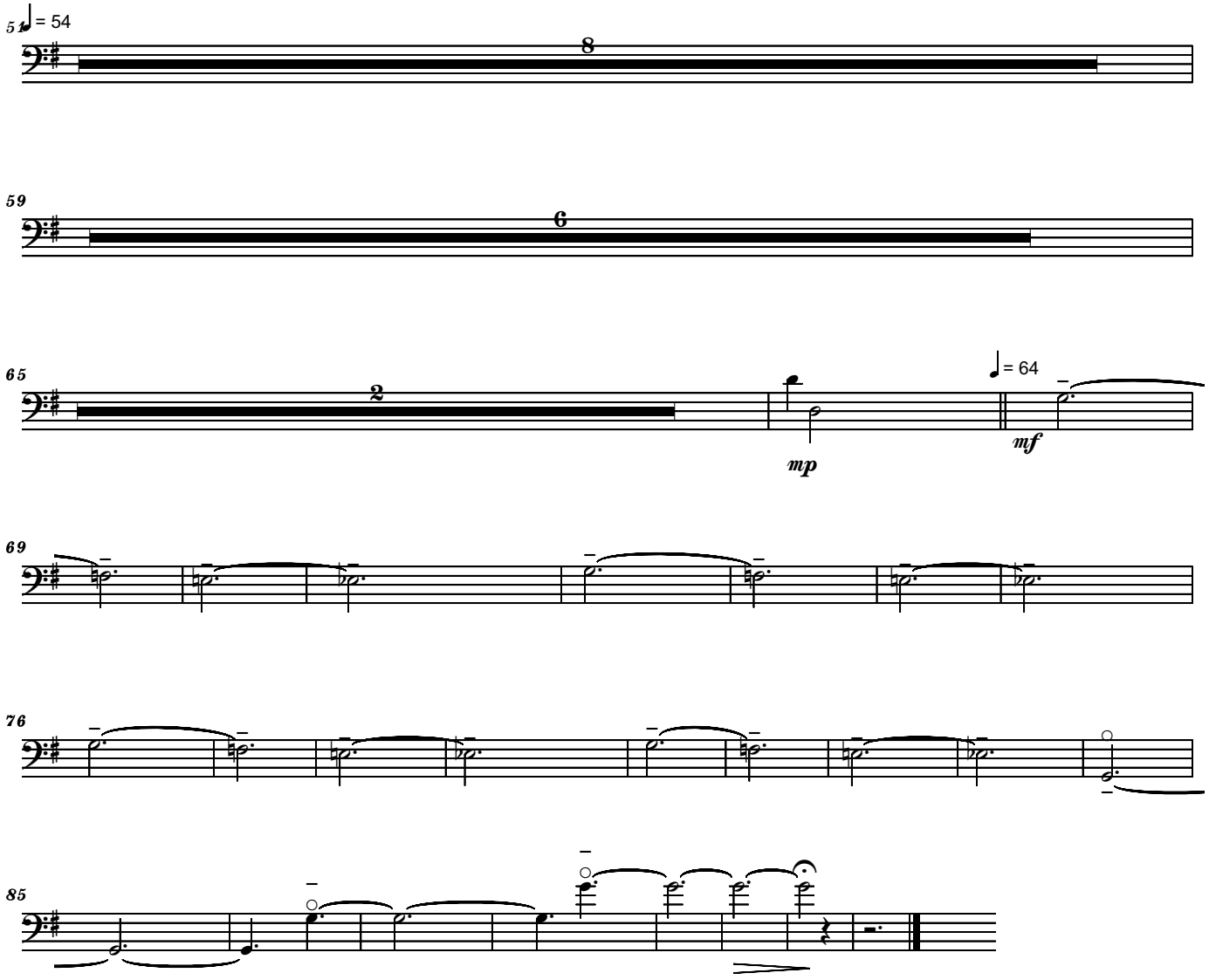

41
45
48
= 80
= 70
= 60
= 40
molto rit. !
TEMPO I
50
= 62
fff
54
58
6
61
3
65
3
6
mf
69
= 50
= 40
rallentando

DOR (NOSTALGY)
for Pan Flute (ossia Flute), Strings and Organ (ad lib.)
CELLO

Lontano e Dolce **Serban Nichifor**



Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)


54
8
59
6
65
2
64
mp
mf
69
76
85
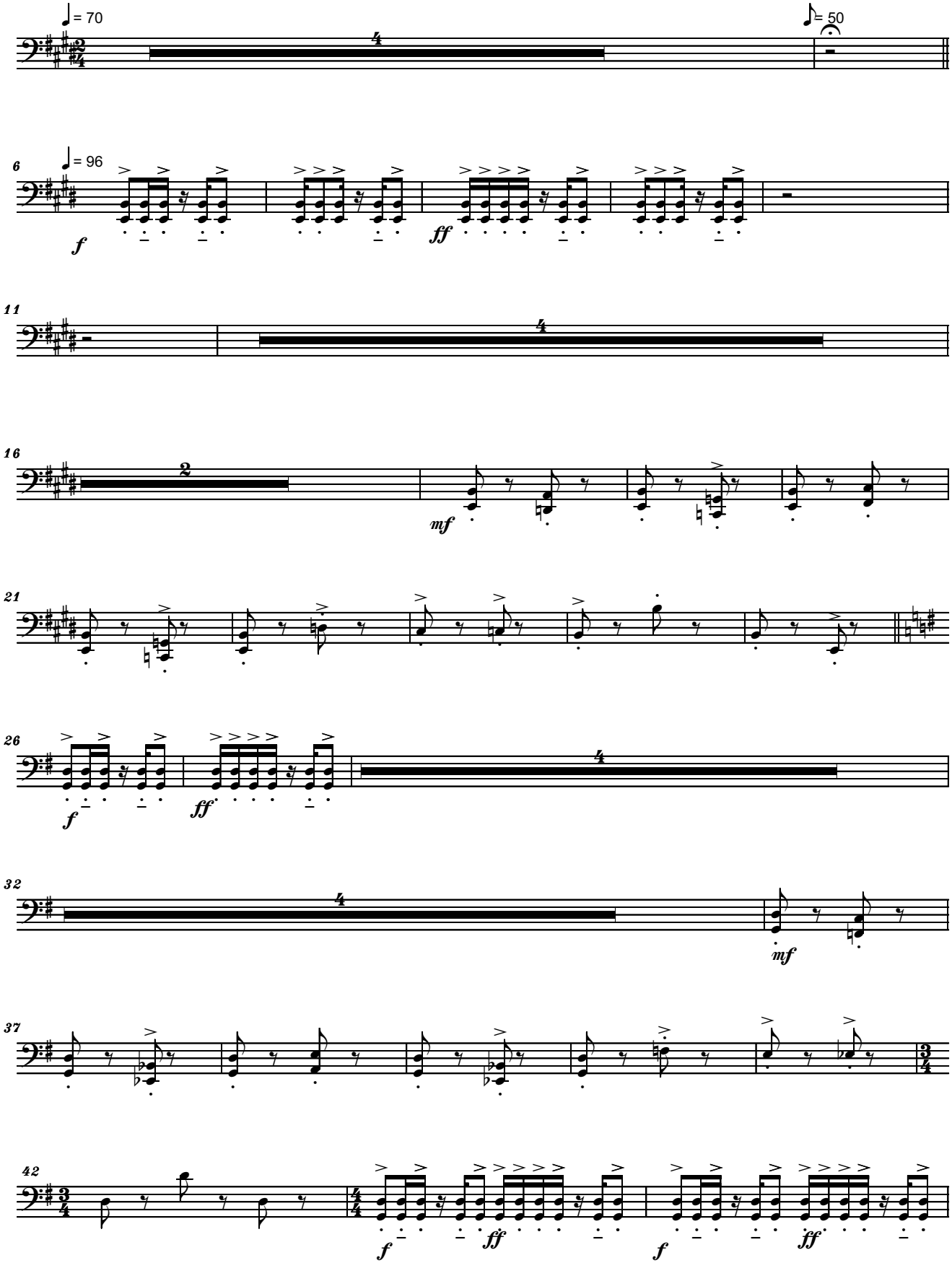
DANCE
JOC
for Strings and Organ
CELLO

CELLO

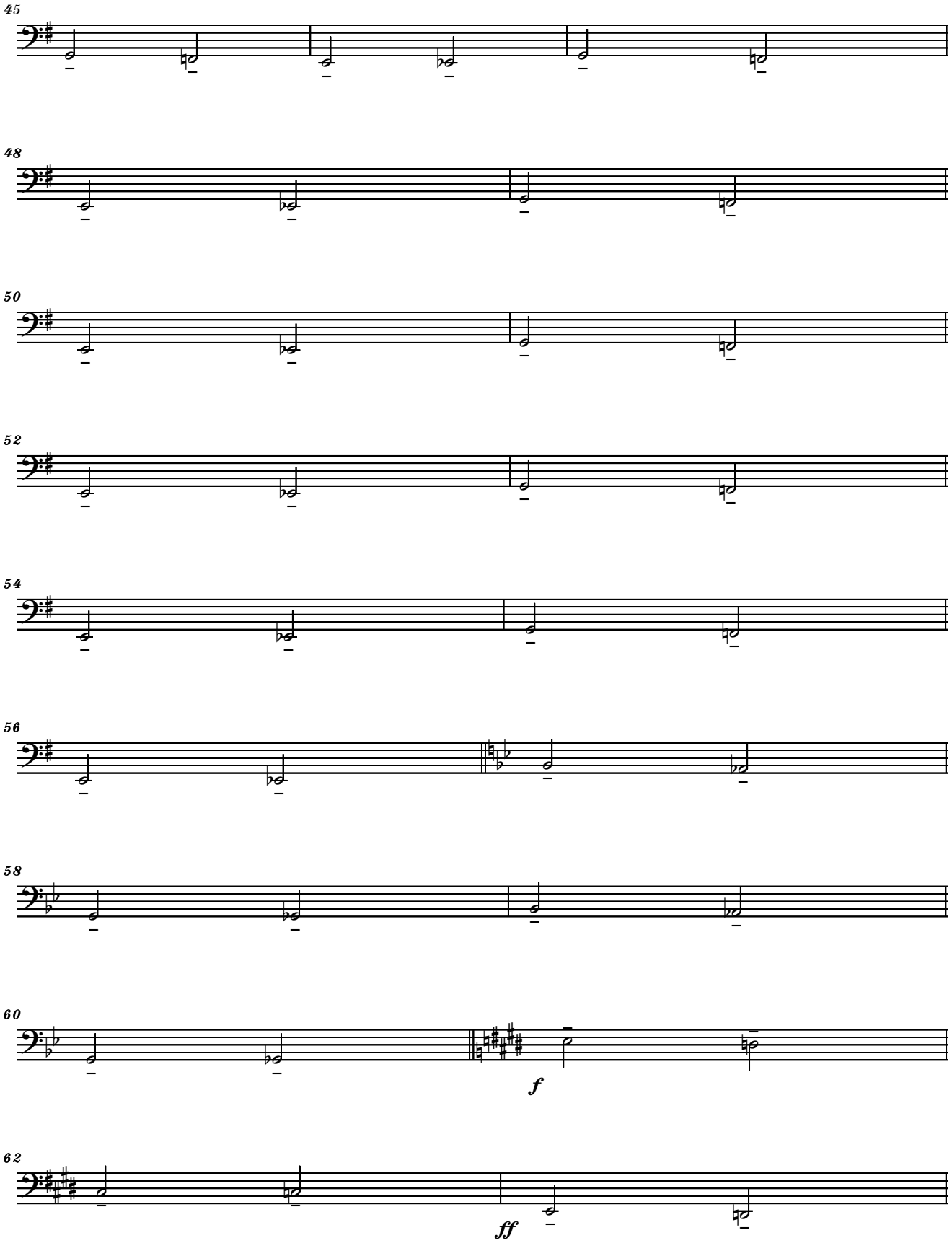
6/11
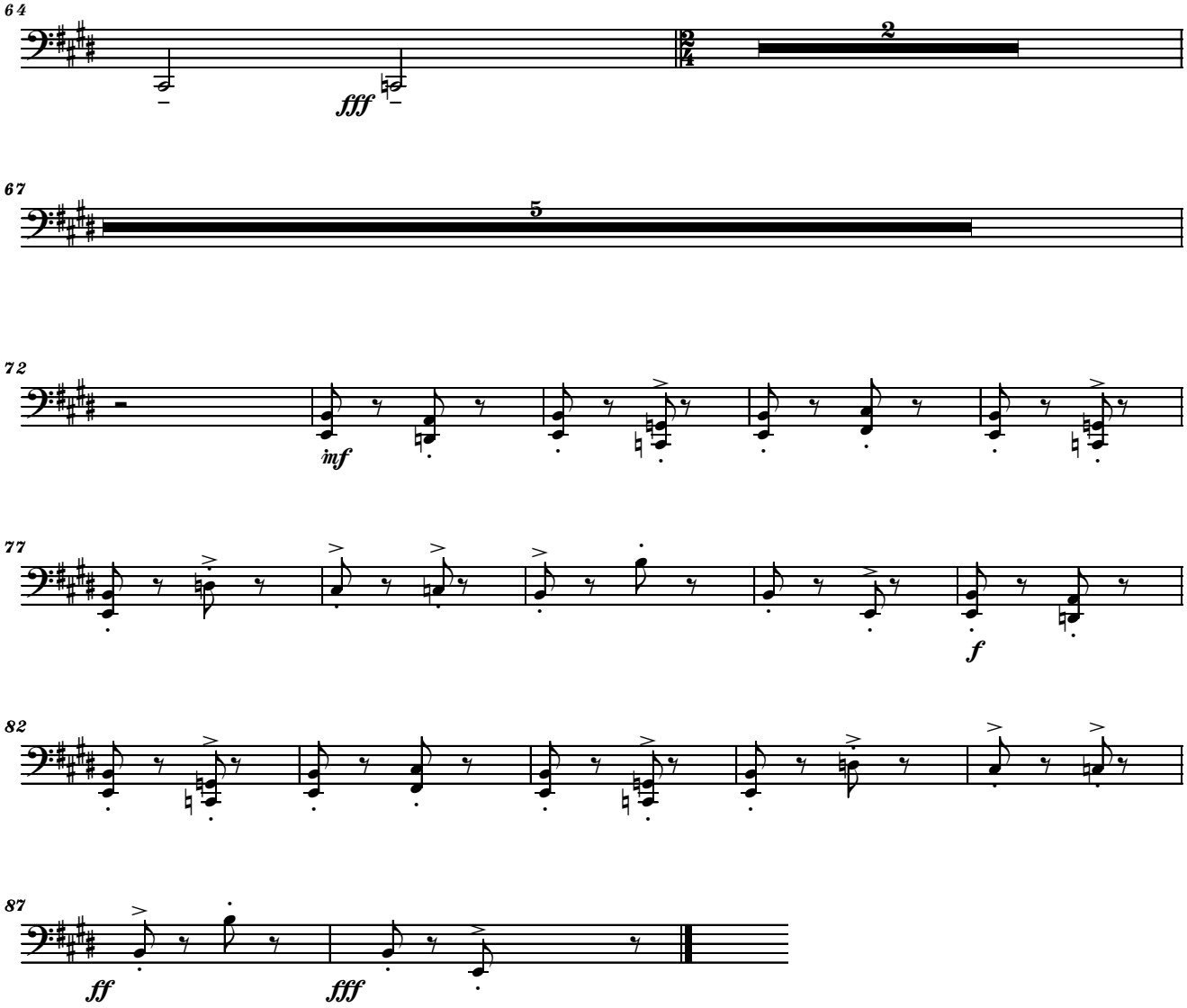
Serban Nichifor

Con Allegrezza



Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)


45
48
50
52
54
56
58
60
f
62
ff


64
fff
2
67
5
72
mf
77
f
82
87
ff
fff

File: 4vc
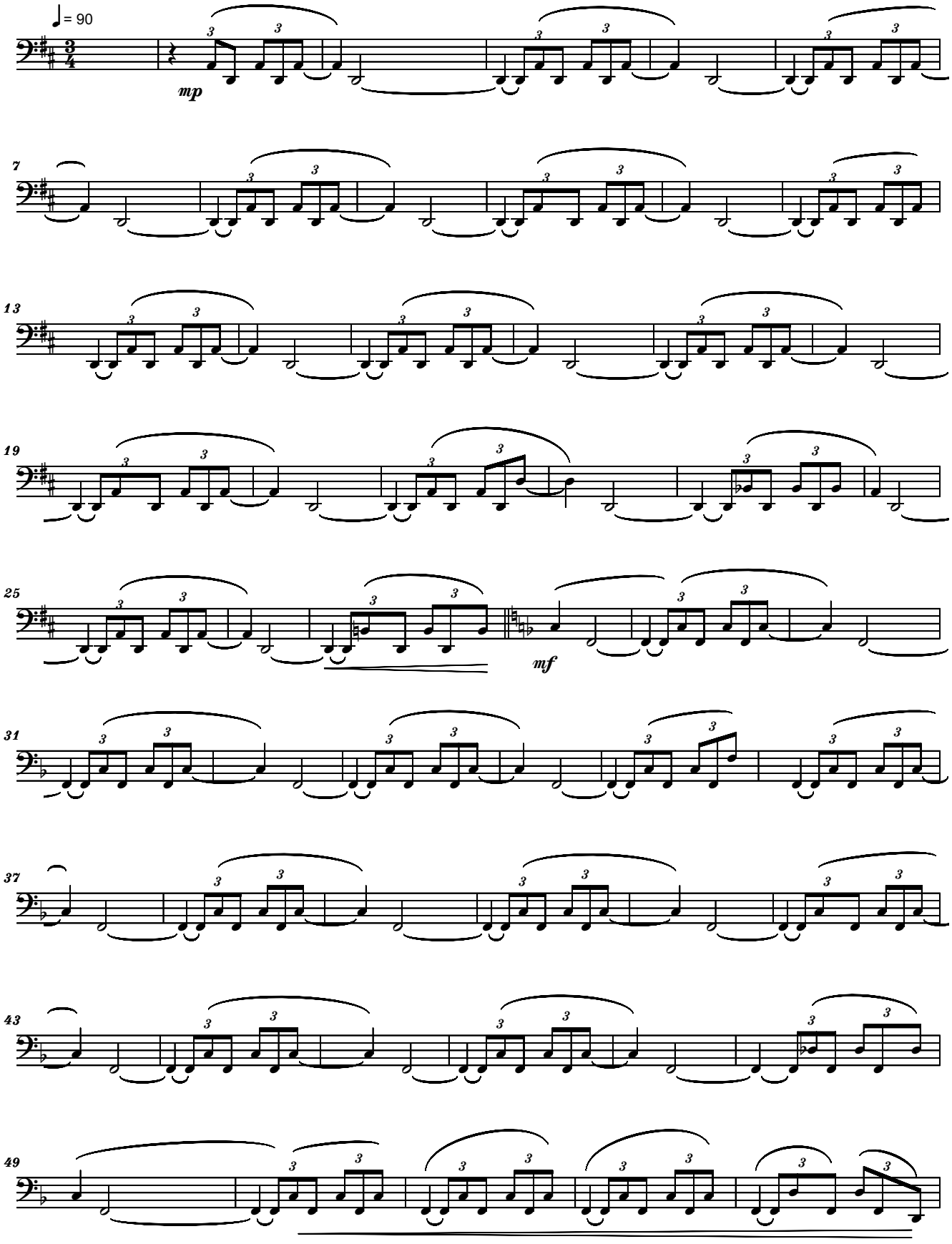
INFINITE CAROL
COLIND INFINIT
for Pan Flute (ossia Flute), Strings and Organ
CELLO

CELLO
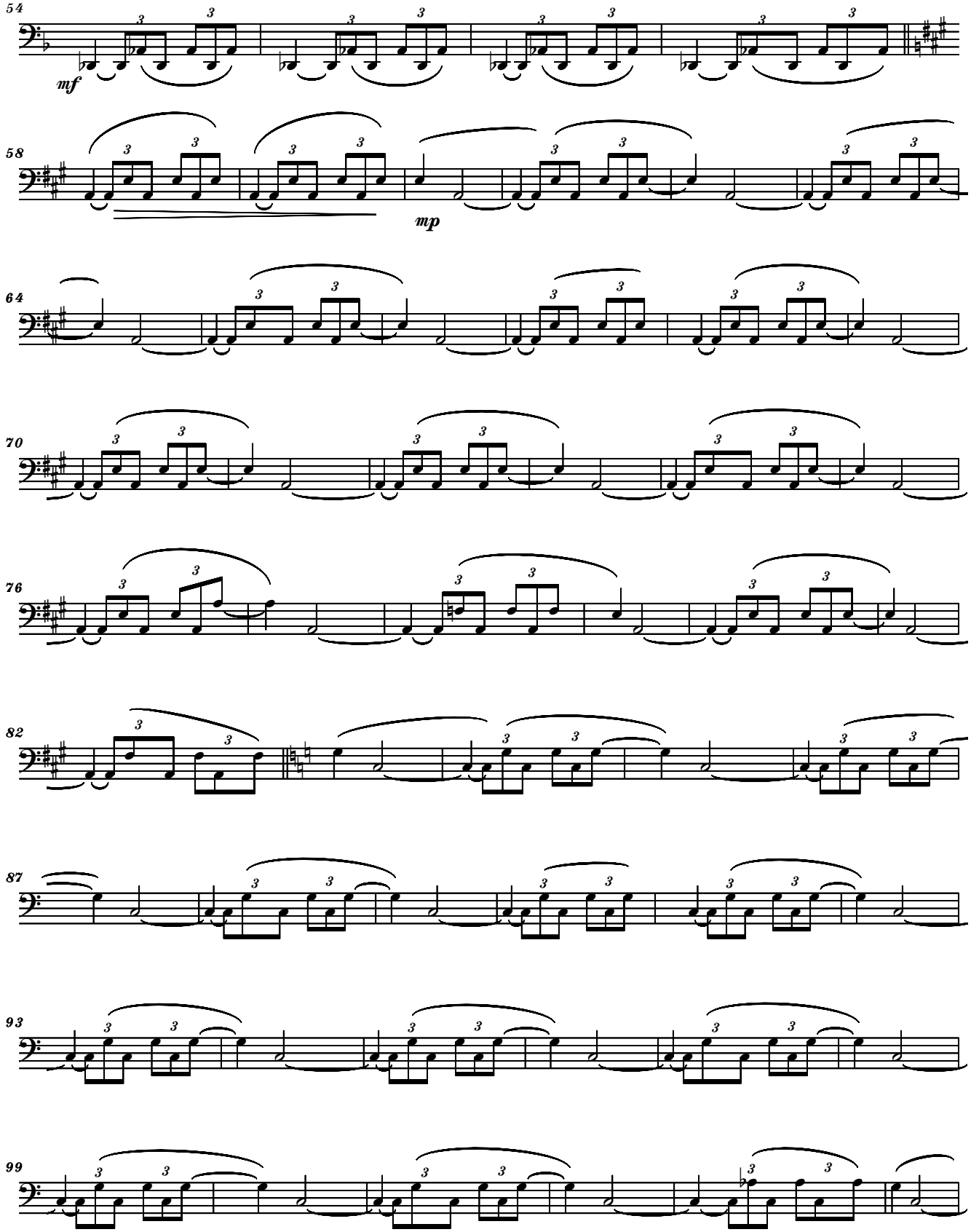
9/11
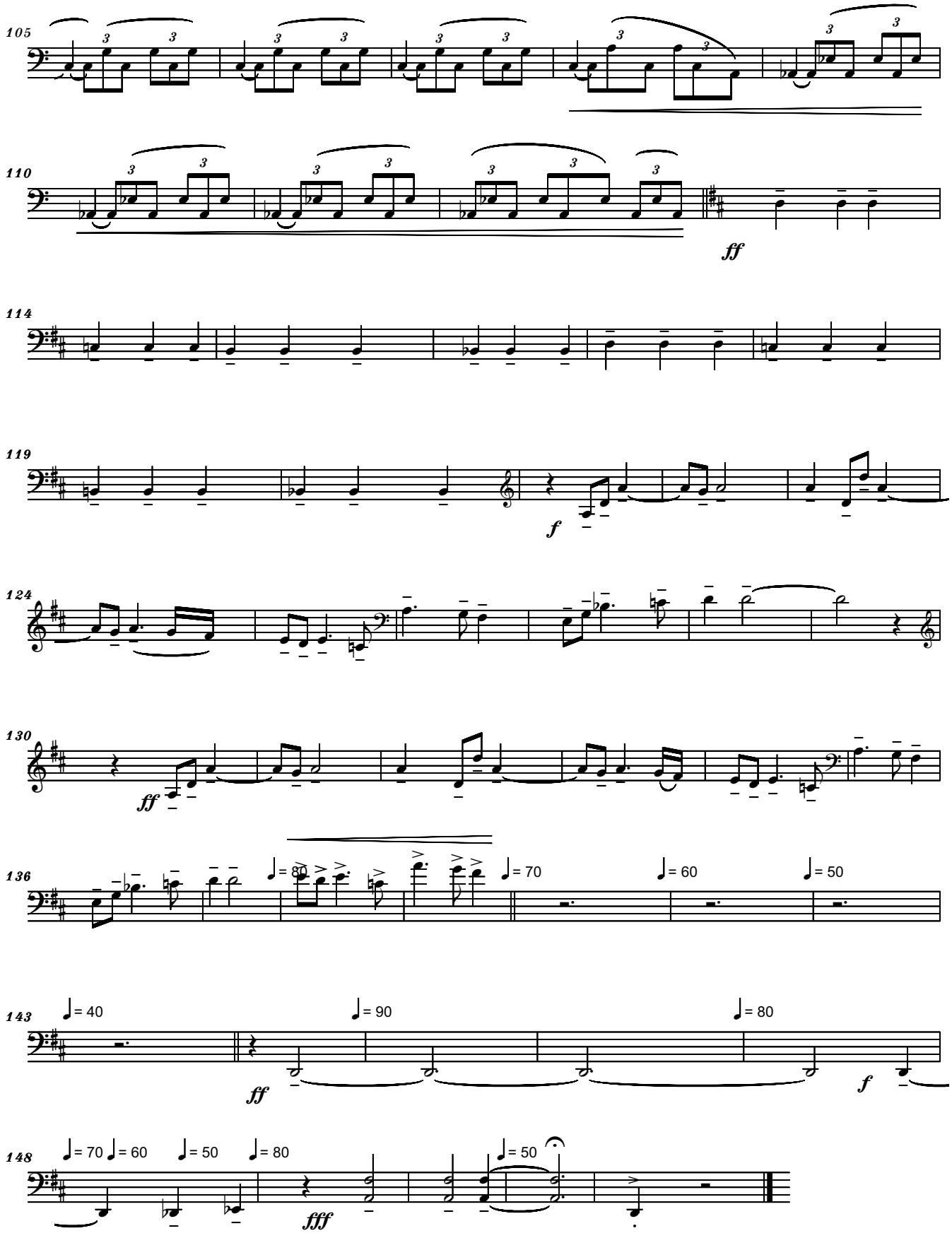
Serban Nichifor

Estatico



Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)


54
mf
58
mp
64
70
76
82
87
93
99


105
110
ff
114
119
f
124
130
ff
136
♩= 80
♩= 70
♩= 60
♩= 50
143
♩= 40
ff
♩= 90
♩= 80
f
148
♩= 70
♩= 60
♩= 50
♩= 80
fff
♩= 50

Dedicated to my Mother

SERBAN NICHIFOR
(2016)

SYMPHONY IX
GOD BLESS ROMANIA

for Pan Flute (or Flute), Strings and Organ

1.) **GOD BLESS ROMANIA / DUMNEZEU SA BINECUVANTEZE ROMANIA**
2.) **NOSTALGY / DOR**
3.) **DANCE / JOC**
4.) **INFINITE CAROL / COLIND INFINIT**

CONTRABASS PART

Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)

File: cb
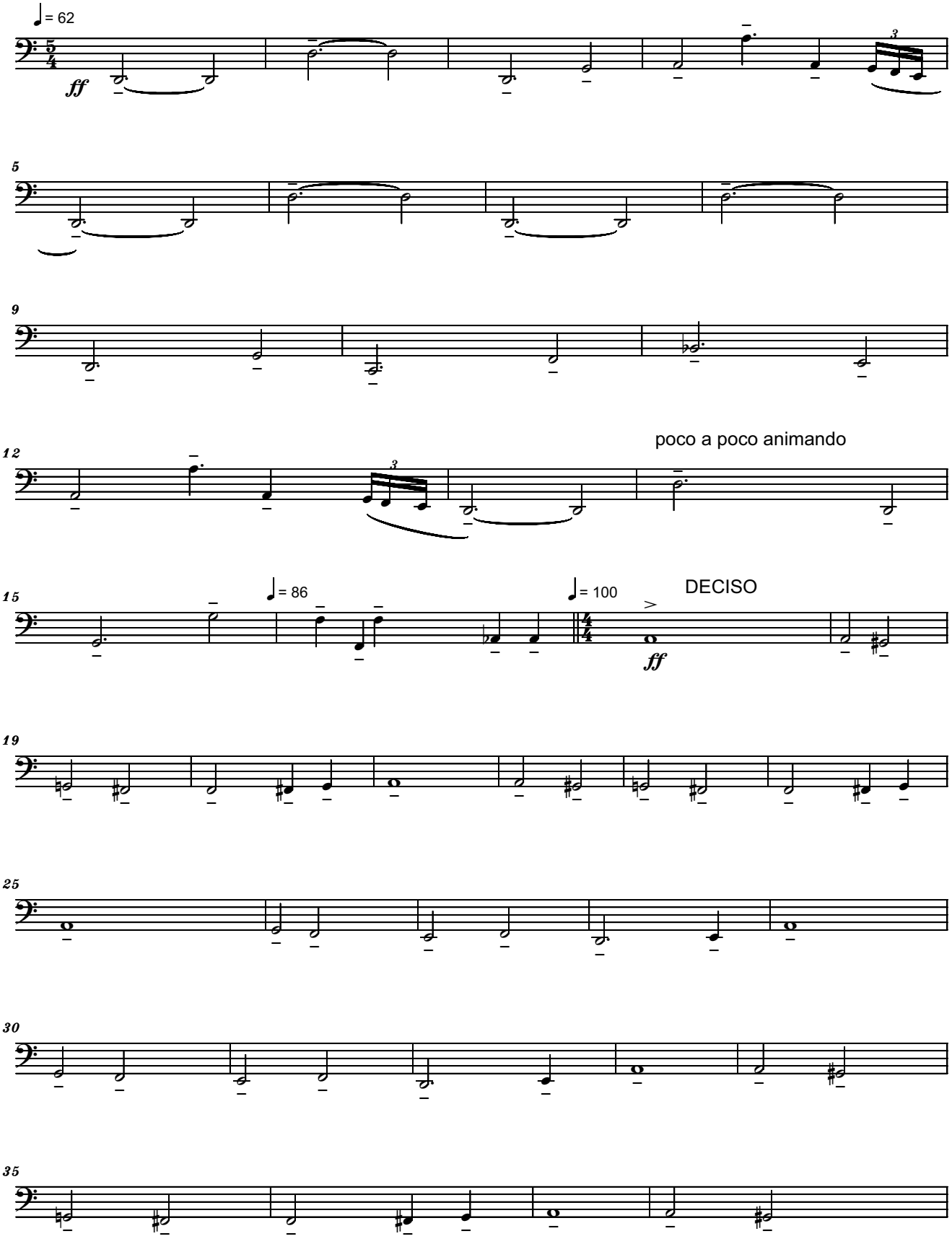
GOD BLESS ROMANIA
DUMNEZEU SA BINECUVANTEZE ROMANIA
for Strings and Organ
CONTRABASS

CONTRABASS
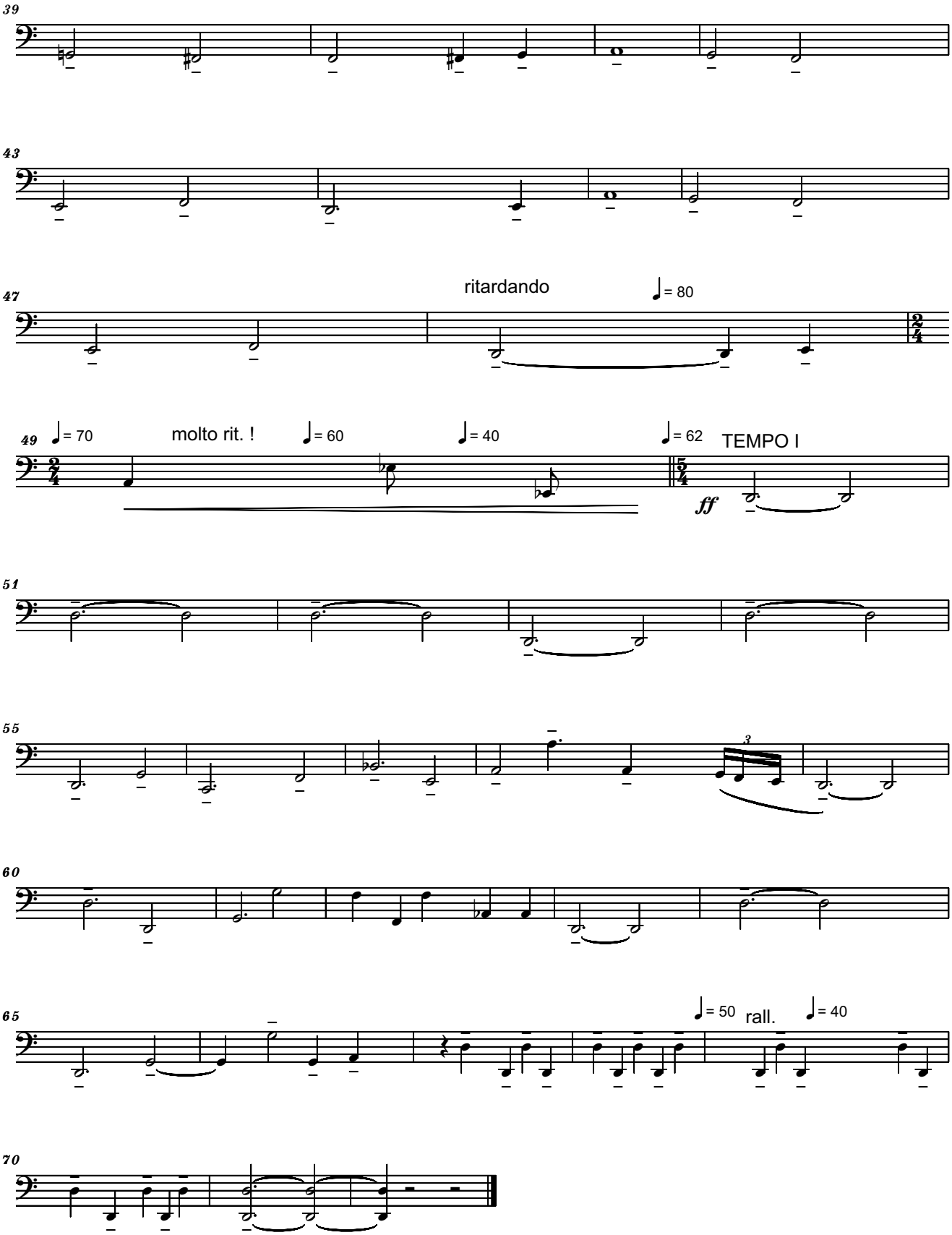
2/11

Con Passione

Serban Nichifor
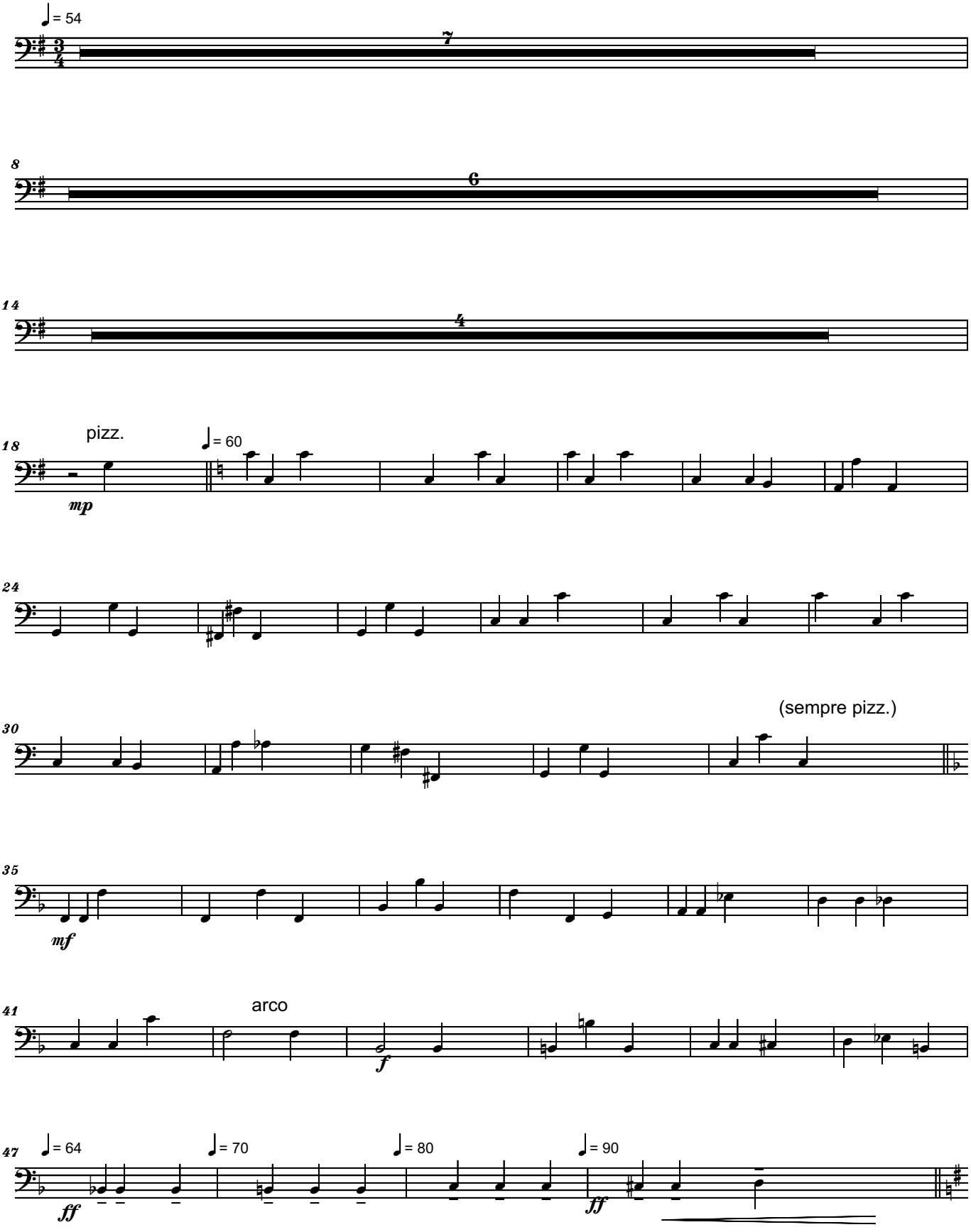


Copyright © 2015 by Serban Nichifor (SABAM, UCMR-ADA)

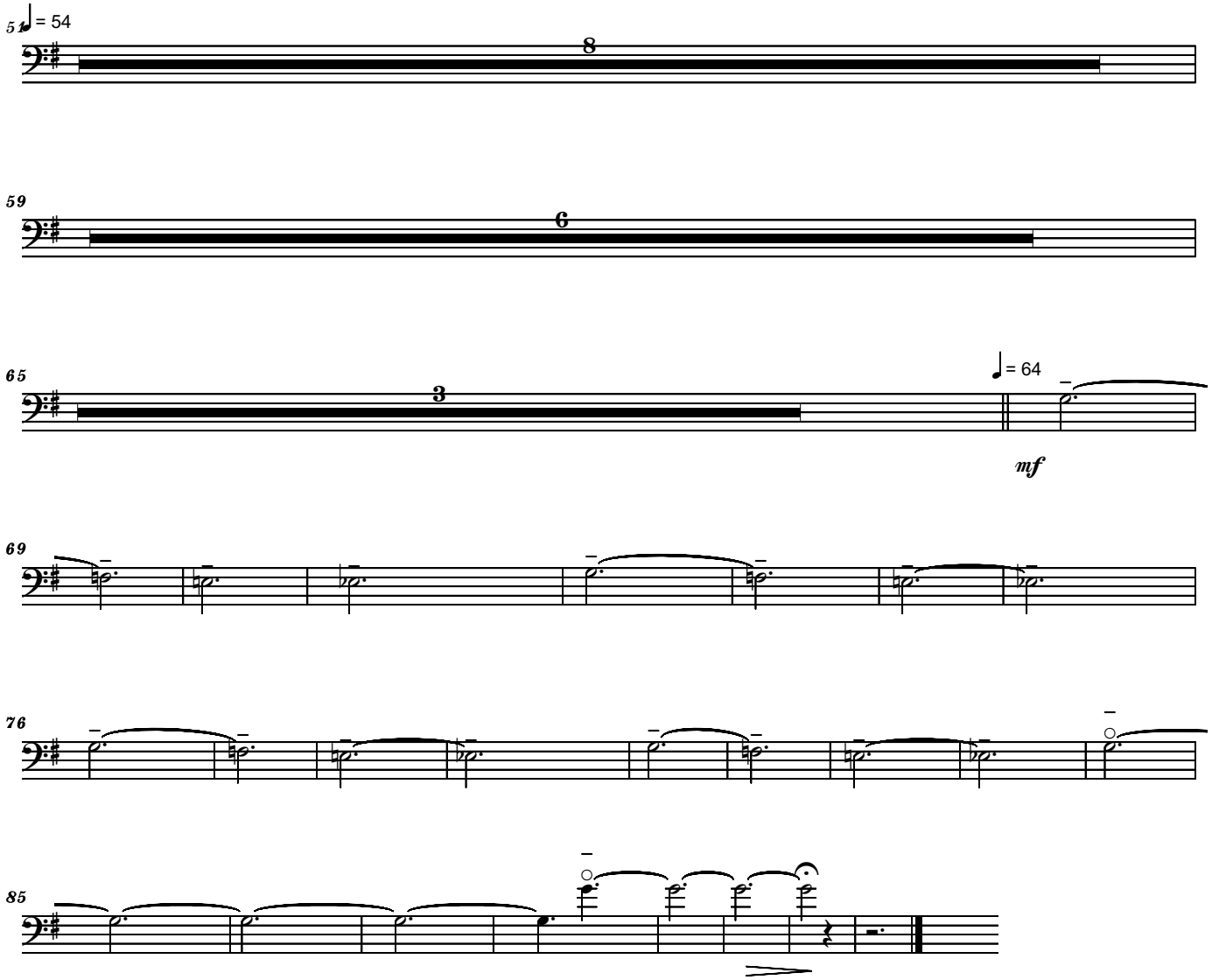

39
43
47
ritardando
♩= 80
49
♩= 70
molto rit. !
♩= 60
♩= 40
♩= 62
TEMPO I
ff
51
55
3
60
65
♩= 50
rall.
♩= 40
70

DOR (NOSTALGY)
for Pan Flute (ossia Flute), Strings and Organ (ad lib.)
CONTRABASS

Lontano e Dolce **Serban Nichifor**



Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)


54
8
59
6
65
3
64
mf
69
76
85

File: <filename>
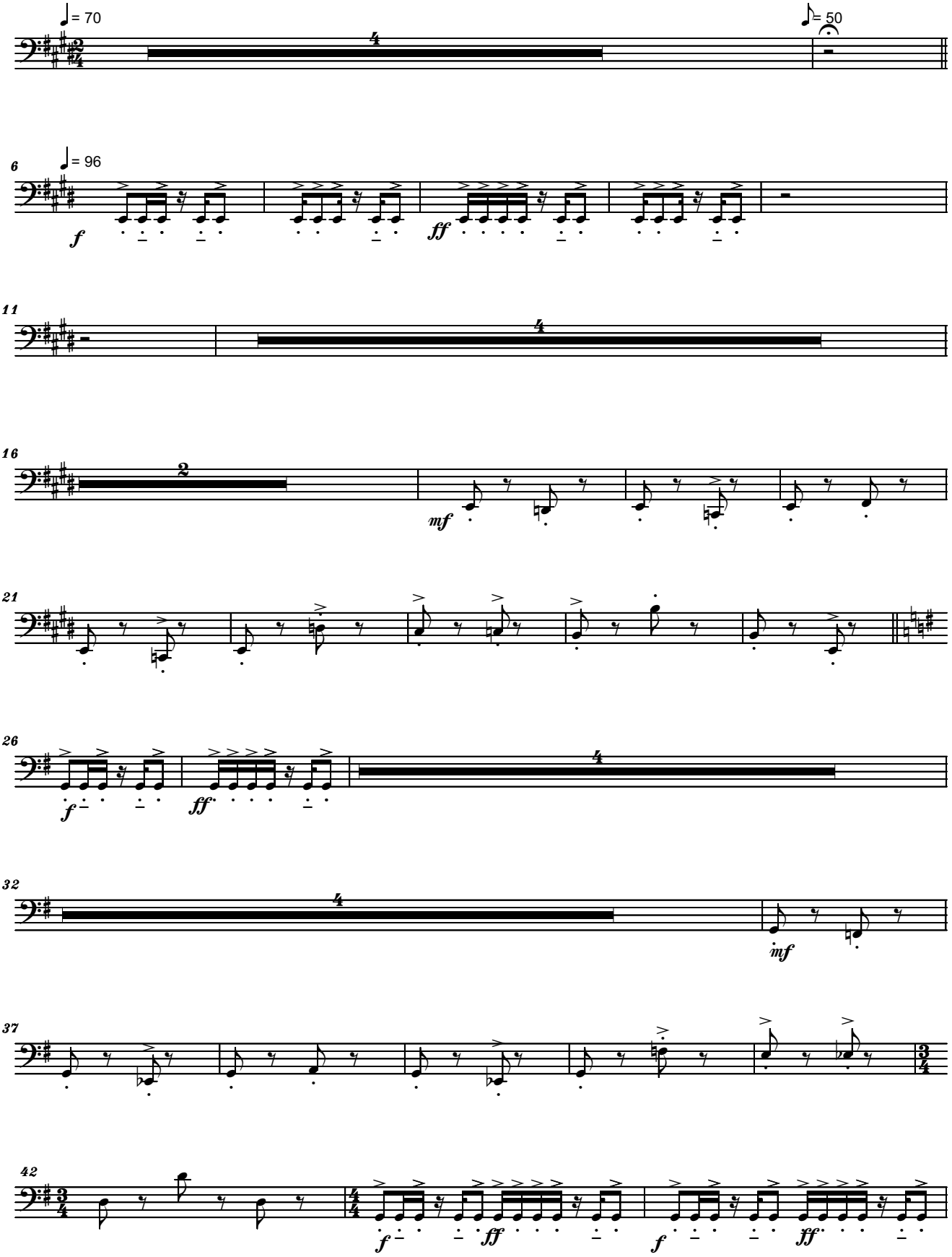
DANCE
JOC
for Strings and Organ
CONTRABASS

CONTRABASS

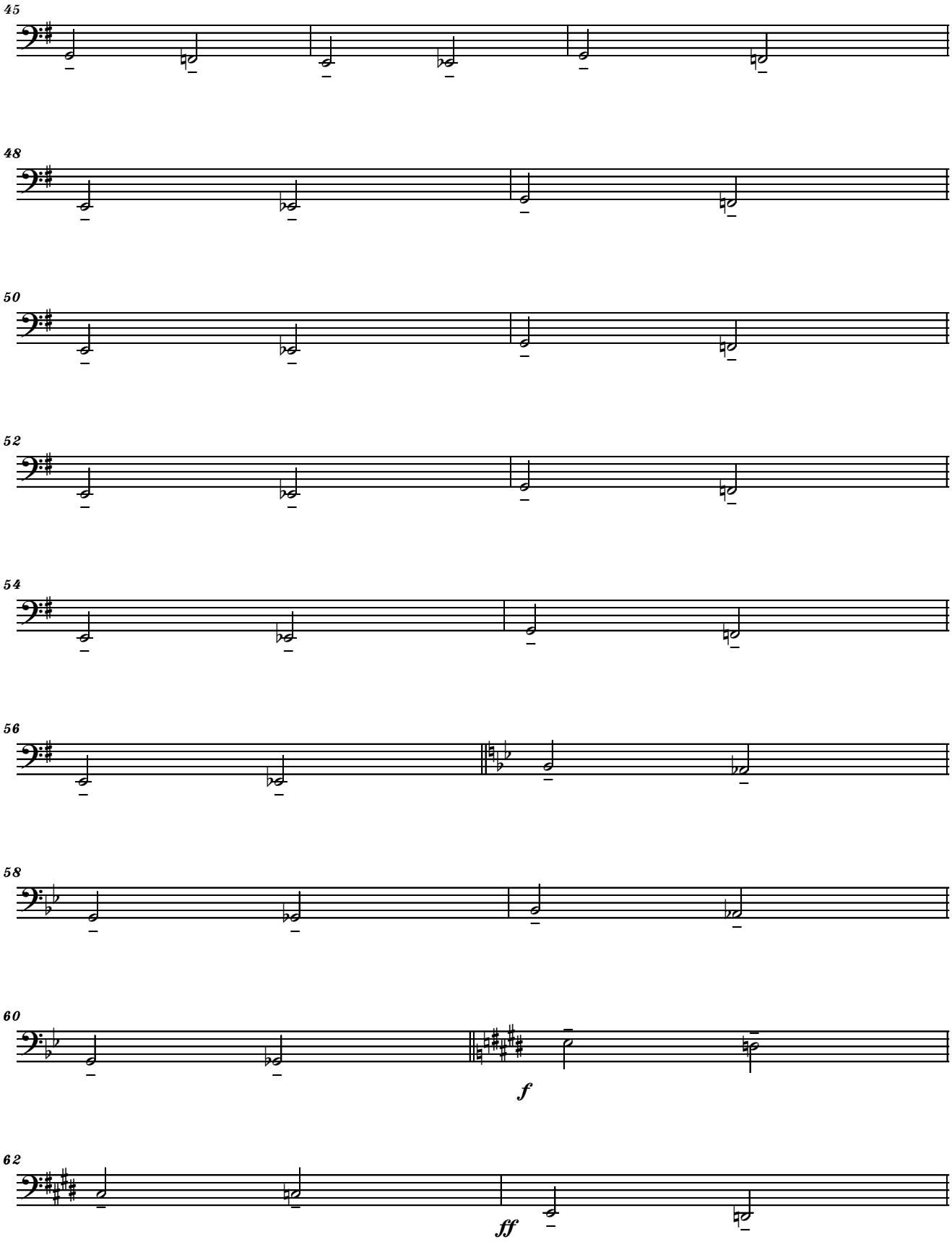
6/11

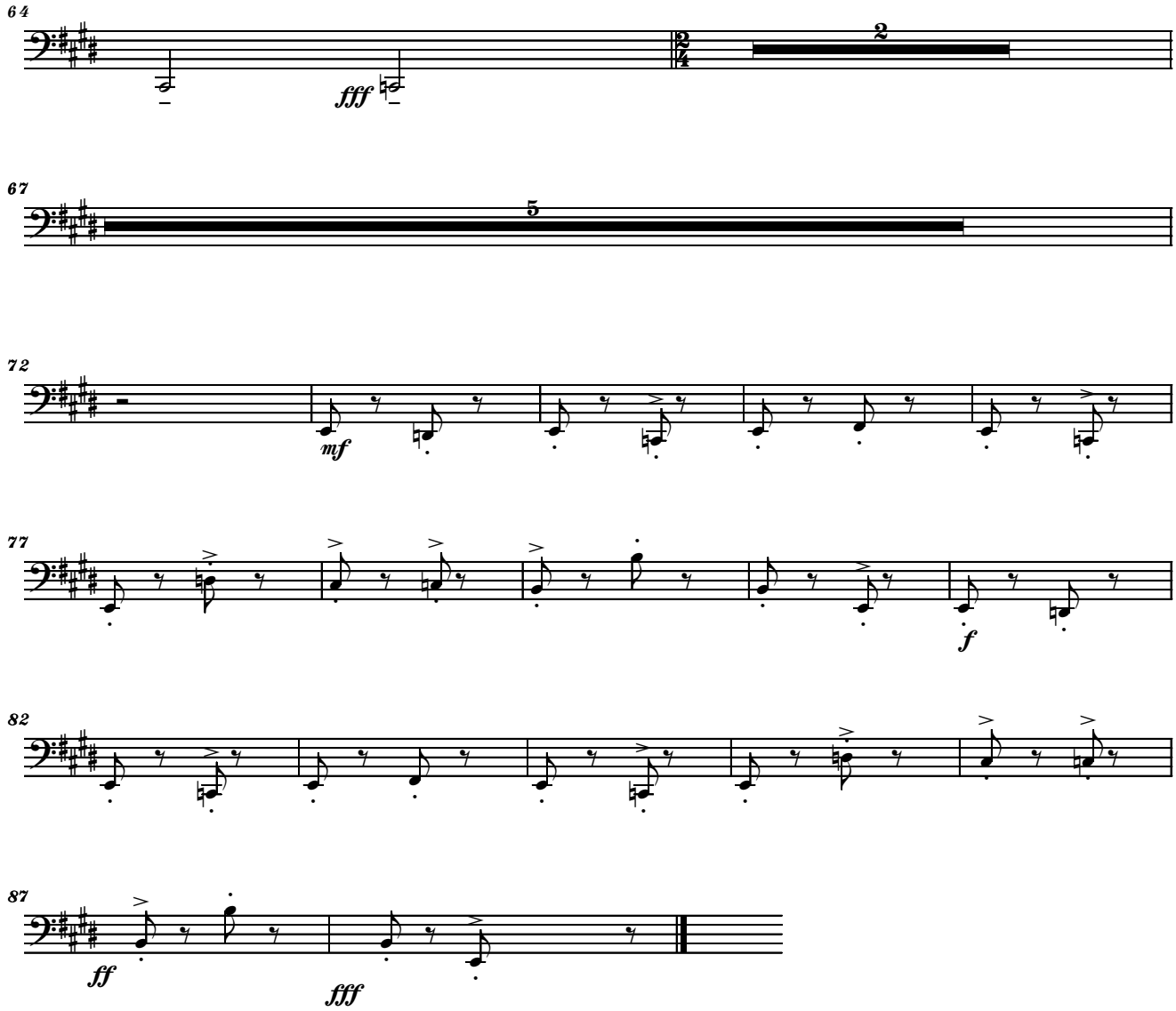
Serban Nichifor

Con Allegrezza



Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)


45
48
50
52
54
56
58
60
f
62
ff


64
fff
2
67
5
72
mf
77
f
82
87
ff
fff

File: 4cb
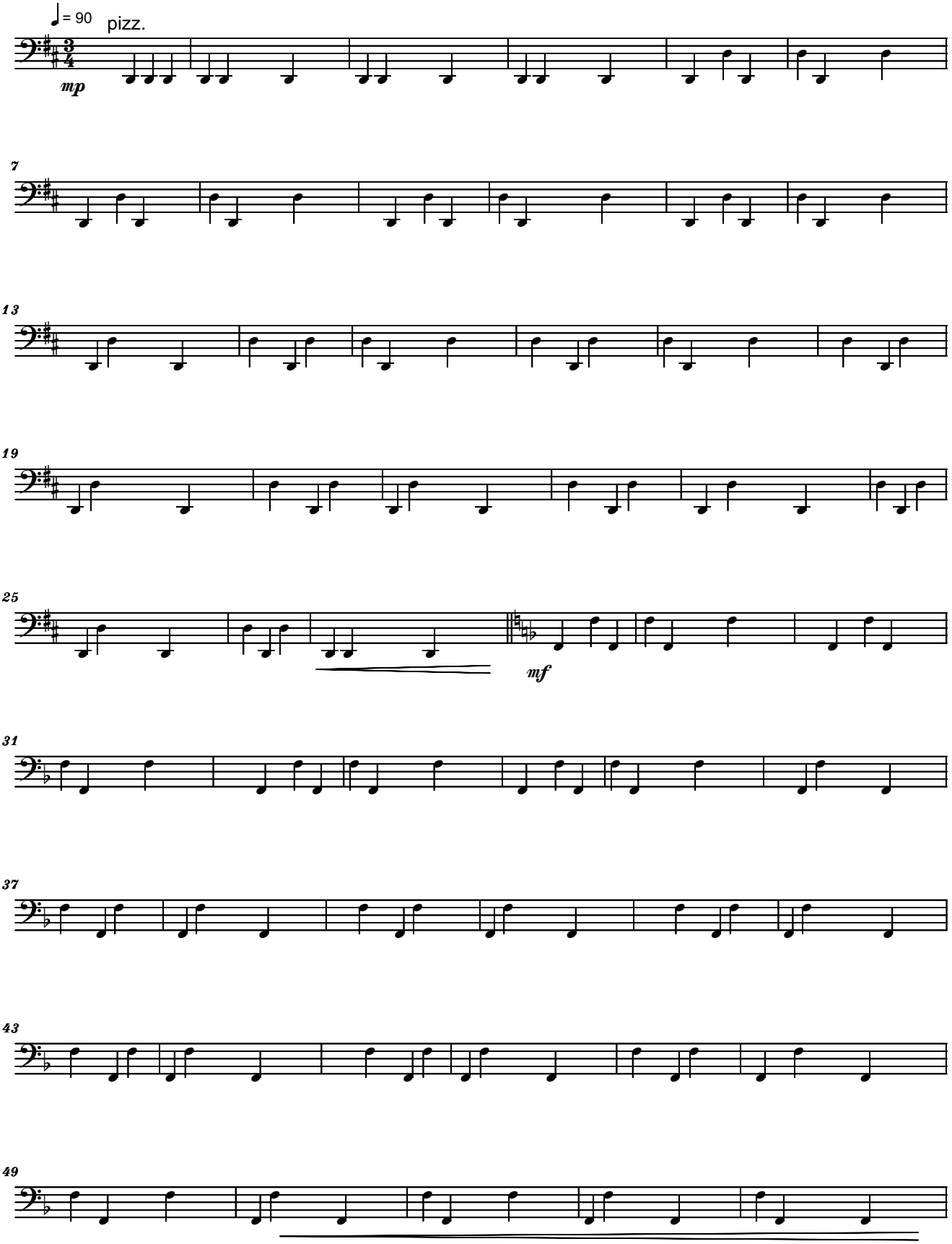
INFINITE CAROL
COLIND INFINIT
for Pan Flute (ossia Flute), Strings and Organ
CONTRABASS

CONTRABASS
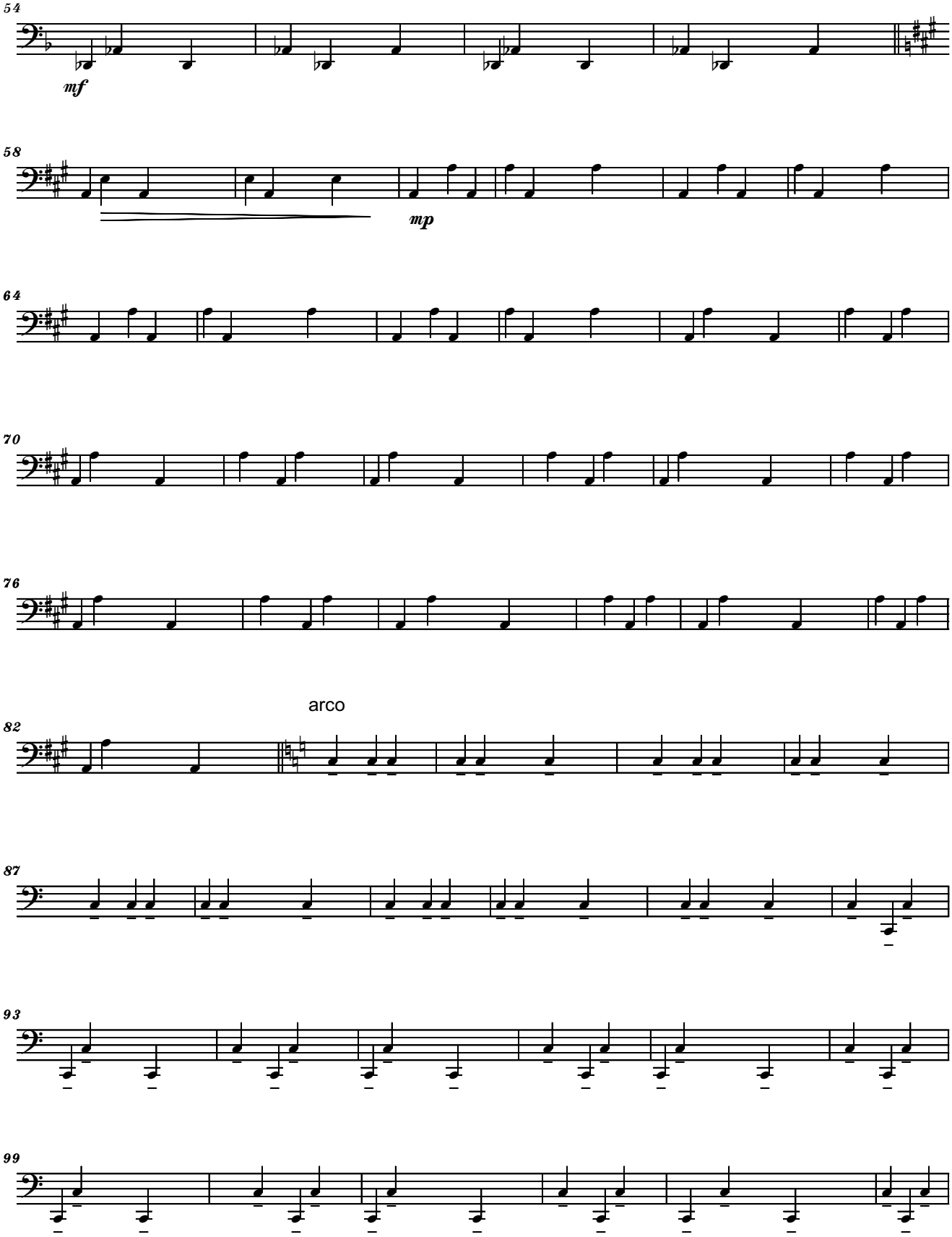
9/11
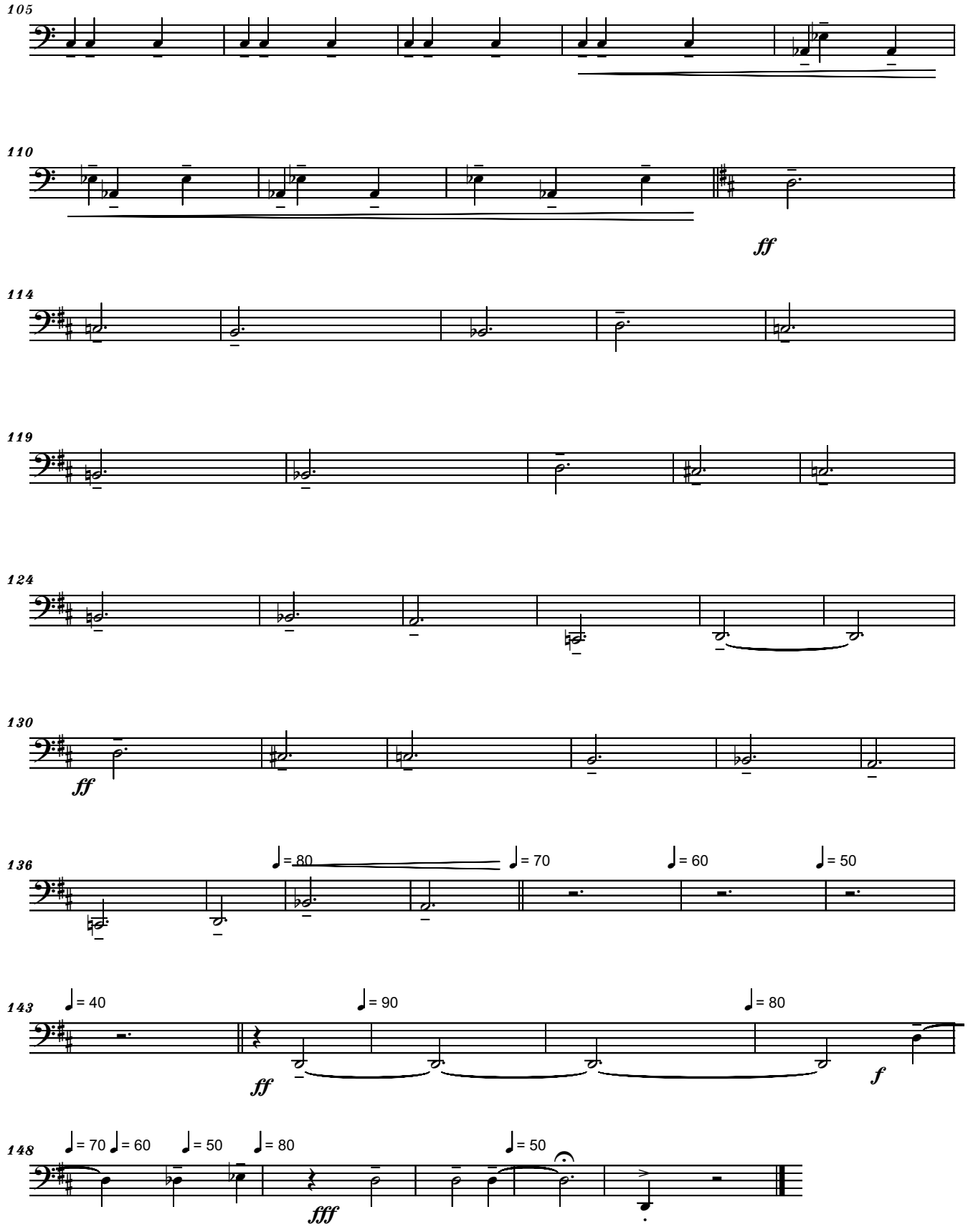
Serban Nichifor

Estatico



Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)


54
mf
58
mp
64
70
76
arco
82
87
93
99


105
110
ff
114
119
124
130
ff
136
♩= 80
♩= 70
♩= 60
♩= 50
143
♩= 40
♩= 90
♩= 80
ff
f
148
♩= 70
♩= 60
♩= 50
♩= 80
♩= 50
fff

Dedicated to my Mother

SERBAN NICHIFOR
(2016)

SYMPHONY IX
GOD BLESS ROMANIA

for Pan Flute (or Flute), Strings and Organ

1.) **GOD BLESS ROMANIA / DUMNEZEU SA BINECUVANTEZE ROMANIA**
2.) **NOSTALGY / DOR**
3.) **DANCE / JOC**
4.) **INFINITE CAROL / COLIND INFINIT**
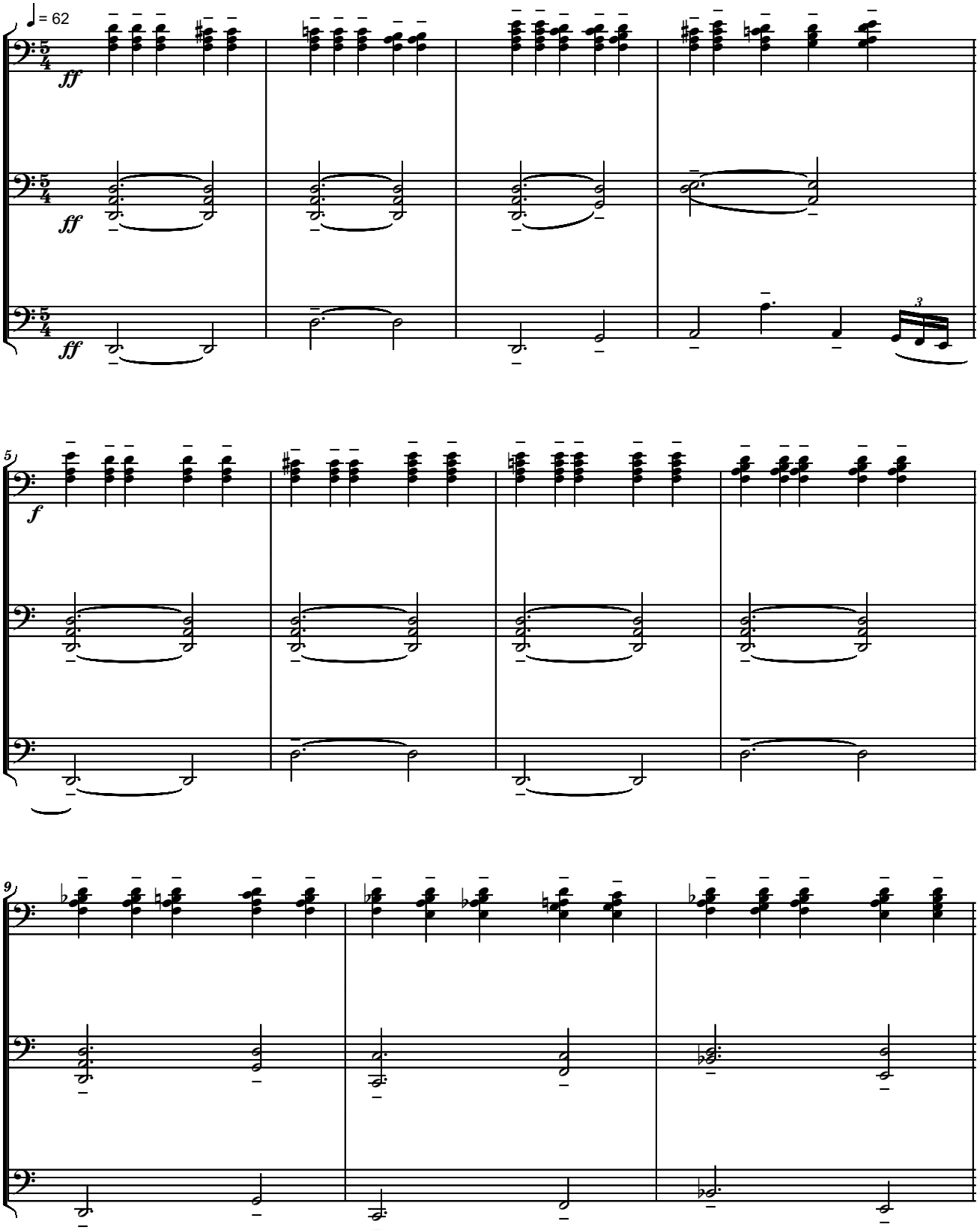
ORGAN PART

Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)
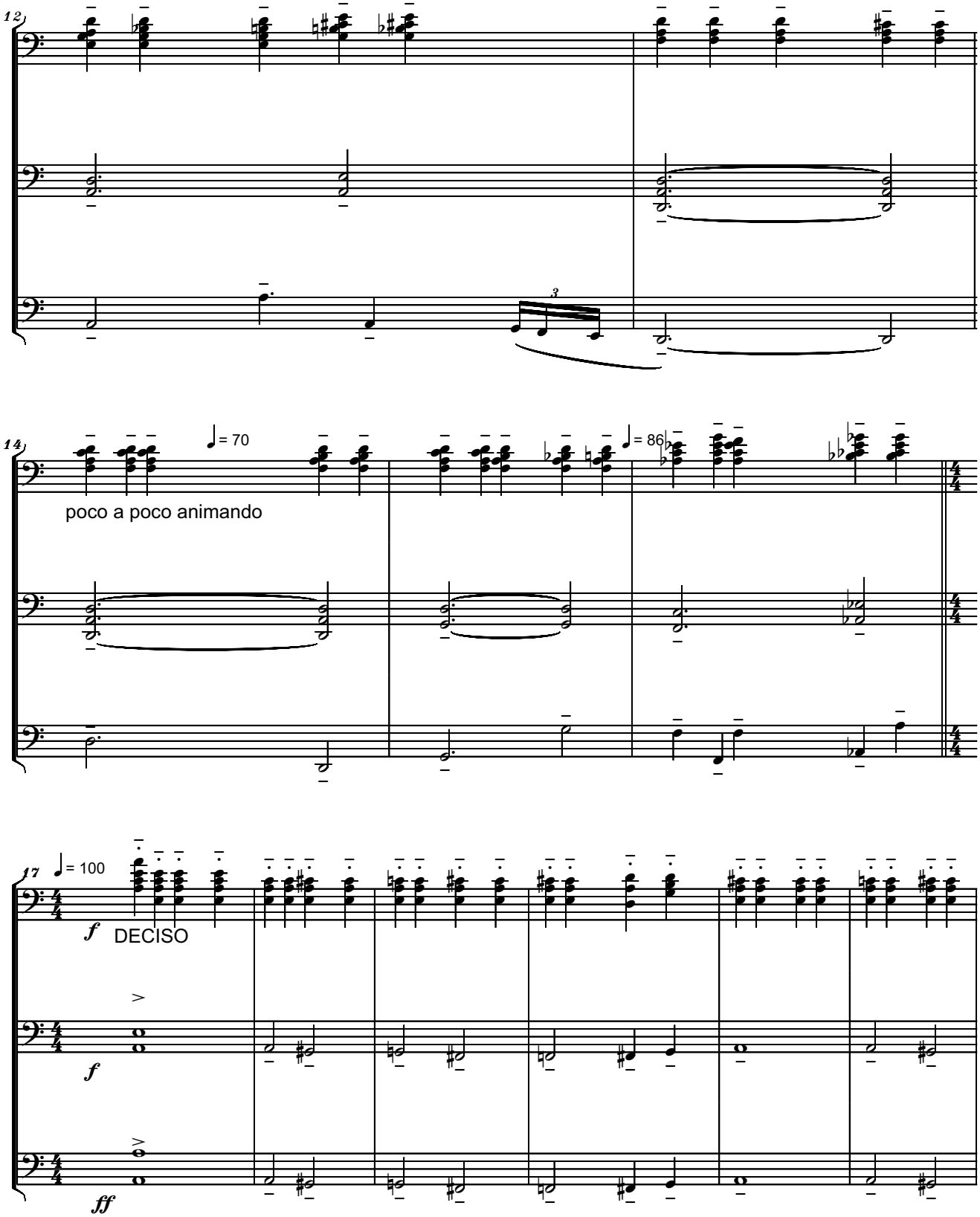
GOD BLESS ROMANIA
DUMNEZEU SA BINECUVANTEZE ROMANIA
for Strings and Organ
ORGAN
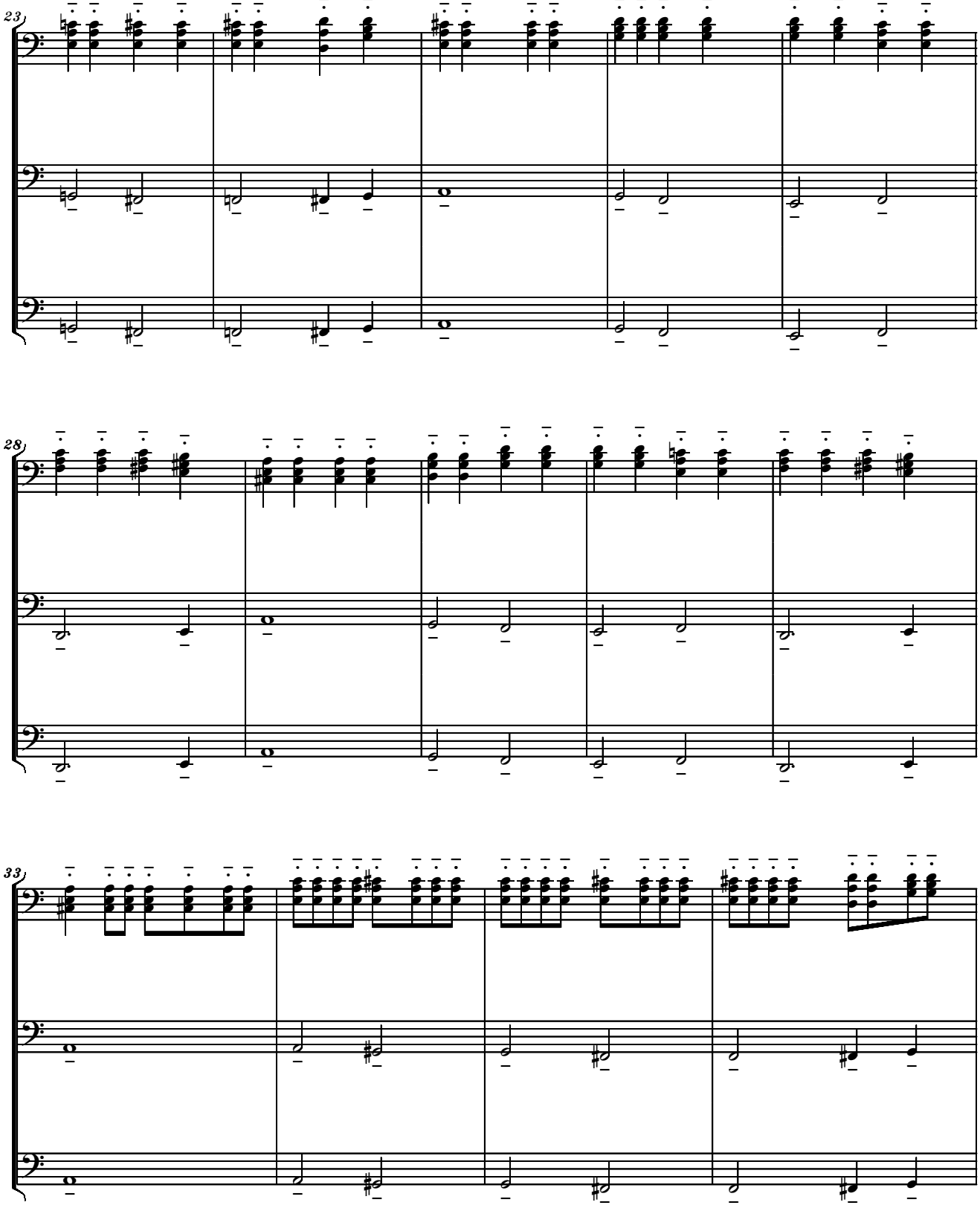
Con Passione
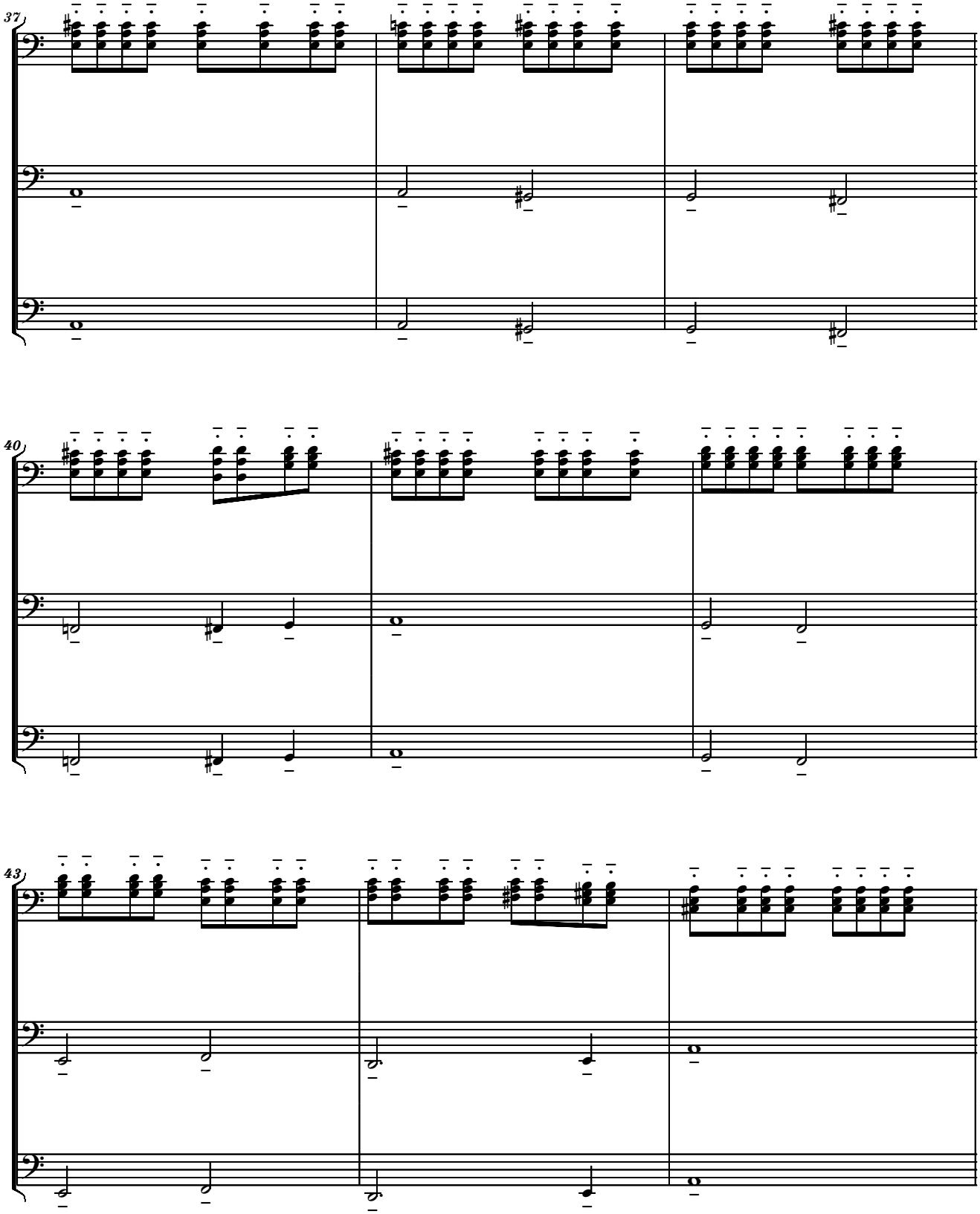
Serban Nichifor

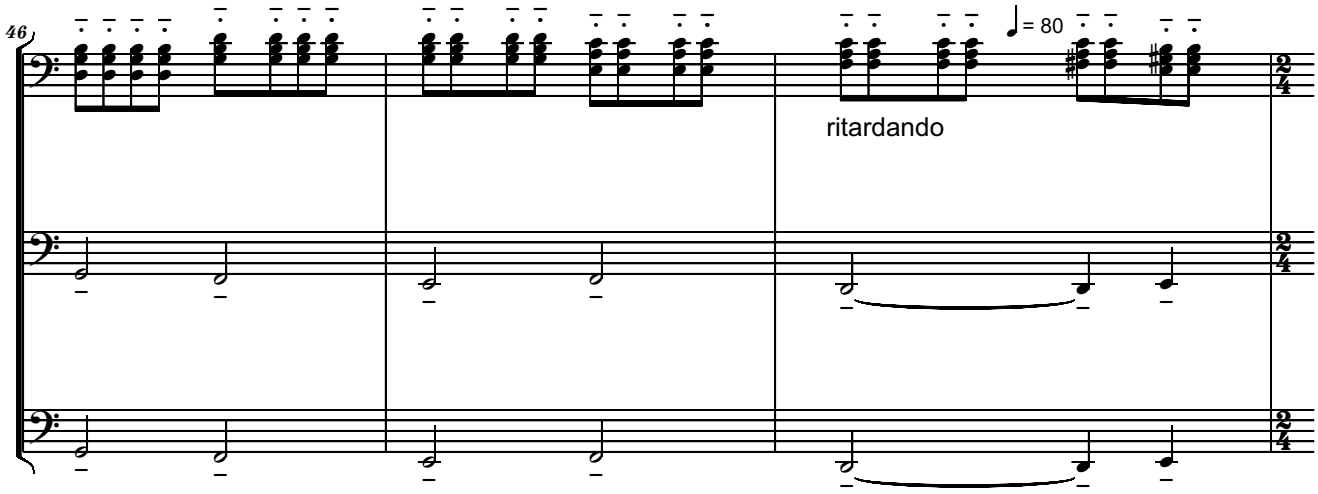


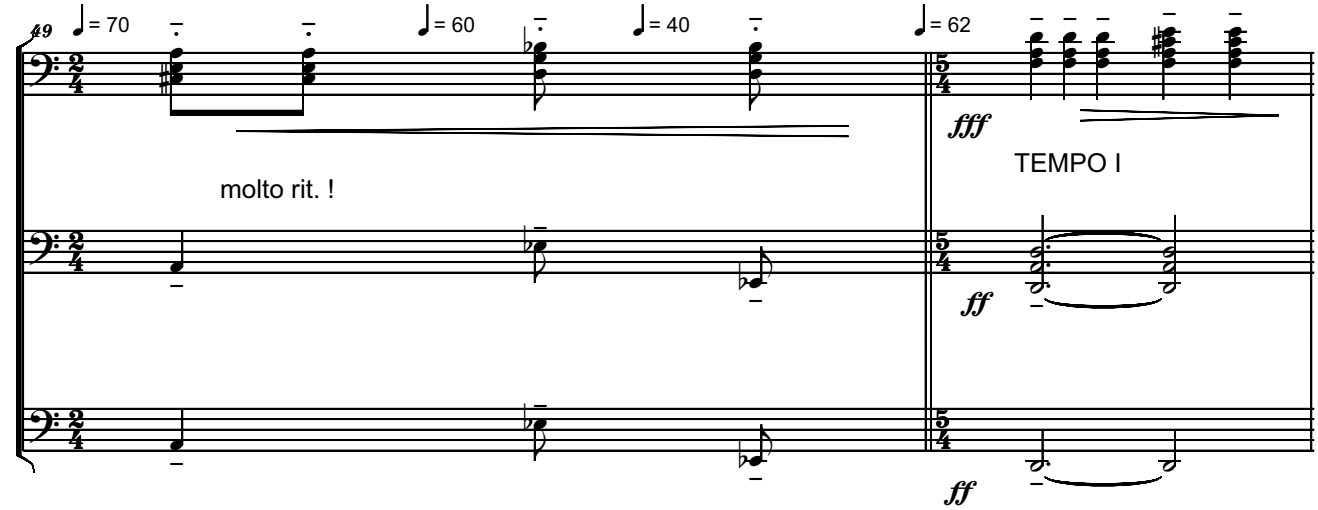
Copyright © 2015 by Serban Nichifor (SABAM, UCMR-ADA)
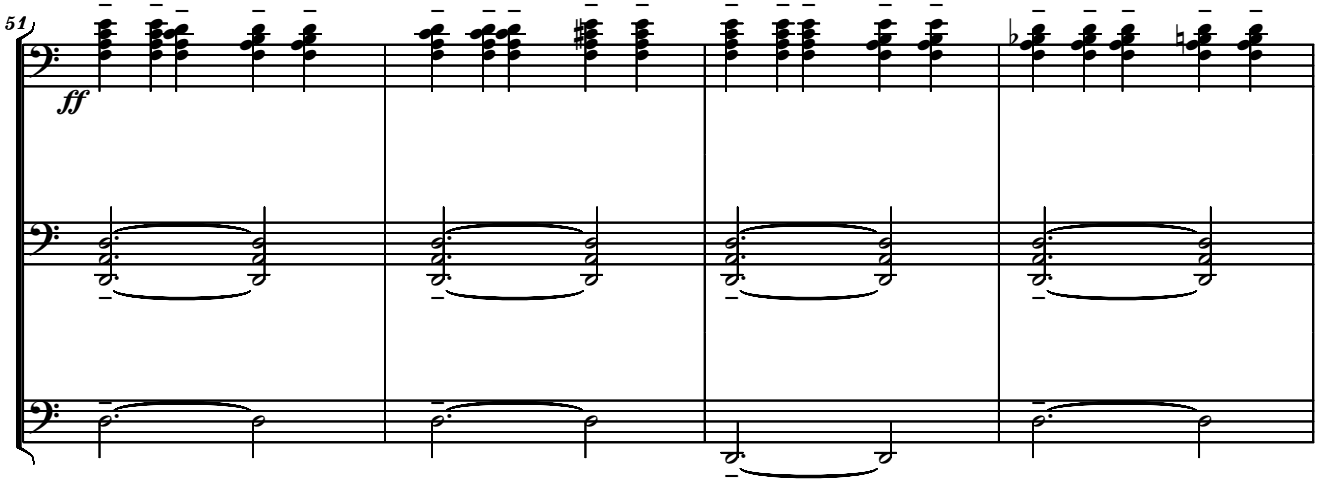

12
14
= 70
poco a poco animando
= 86
17
= 100
f
DECISO
f
ff
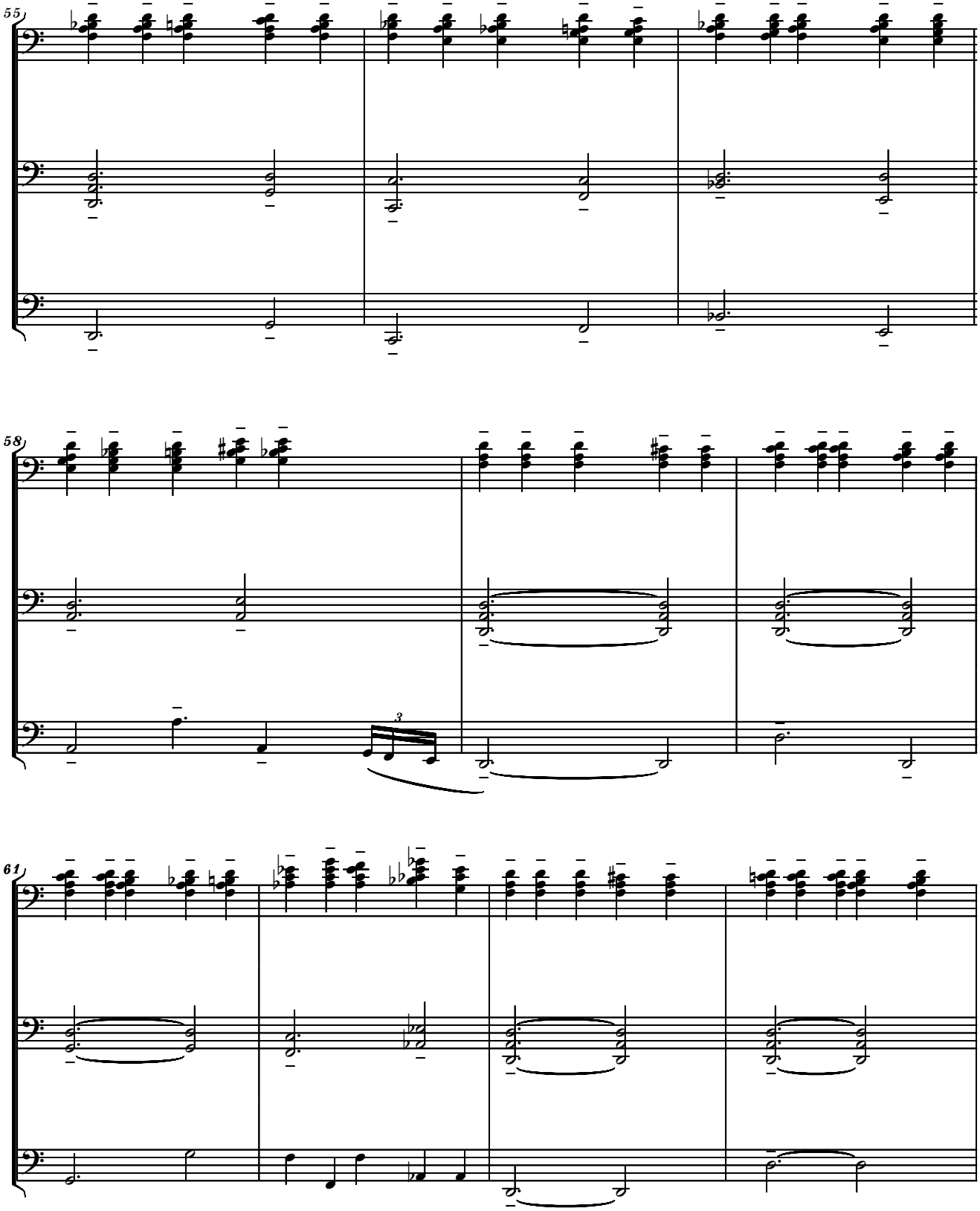

23
28
33

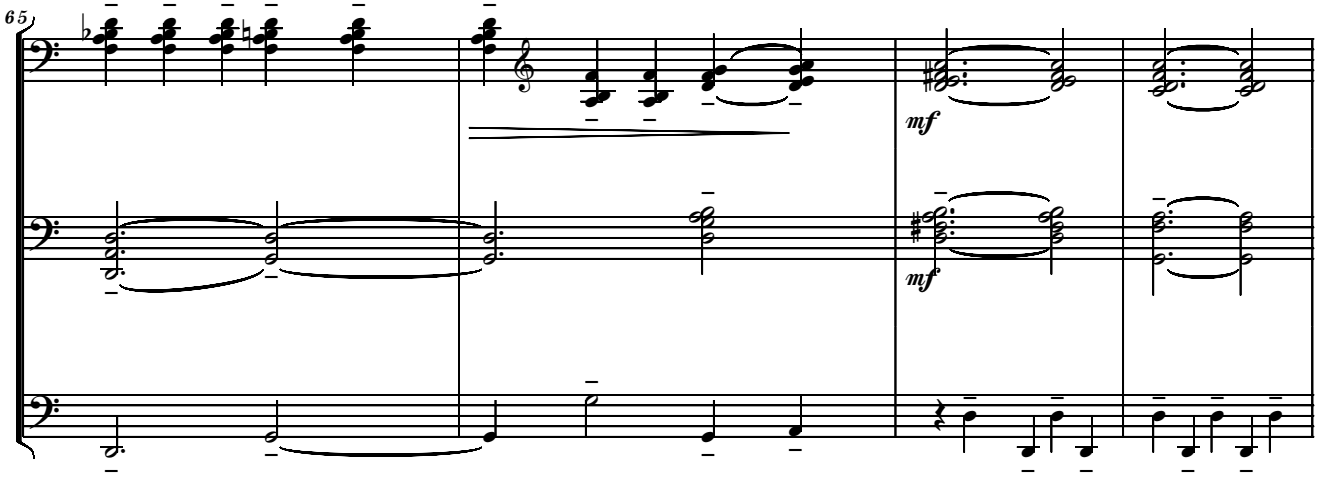

37
40
43

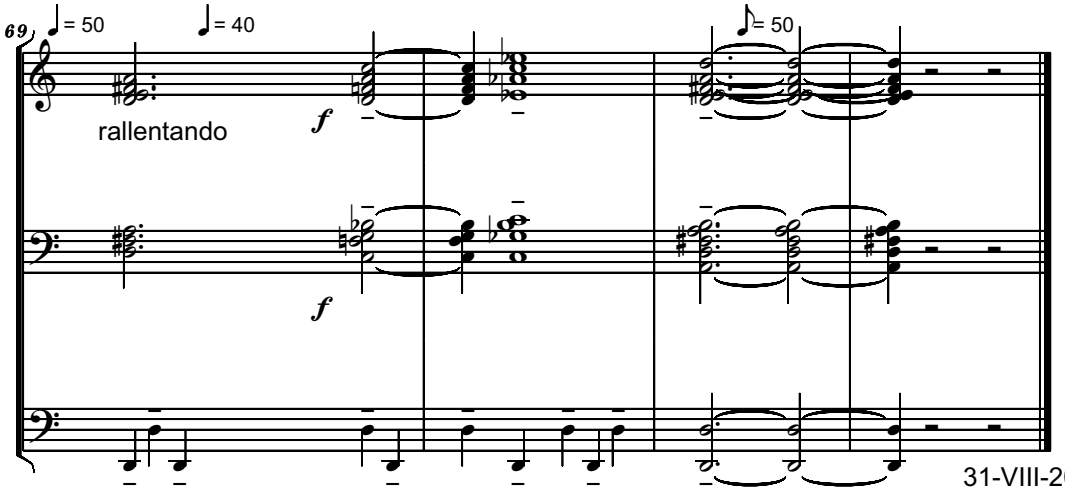

46
♩= 80
ritardando


49
♩= 70
♩= 60
♩= 40
♩= 62
molto rit. !
fff
TEMPO I
ff
ff


51
ff


55
58
61

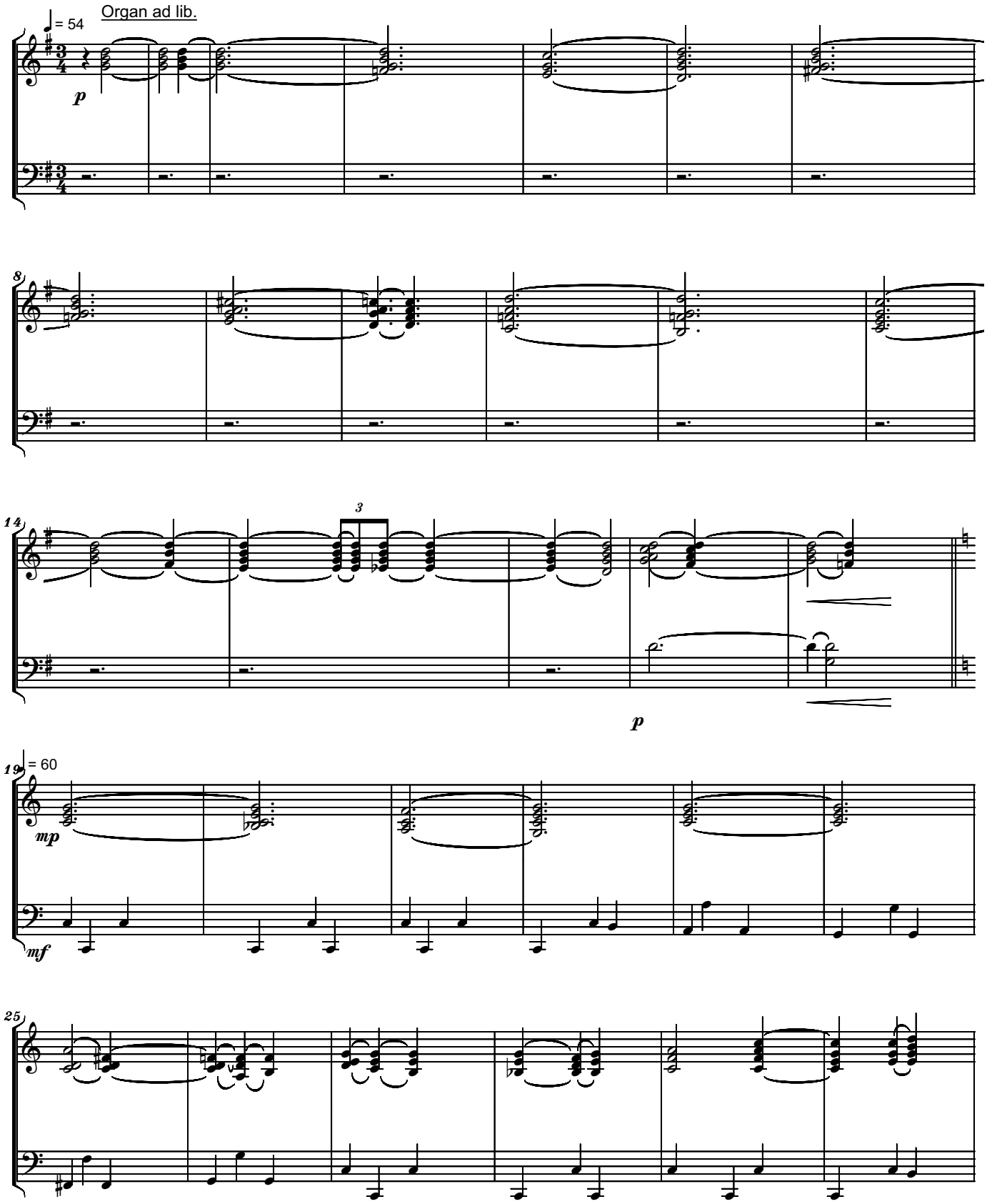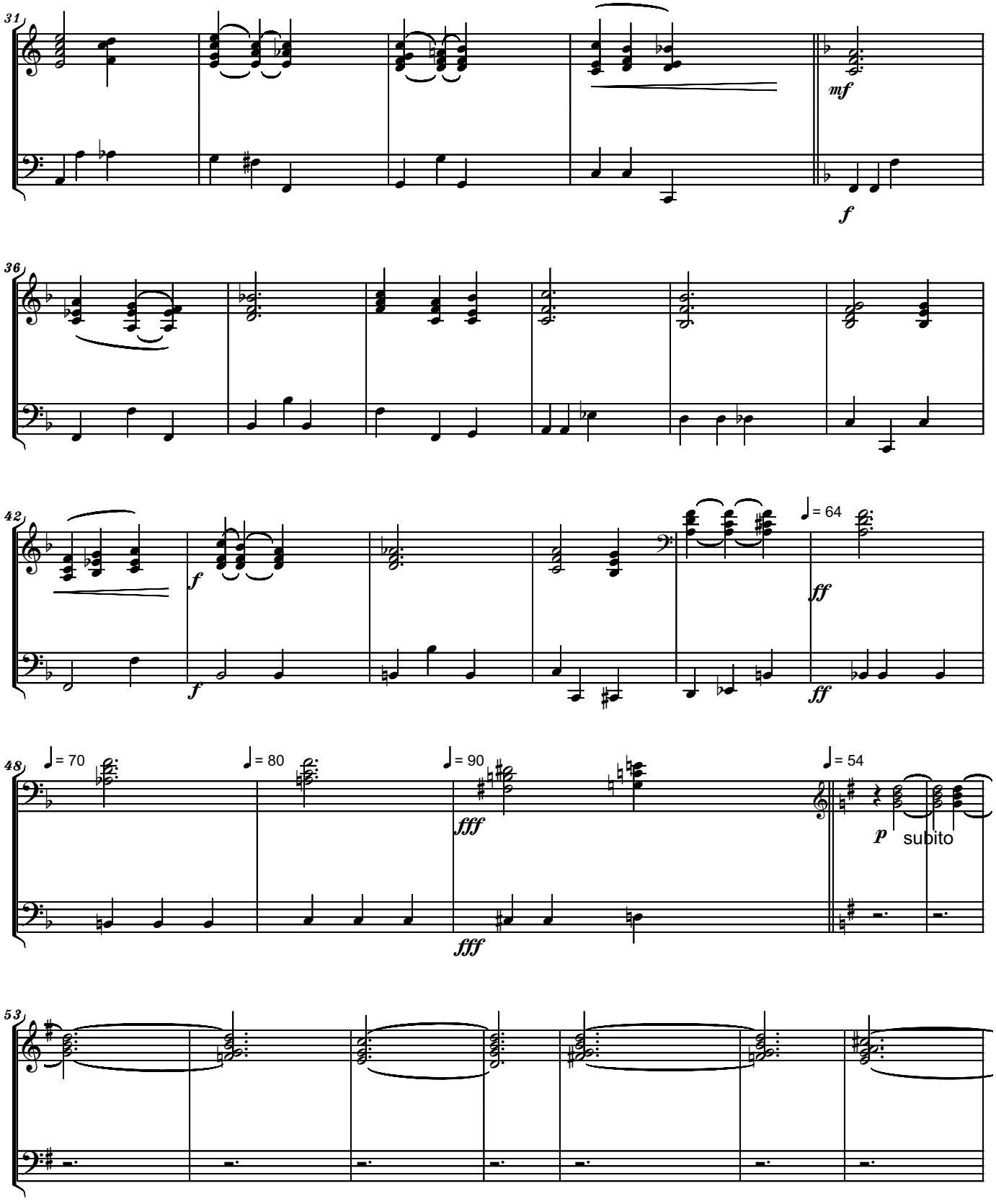




31-VIII-2015, rev. & orch. 6-VIII-2016

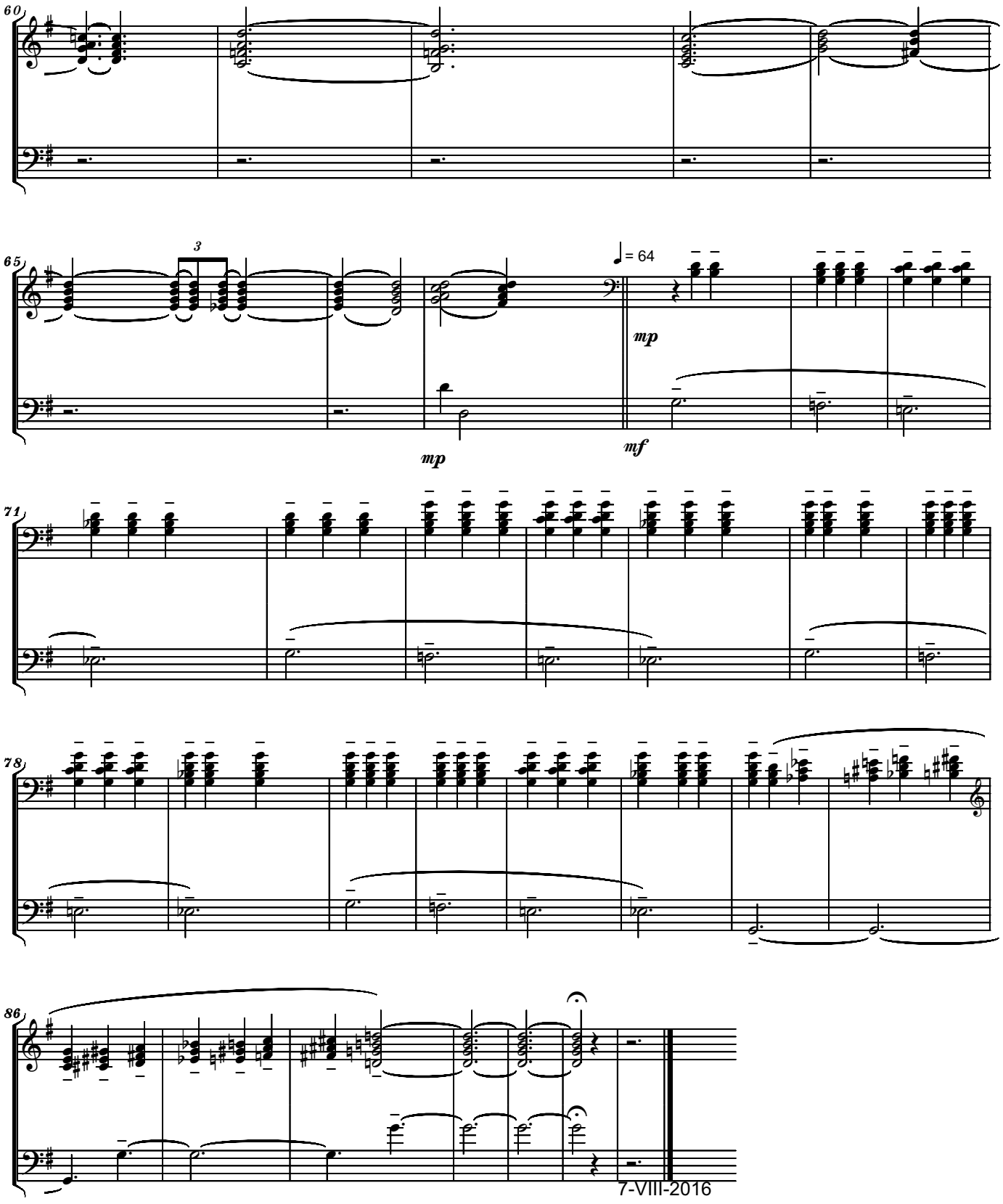
DOR (NOSTALGY)
for Pan Flute (ossia Flute), Strings and Organ (ad lib.)
ORGAN

Lontano e Dolce **Serban Nichifor**



Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)


31
mf
f
36
42
f
f
= 64
ff
ff
48
= 70
= 80
= 90
fff
fff
= 54
p
subito
53


60
65
3
♩= 64
mp
mp
mf
71
78
86
7-VIII-2016

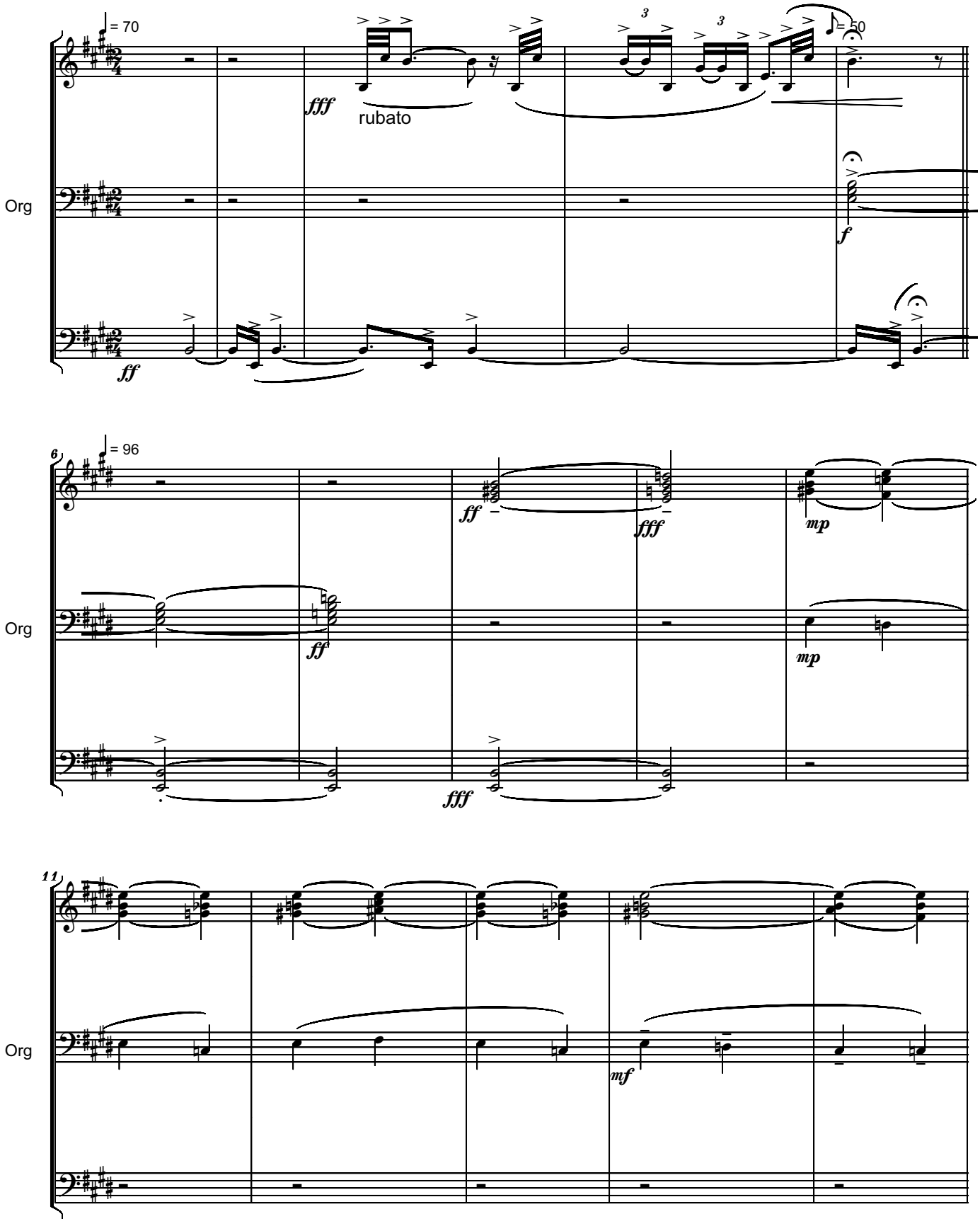
DANCE
JOC
for Strings and Organ
ORGAN

ORGAN
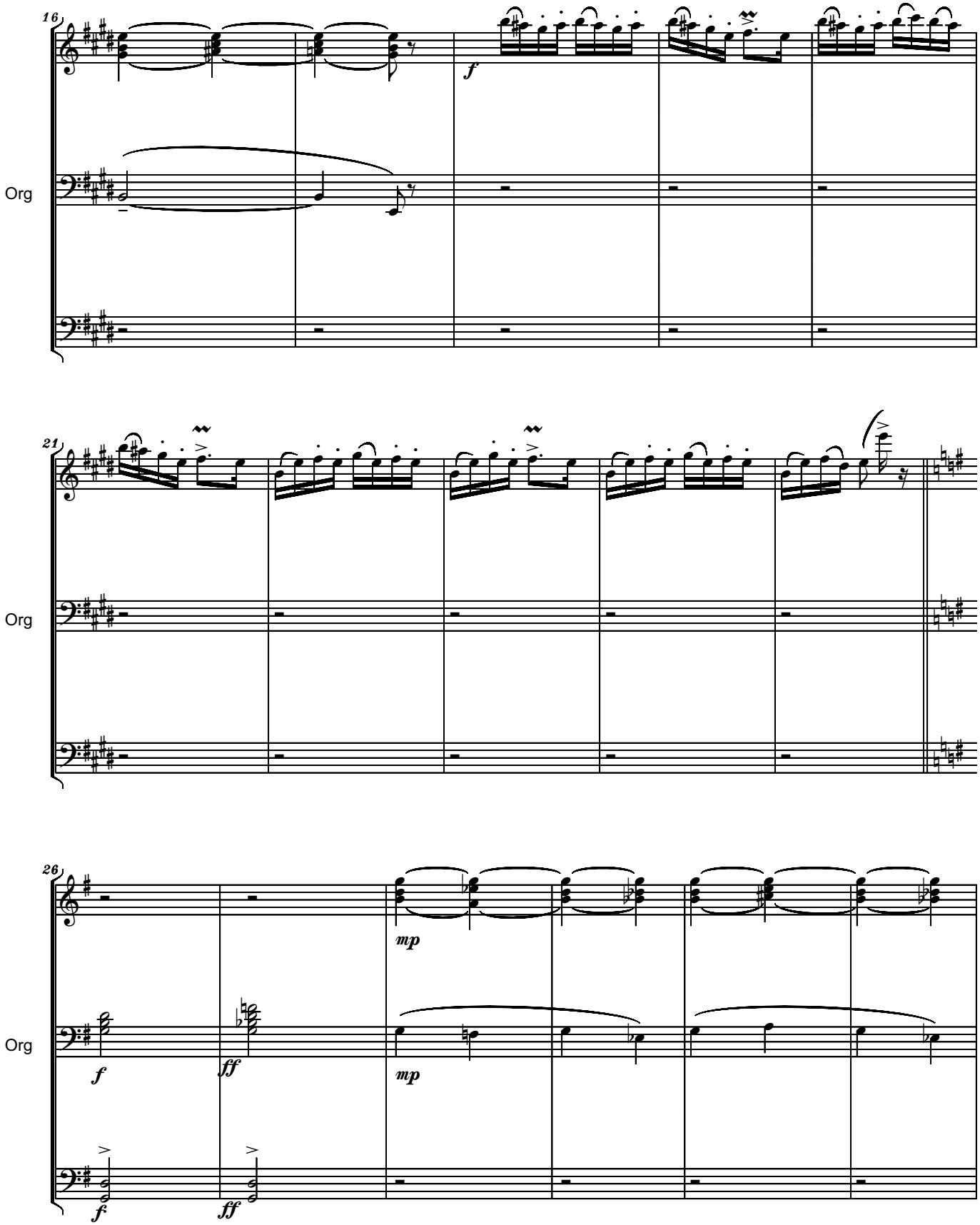
12/28
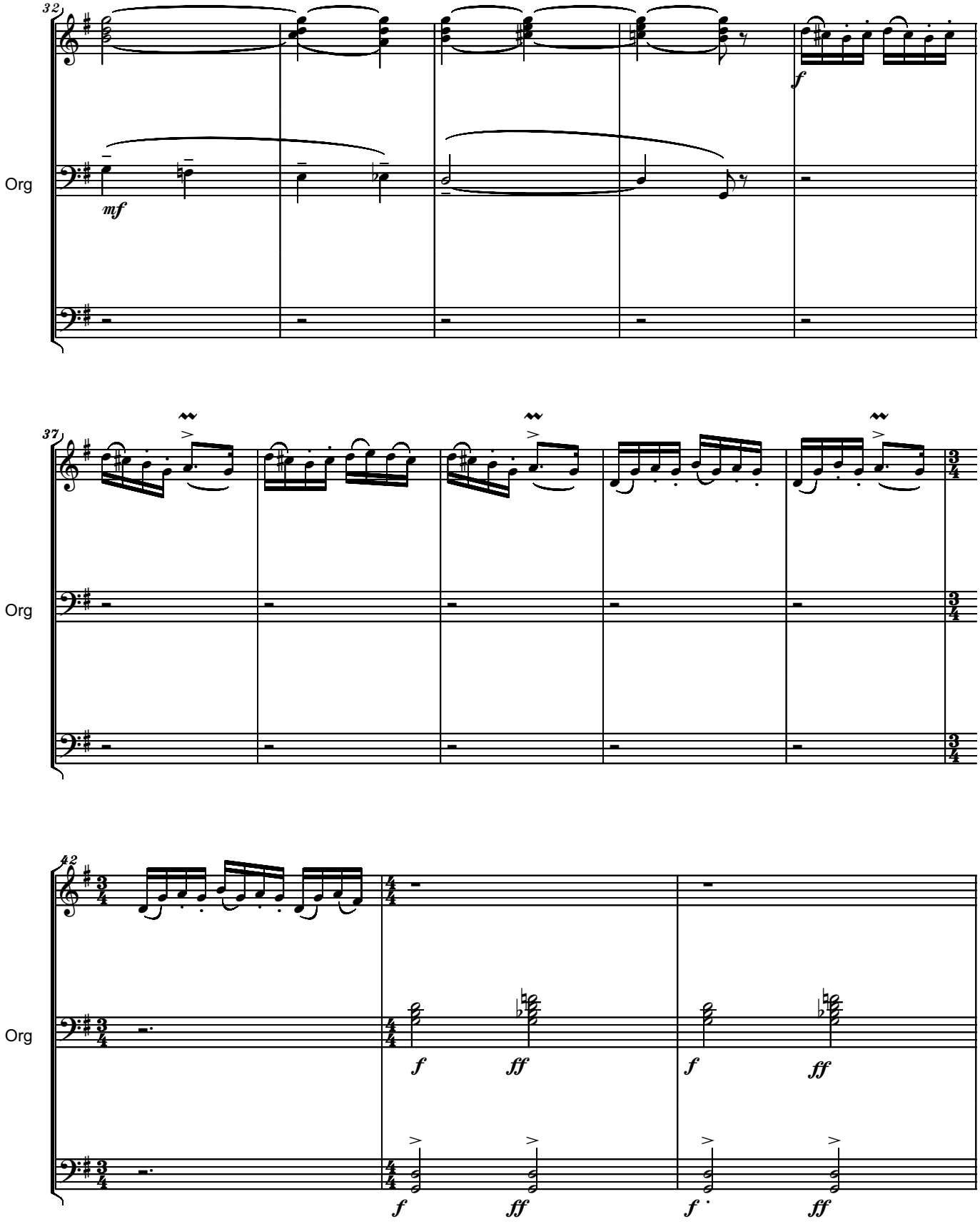
Serban Nichifor

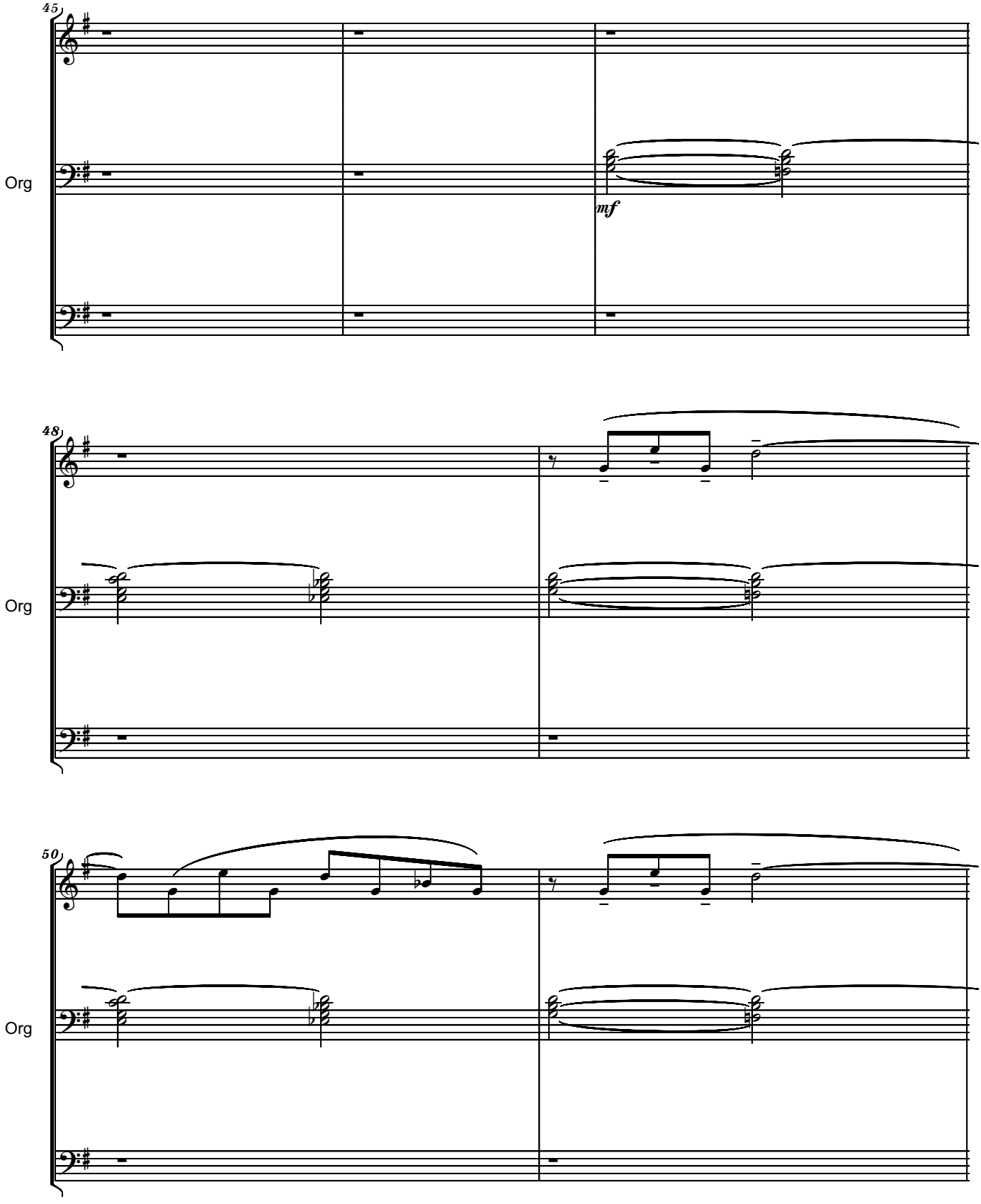
Con Allegrezza

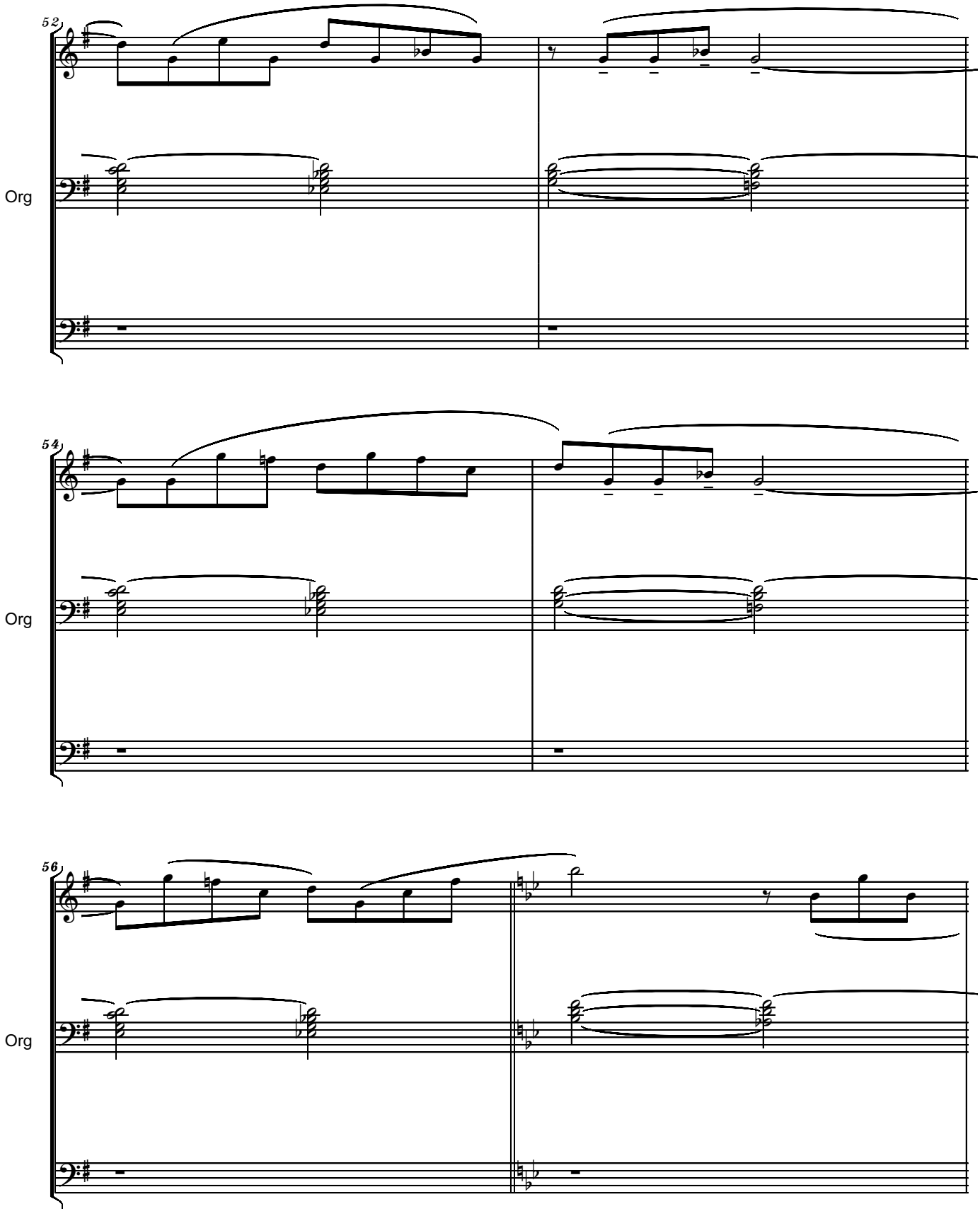


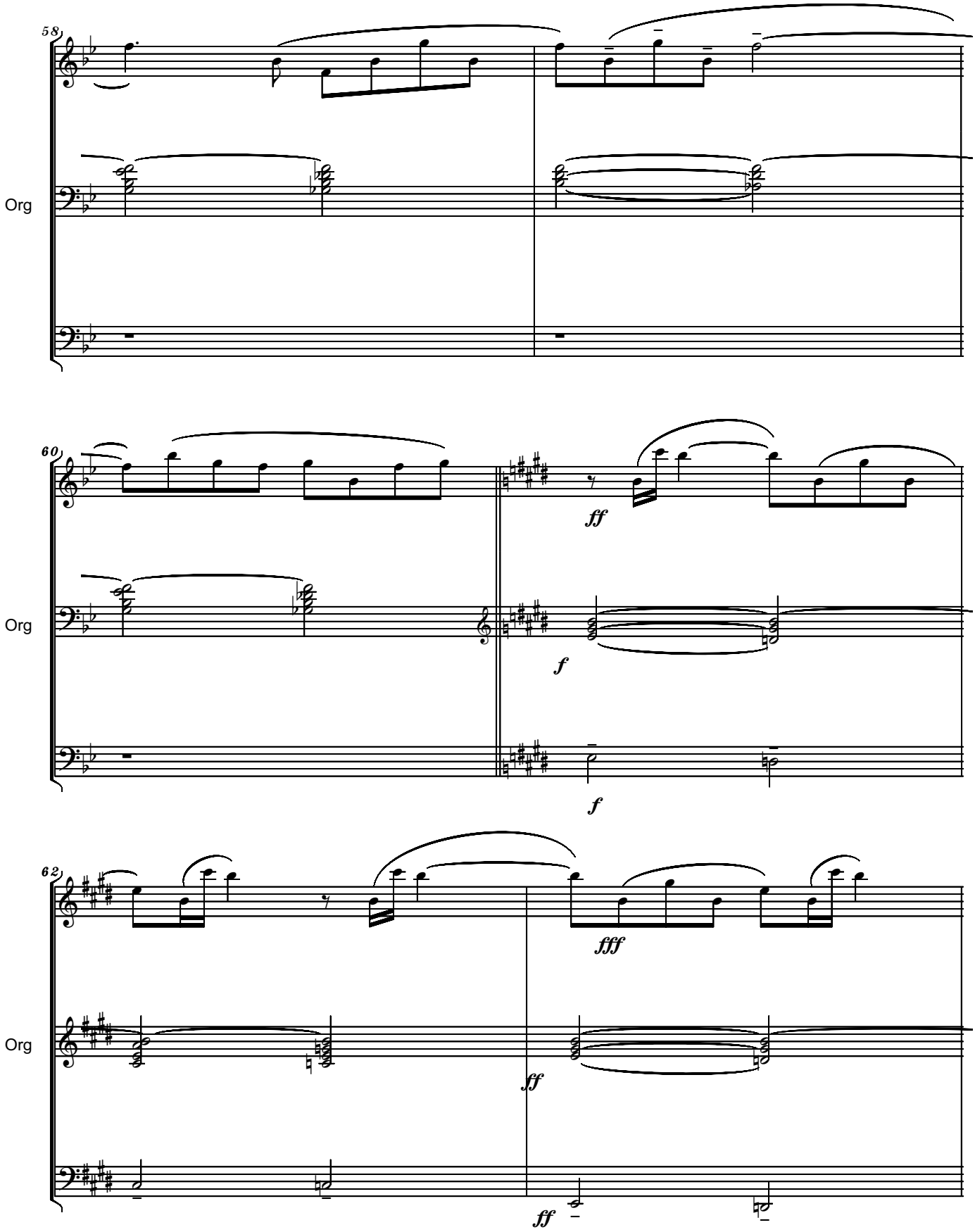
Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)
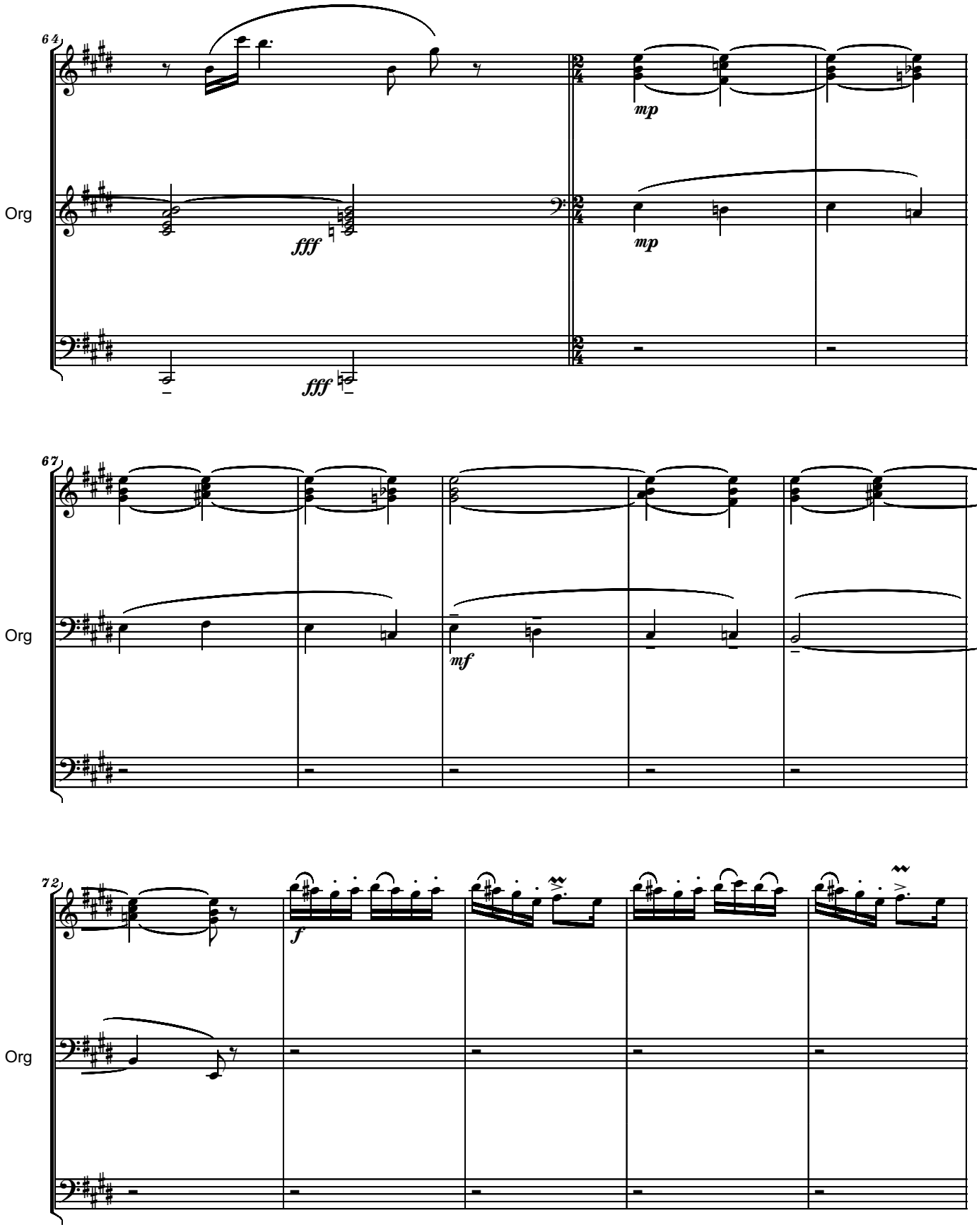

16
Org
f
21
Org
26
Org
mp
f
ff
mp
f
ff
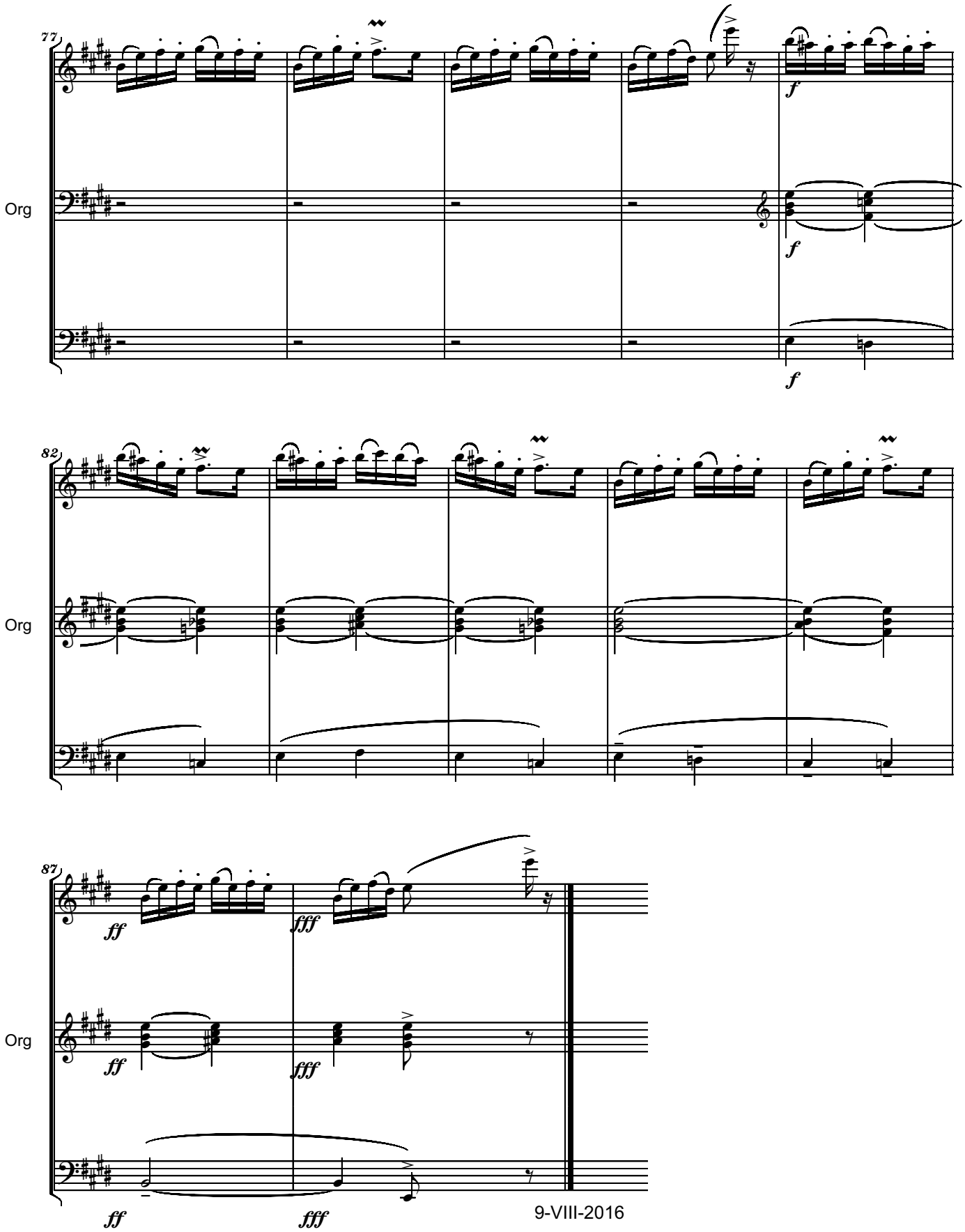

32
Org
mf
f
37
Org
42
Org
f
ff
f
ff
f
ff
f
ff


45
Org
mf
48
Org
50
Org


52
Org
54
Org
56
Org


58
Org
60
Org
ff
f
f
62
Org
fff
ff
ff

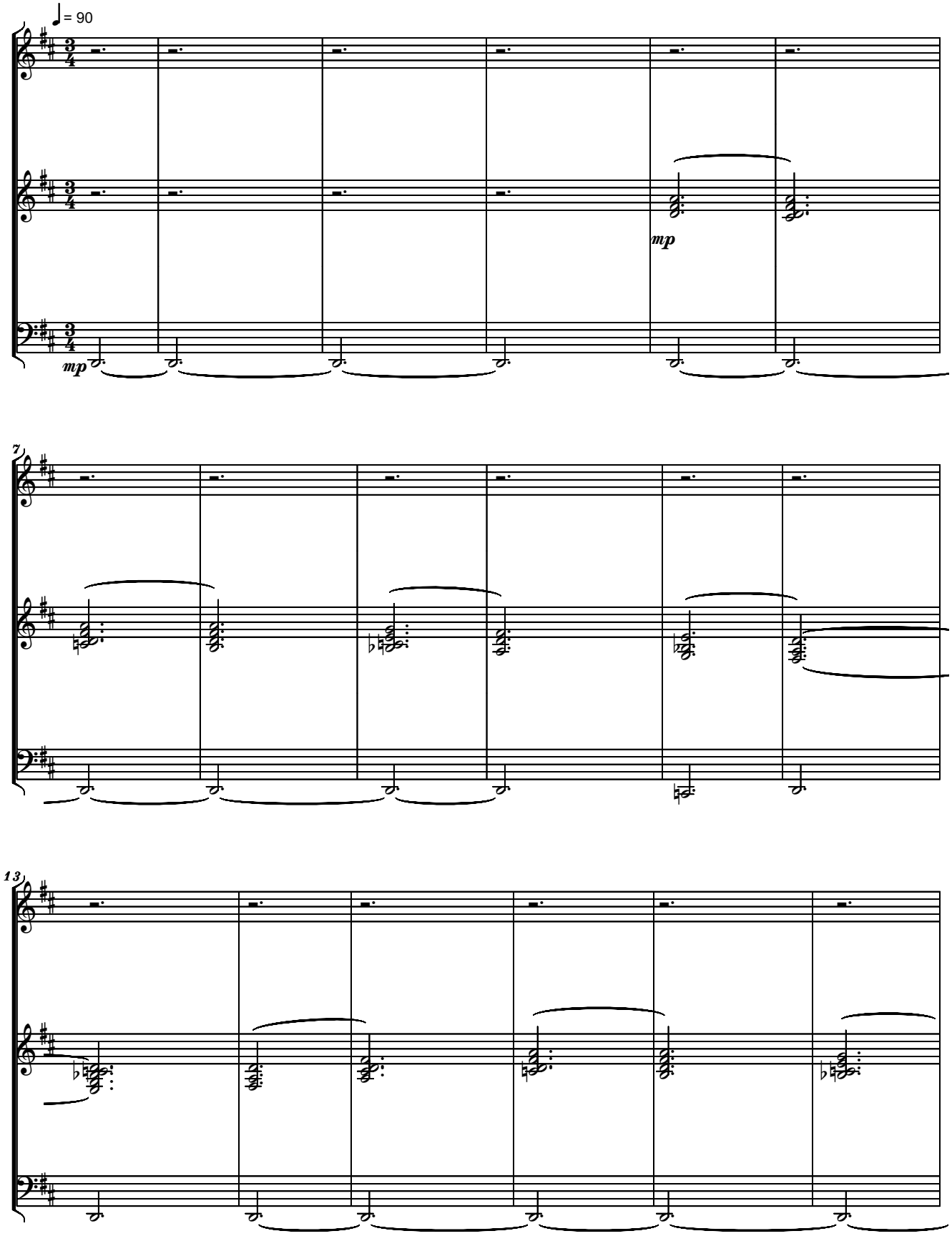

64
Org
fff
mp
fff
mp
67
Org
mf
72
Org
f


77
Org
f
f
f
82
Org
87
Org
ff
fff
ff
fff
ff
fff
9-VIII-2016
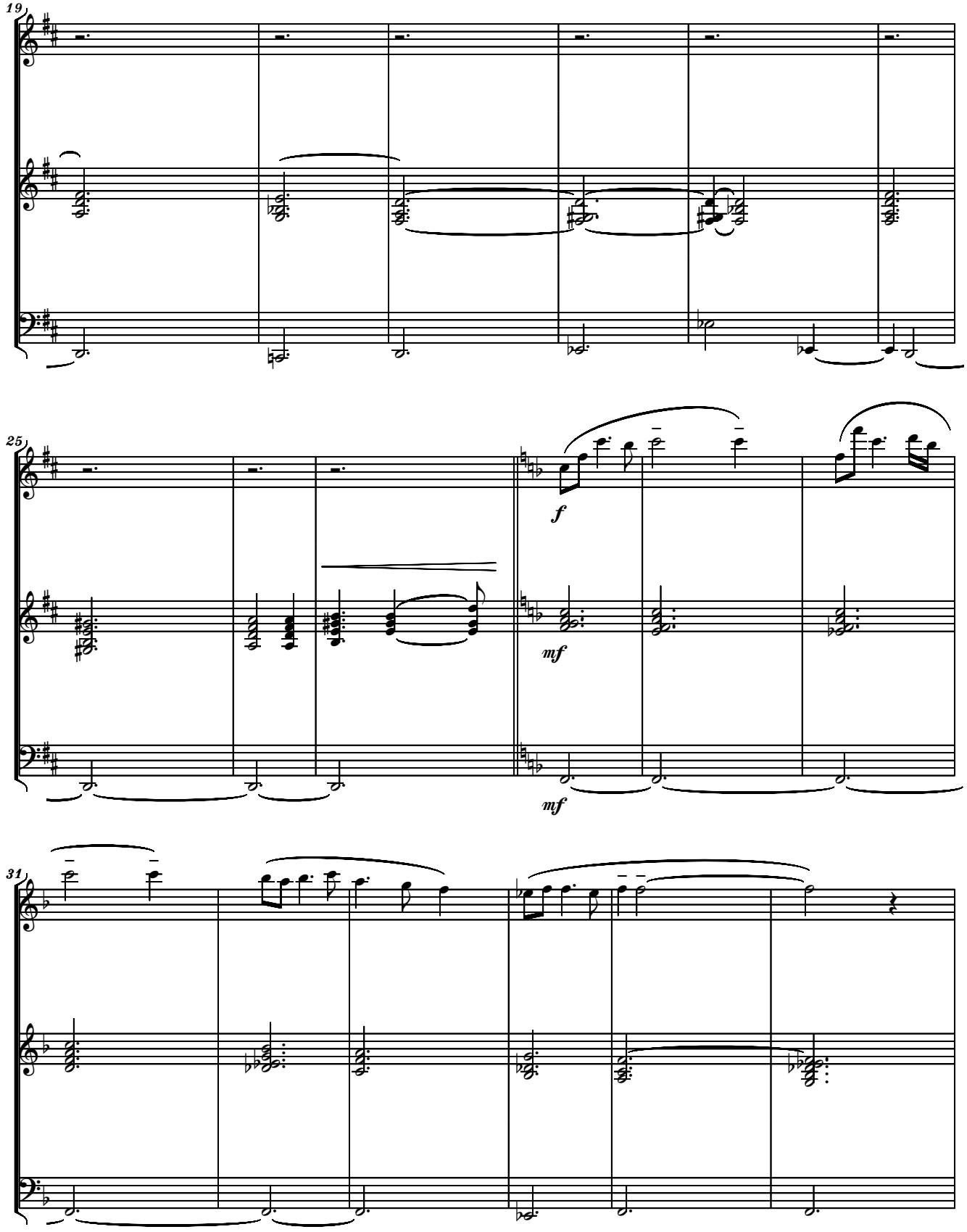
INFINITE CAROL
COLIND INFINIT
for Pan Flute (ossia Flute), Strings and Organ
ORGAN

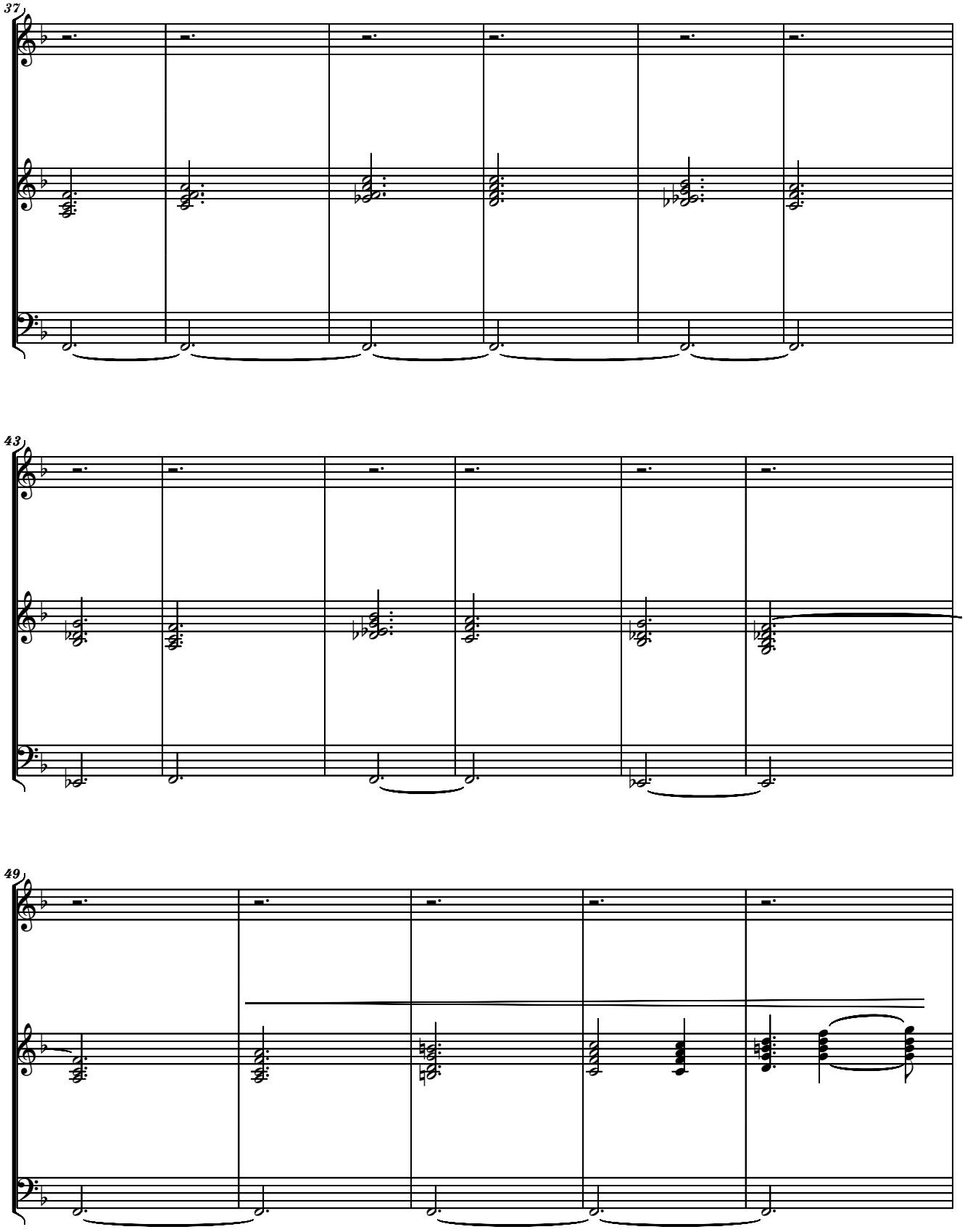
Serban Nichifor
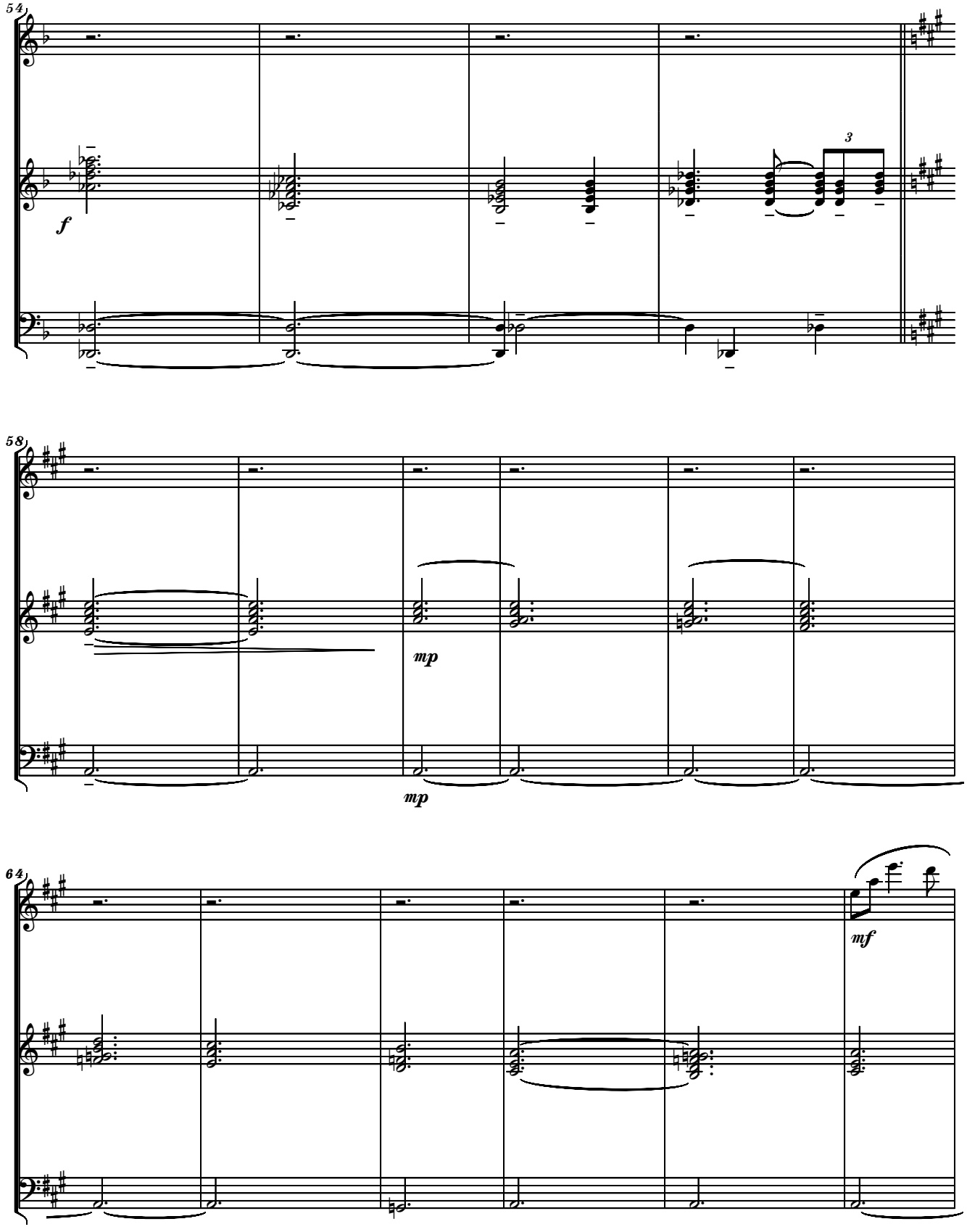
Estatico
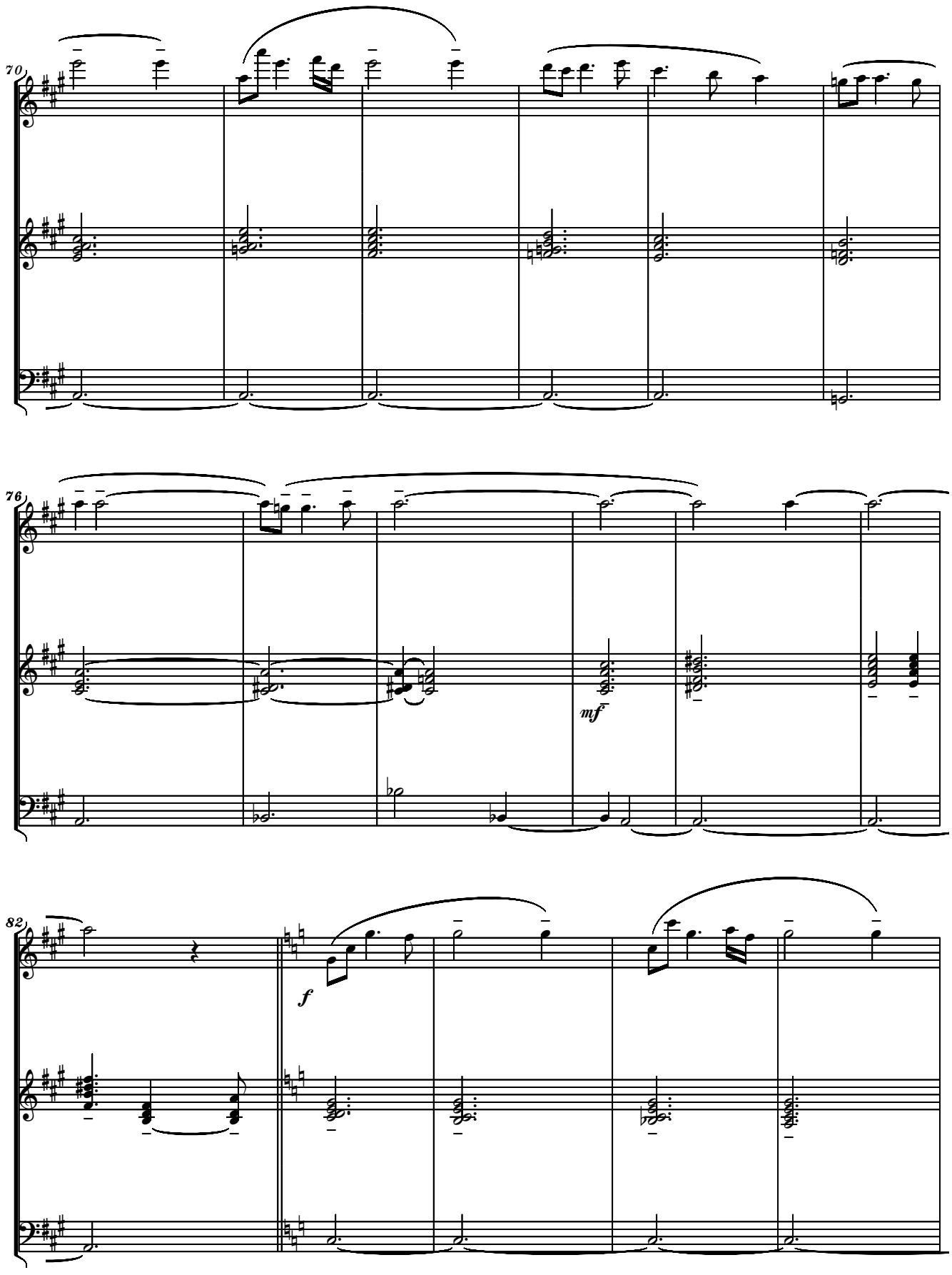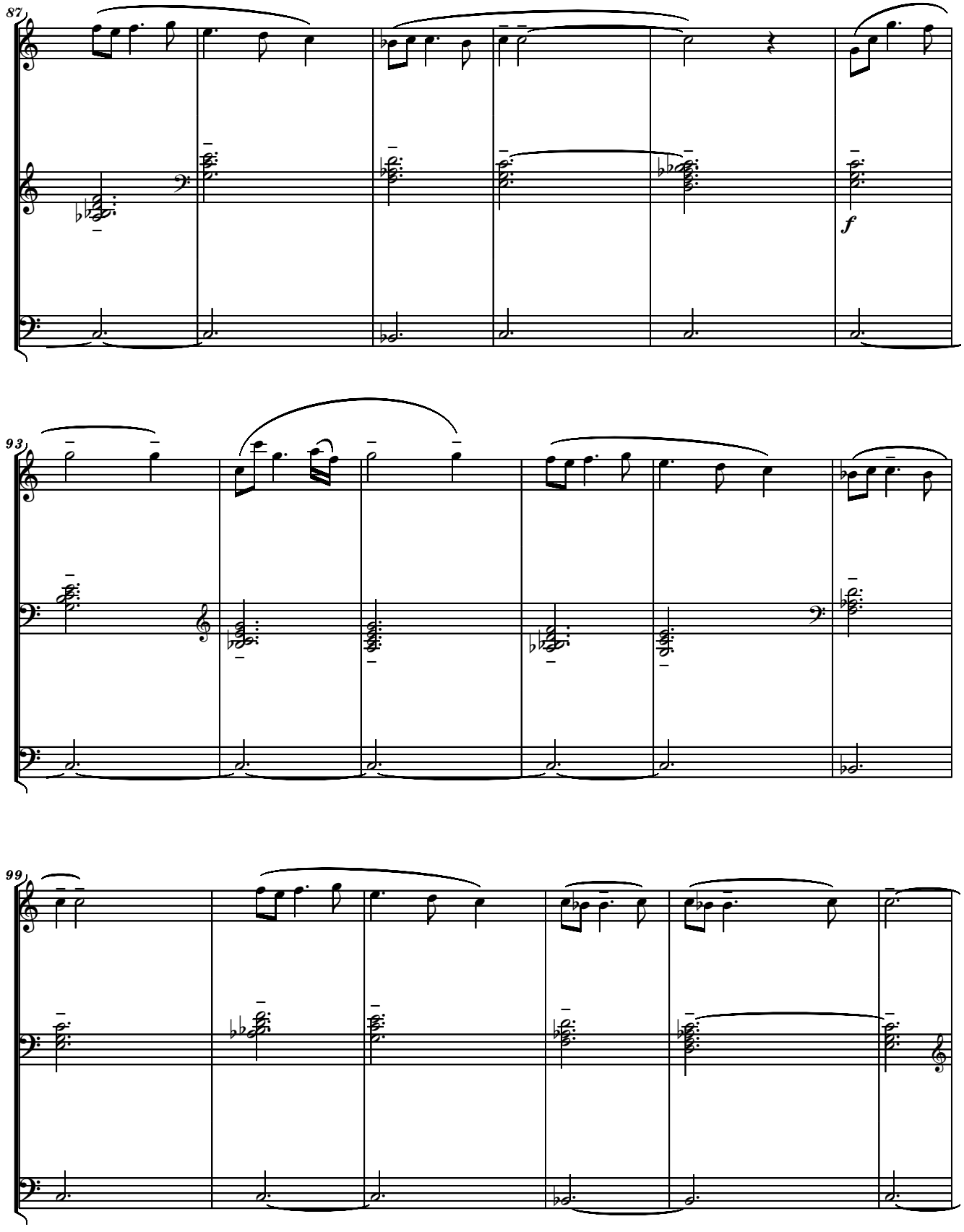


Copyright © 2016 by Serban Nichifor (SABAM, UCMR-ADA)
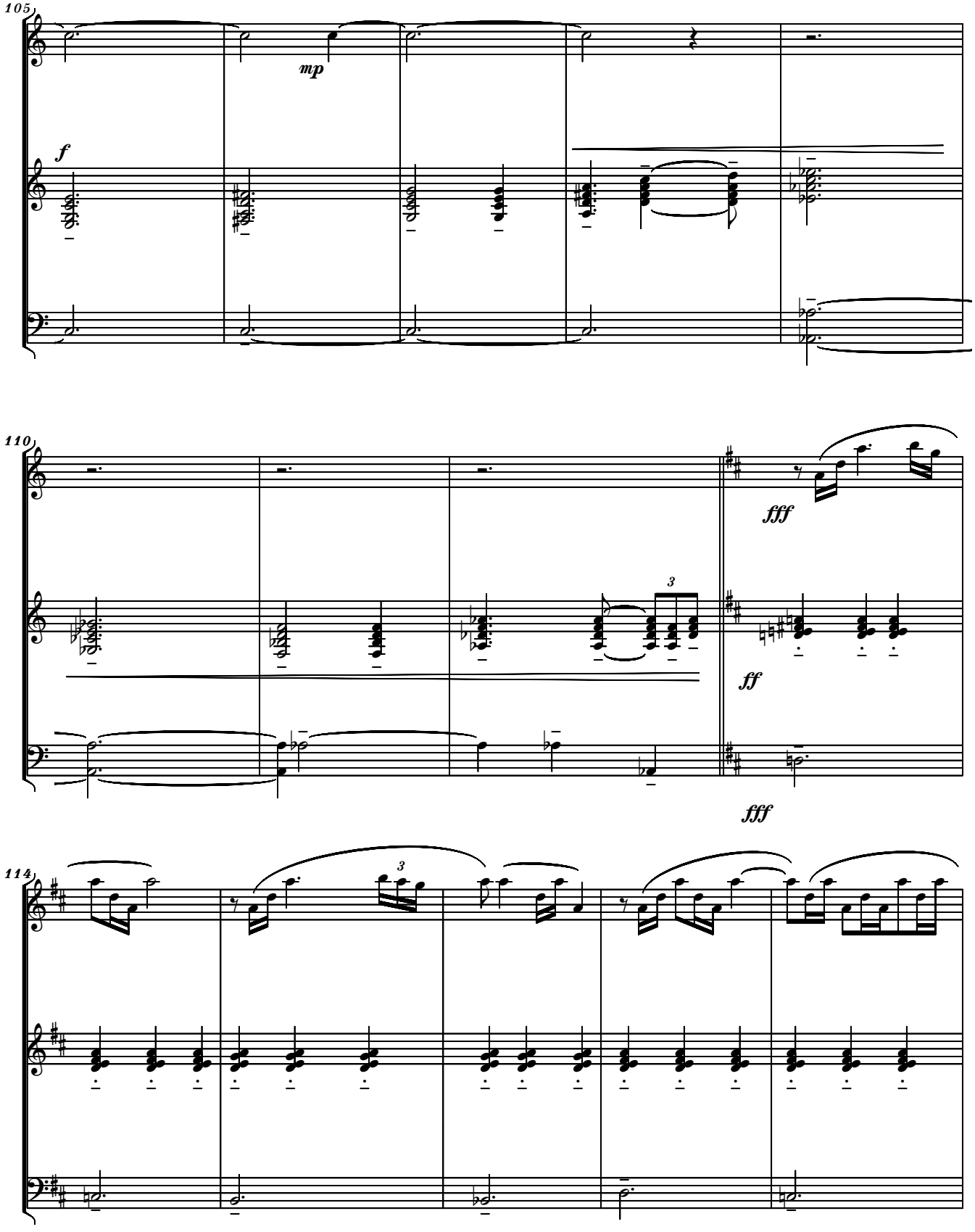

19
25
f
mf
mf
31
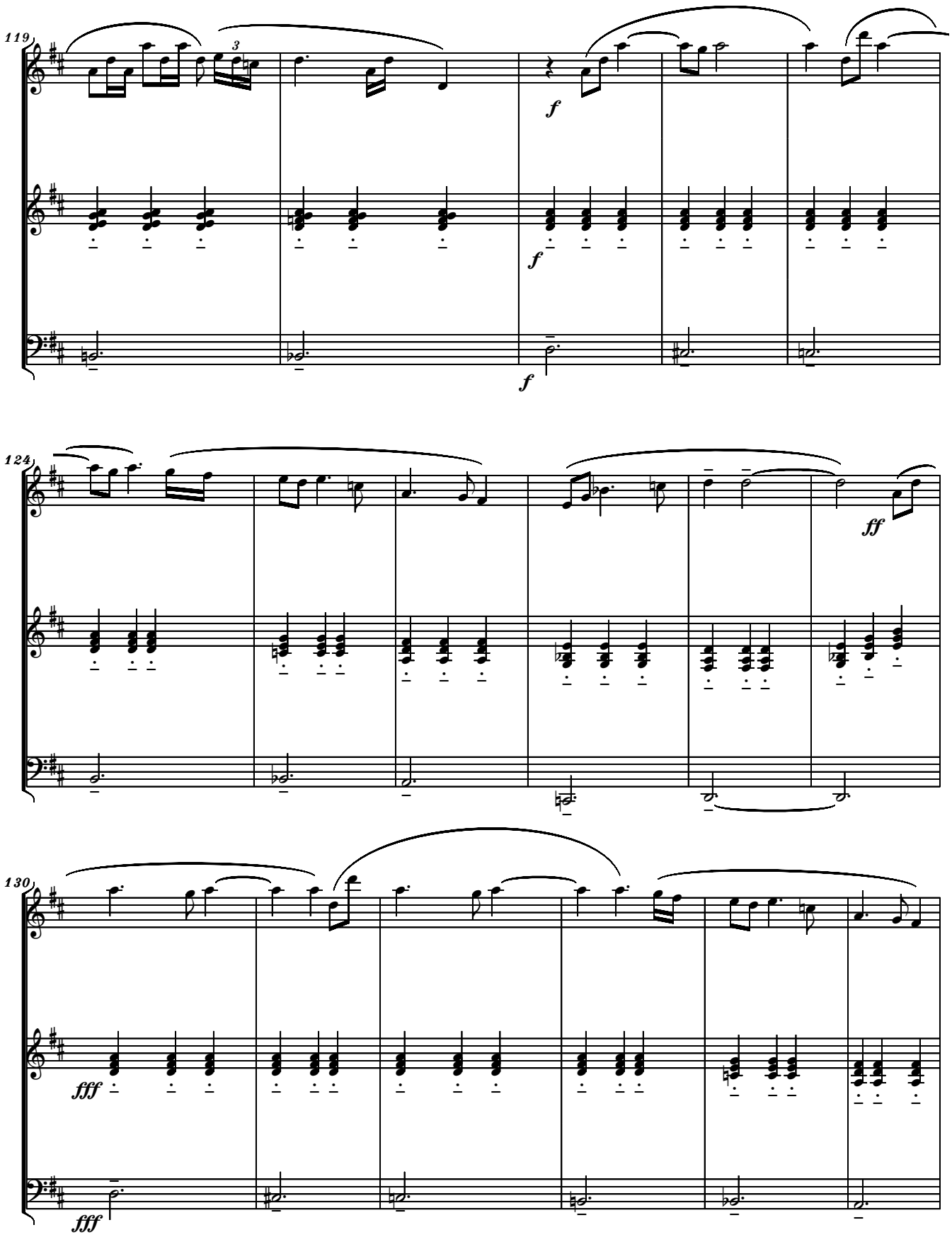

37
43
49
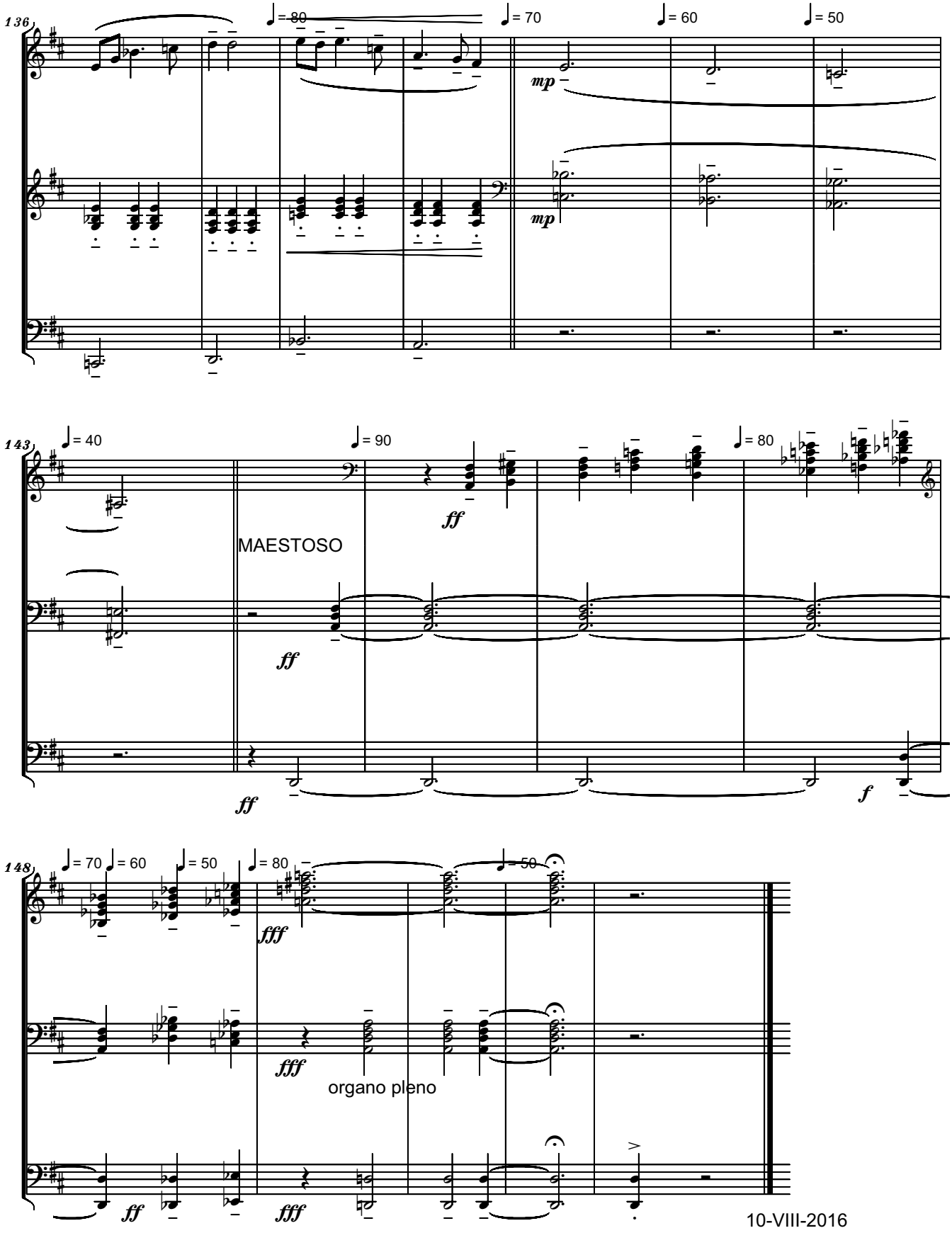

54
f
3
58
mp
mp
64
mf


70
76
mf
82
f


87
f
93
99


105
mp
f
110
fff
3
ff
fff
114
3


119
3
f
f
f
124
ff
130
fff
fff


136
♩= 80
♩= 70
♩= 60
♩= 50
mp
mp
143
♩= 40
♩= 90
♩= 80
ff
MAESTOSO
ff
ff
f
148
♩= 70
♩= 60
♩= 50
♩= 80
♩= 50
fff
fff
organo pleno
ff
fff

10-VIII-2016

SERBAN NICHIFOR

TRANSYLVANIAN BLUEGRASS

for

Violin and String Orchestra

1.) Intrada
2.) Hora
3.) Batraneasca
4.) Csardas
5.) Landler
6.) Interludio
7.) Perpetuum Mobile
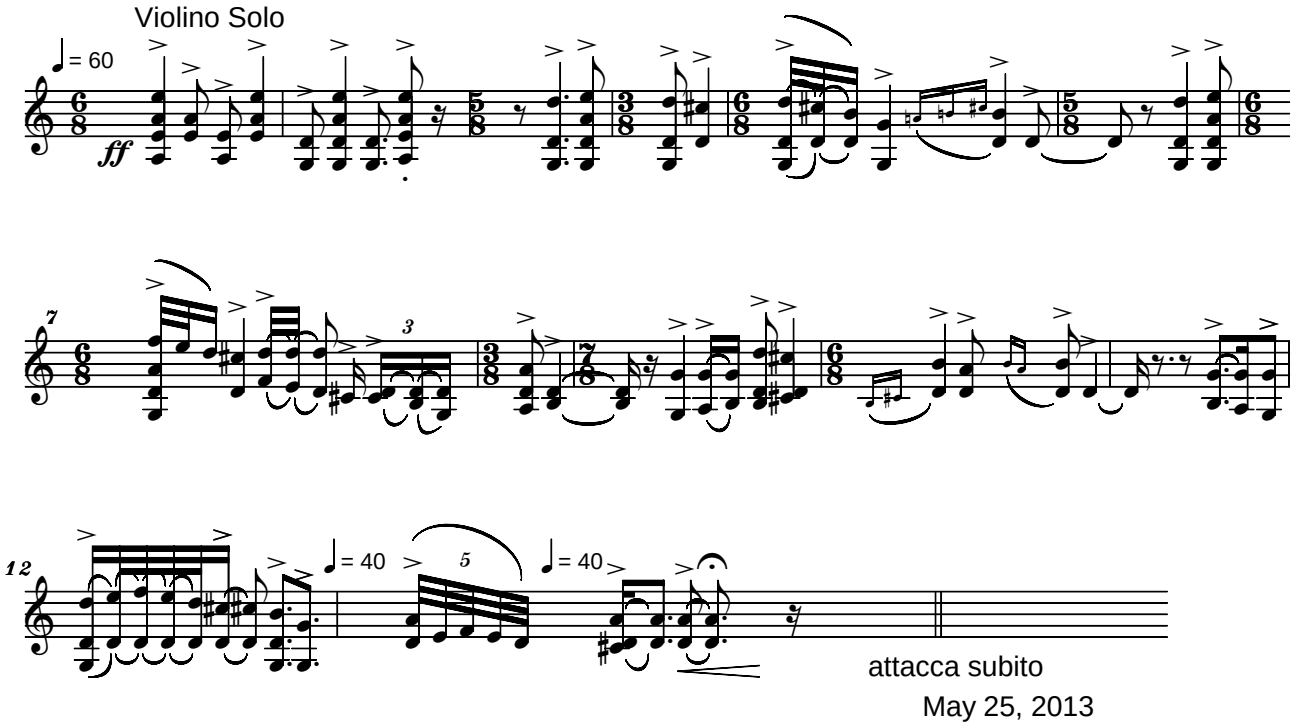
Copyright © 2014 by Serban Nichifor (SABAM, ASCAP)
IPI Name No. 46376567
IPI Base No. I-000391194-0

Deciso

1.) Intrada

Serban NICHIFOR

Violino Solo



attacca subito
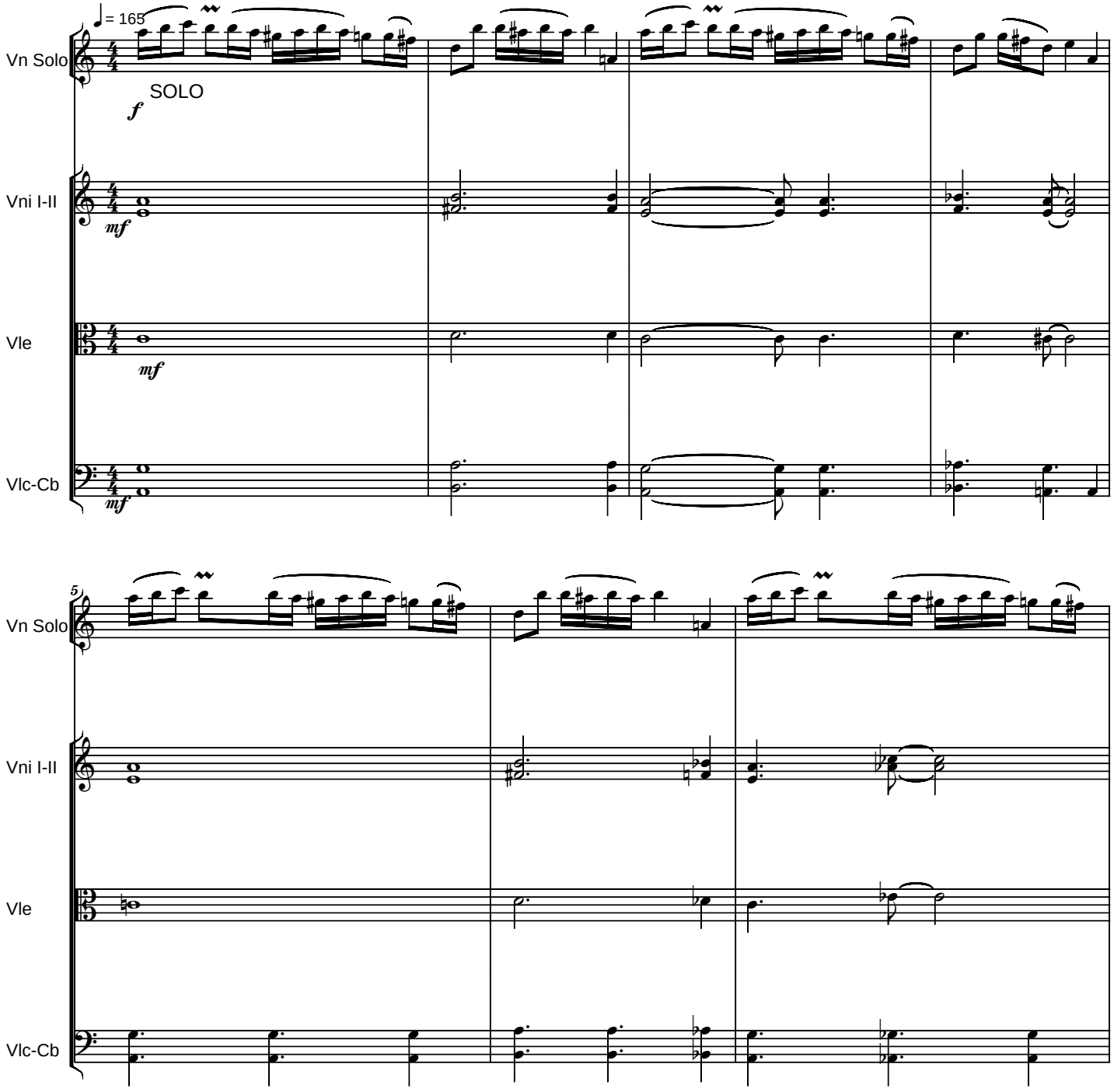
May 25, 2013

Copyright (c) 2013 by Serban NICHIFOR (SABAM)
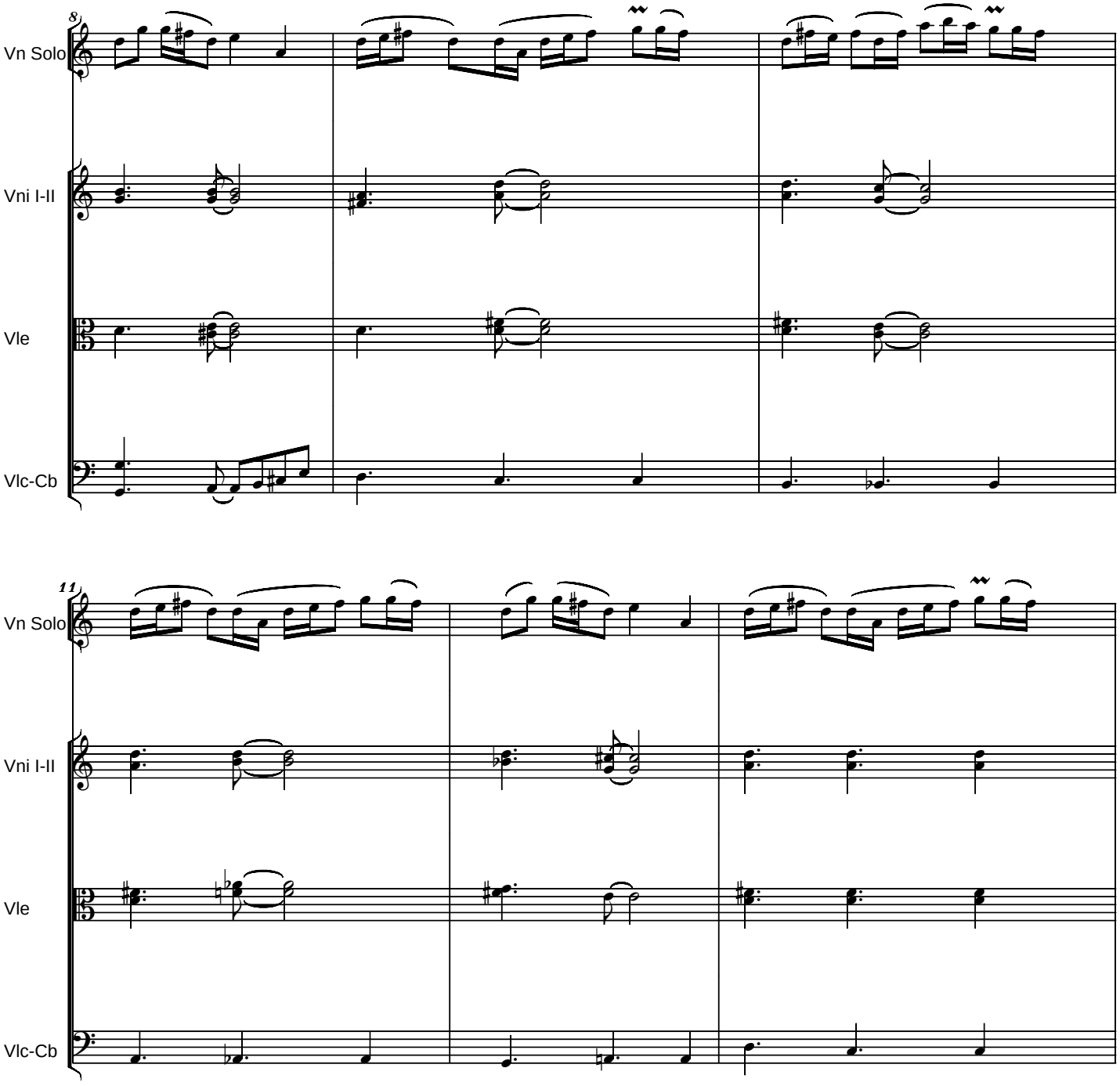
Allegro Vivo
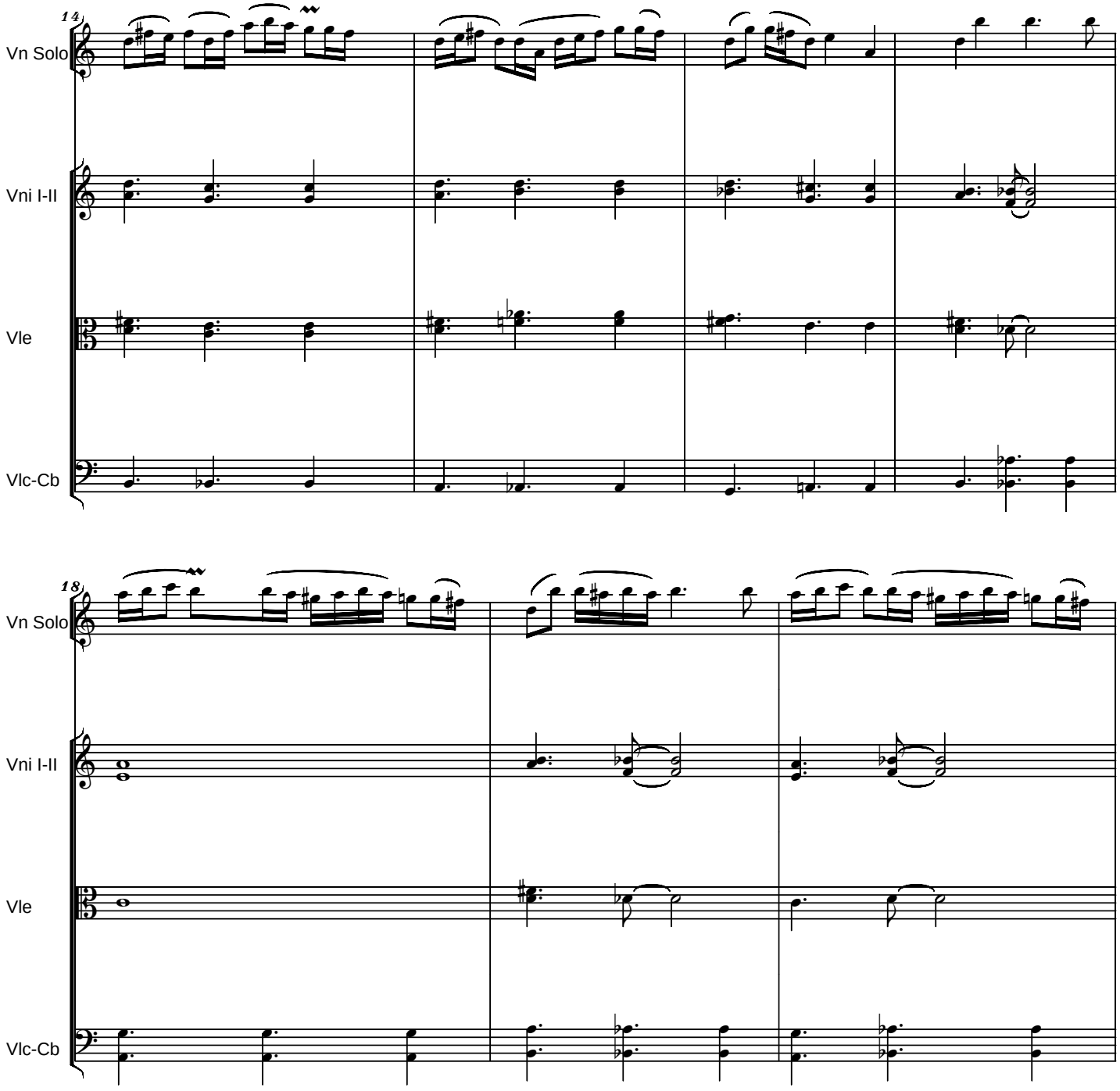
2.) Hora
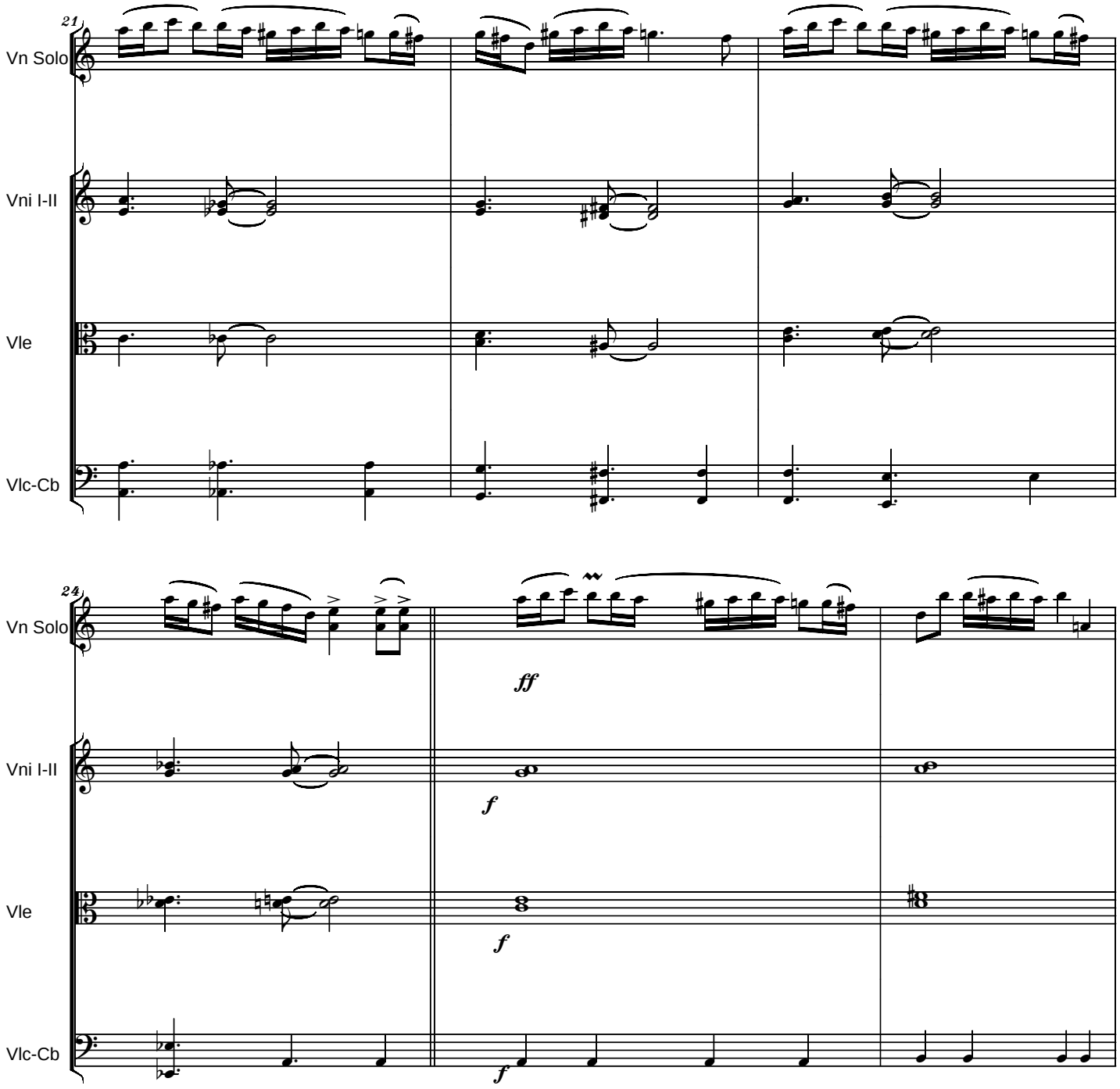
Serban NICHIFOR
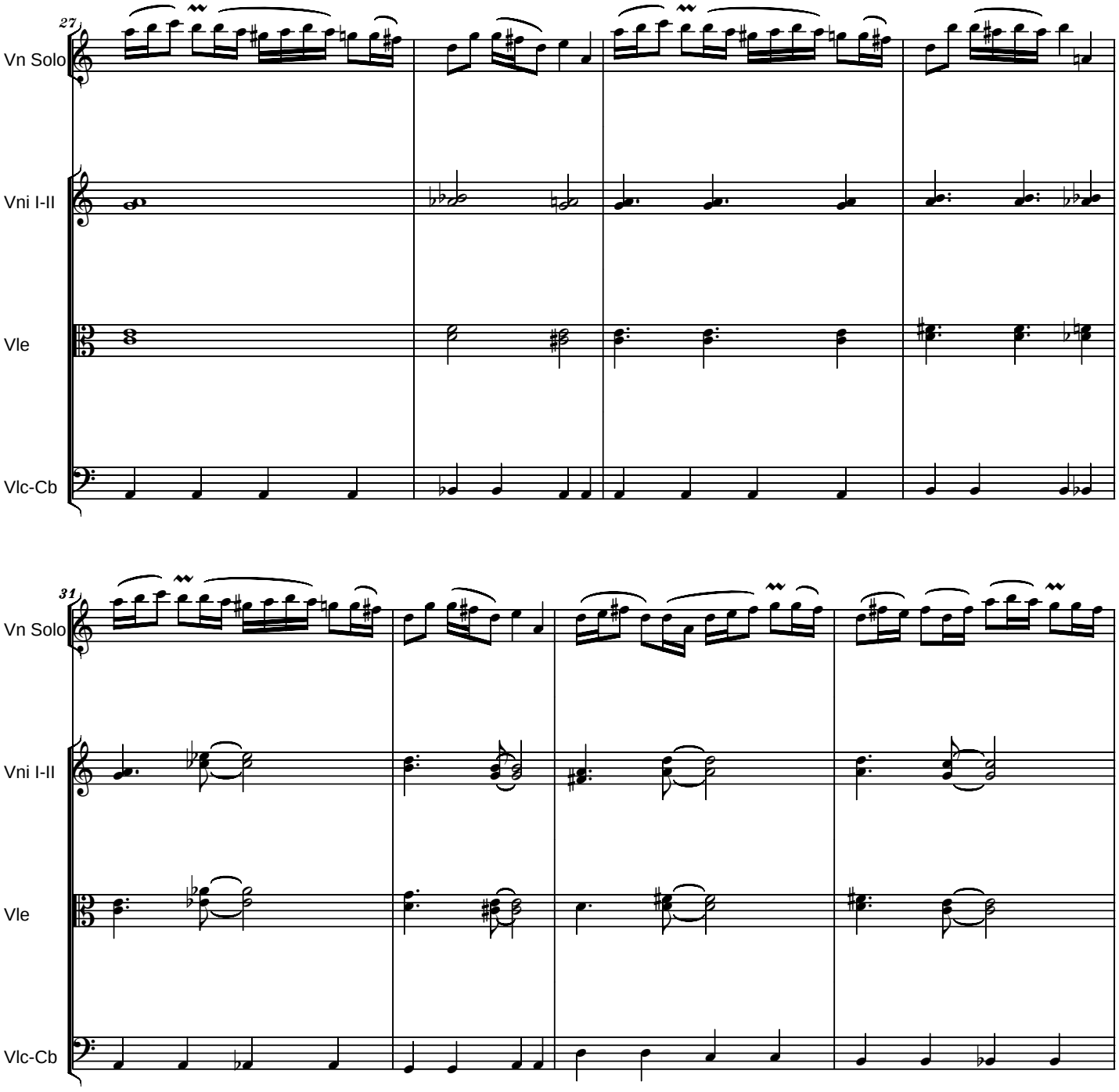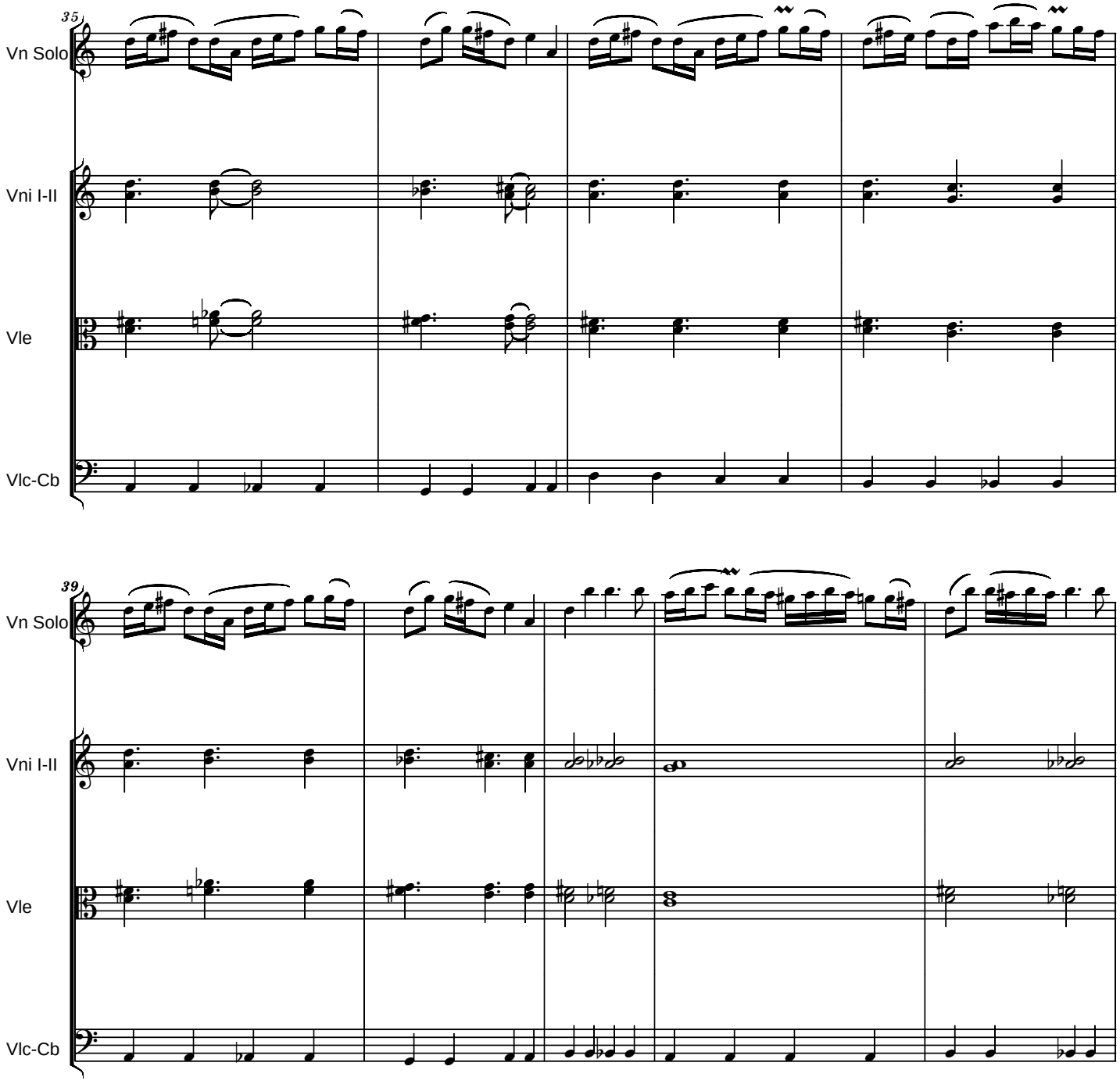


Copyright (c) 2013 by Serban NICHIFOR (SABAM)
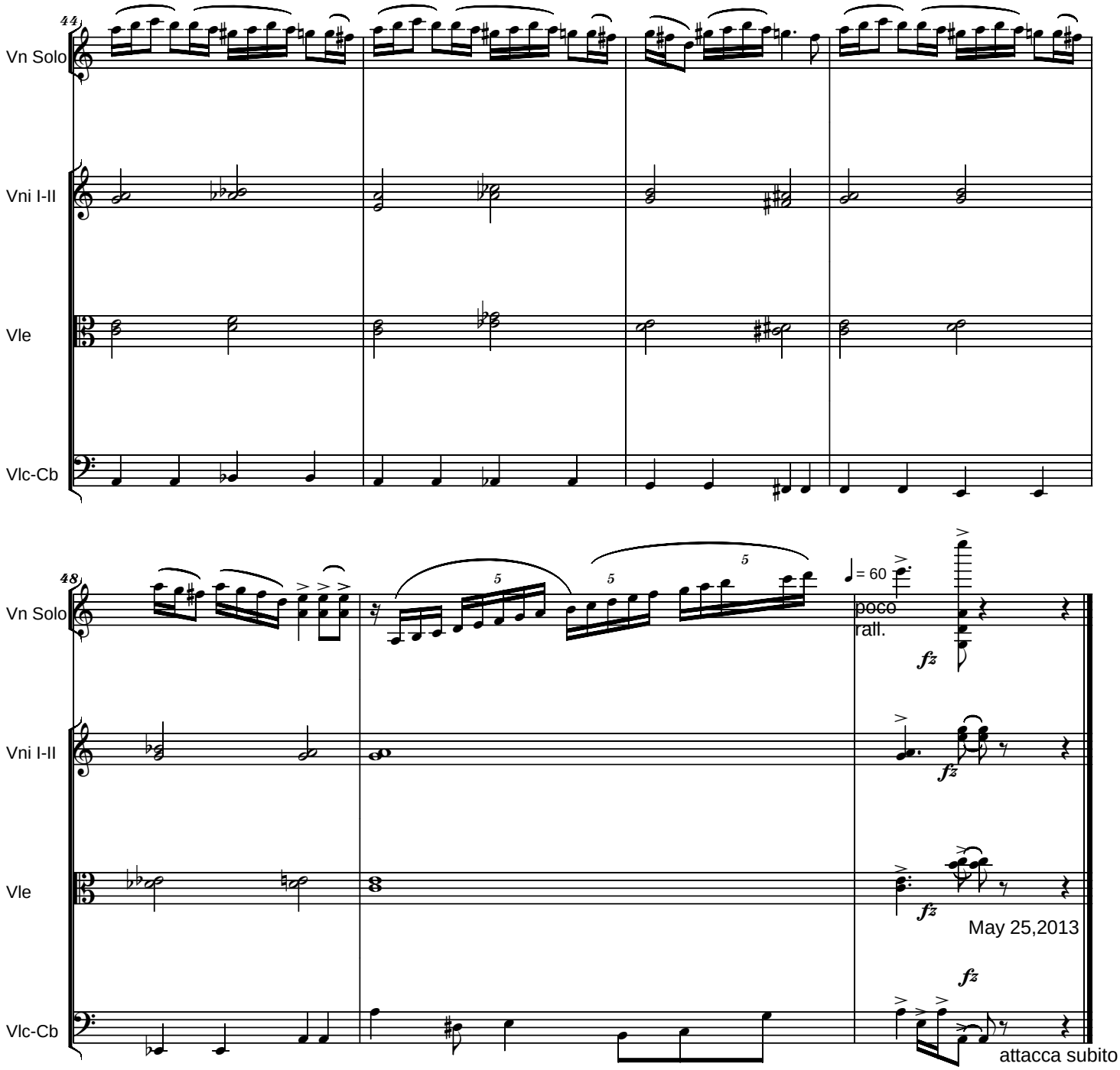

8
Vn Solo
Vni I-II
Vle
Vlc-Cb
11
Vn Solo
Vni I-II
Vle
Vlc-Cb


14
Vn Solo
Vni I-II
Vle
Vlc-Cb
18
Vn Solo
Vni I-II
Vle
Vlc-Cb


21
Vn Solo
Vni I-II
Vle
Vlc-Cb
24
Vn Solo
ff
Vni I-II
f
Vle
f
Vlc-Cb
f


27
Vn Solo
Vni I-II
Vle
Vlc-Cb
31
Vn Solo
Vni I-II
Vle
Vlc-Cb
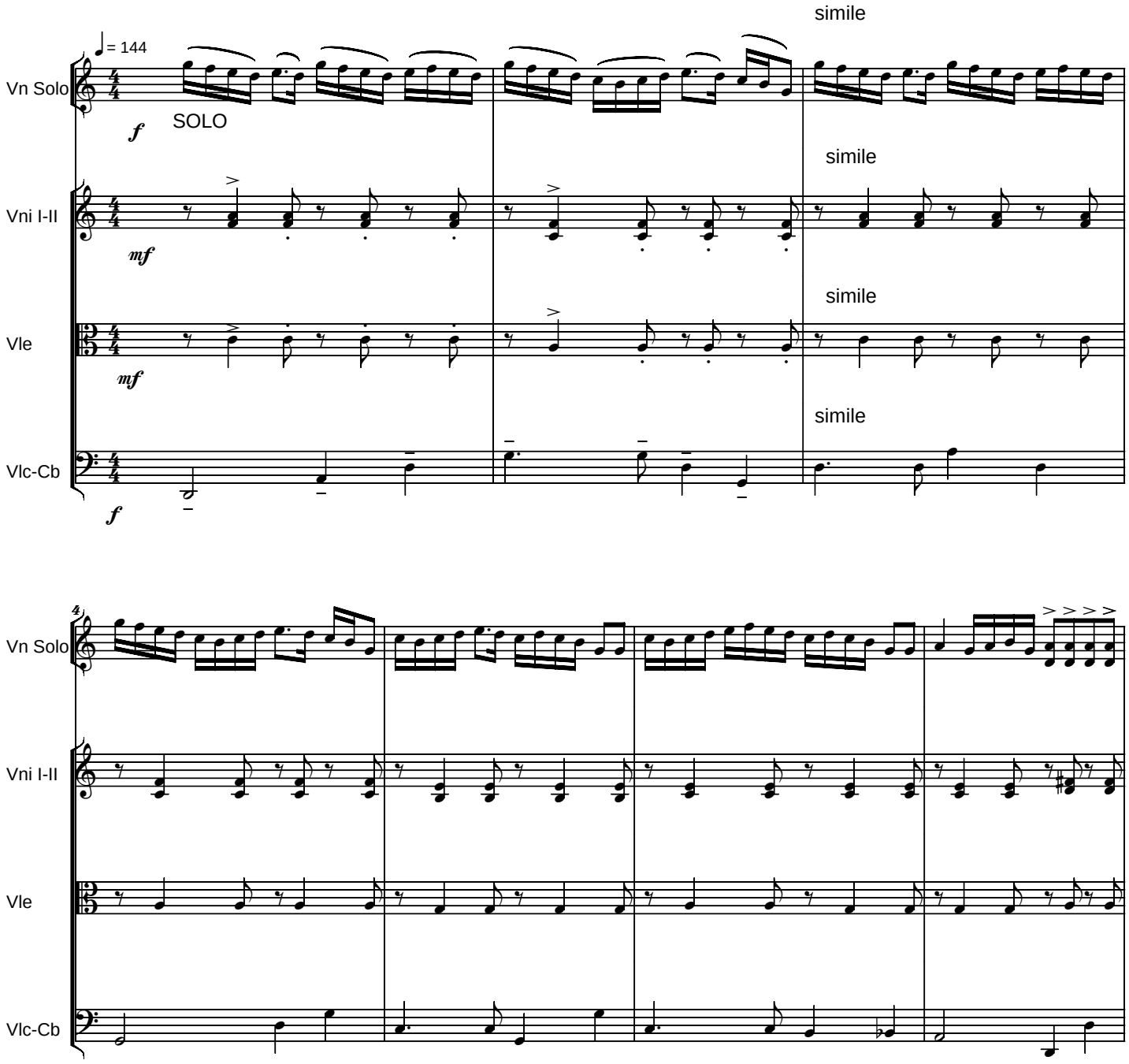

35
Vn Solo
Vni I-II
Vle
Vlc-Cb
39
Vn Solo
Vni I-II
Vle
Vlc-Cb


44
Vn Solo
Vni I-II
Vle
Vlc-Cb
48
Vn Solo
Vni I-II
Vle
Vlc-Cb
5
5
5
♩= 60
poco
rall.
fz
fz
fz
fz
May 25,2013
attacca subito
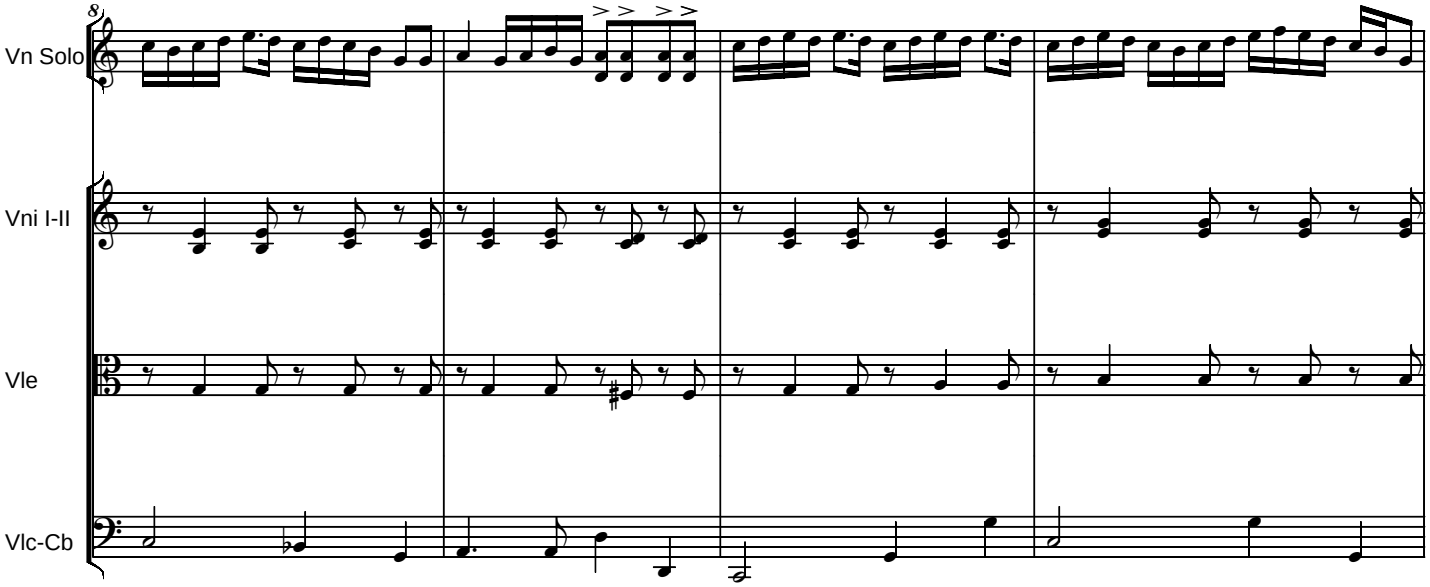
Allegro

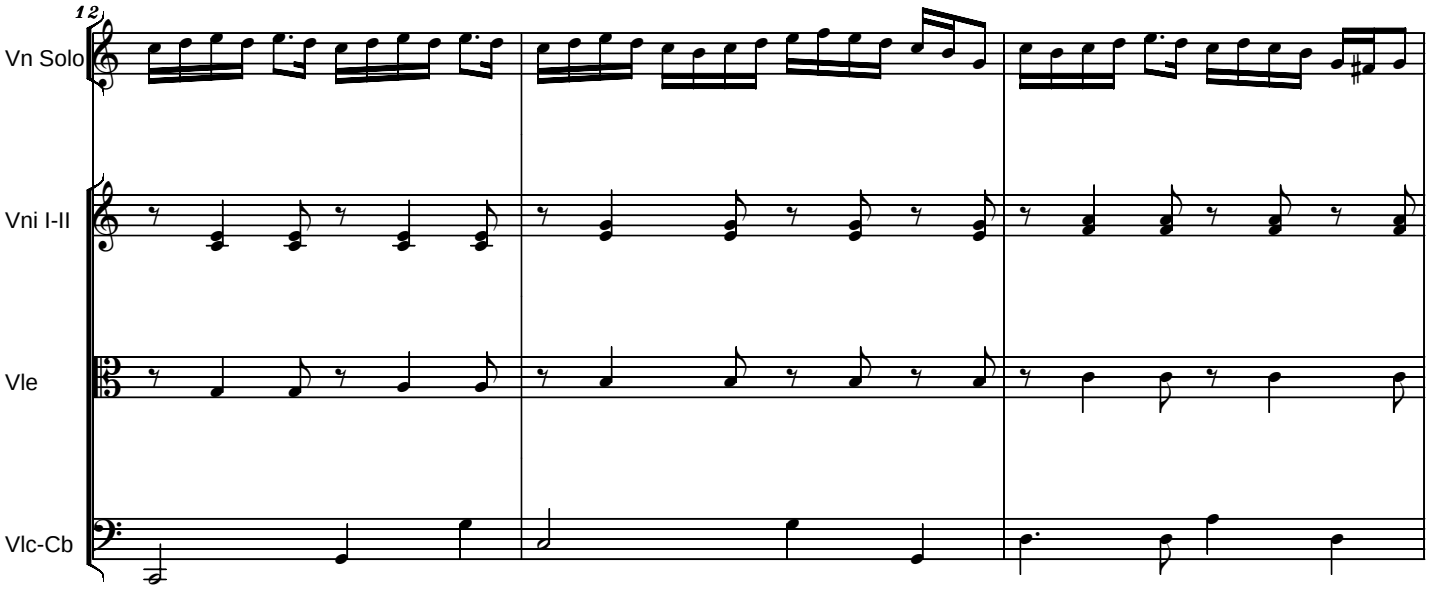
3.) Batraneasca
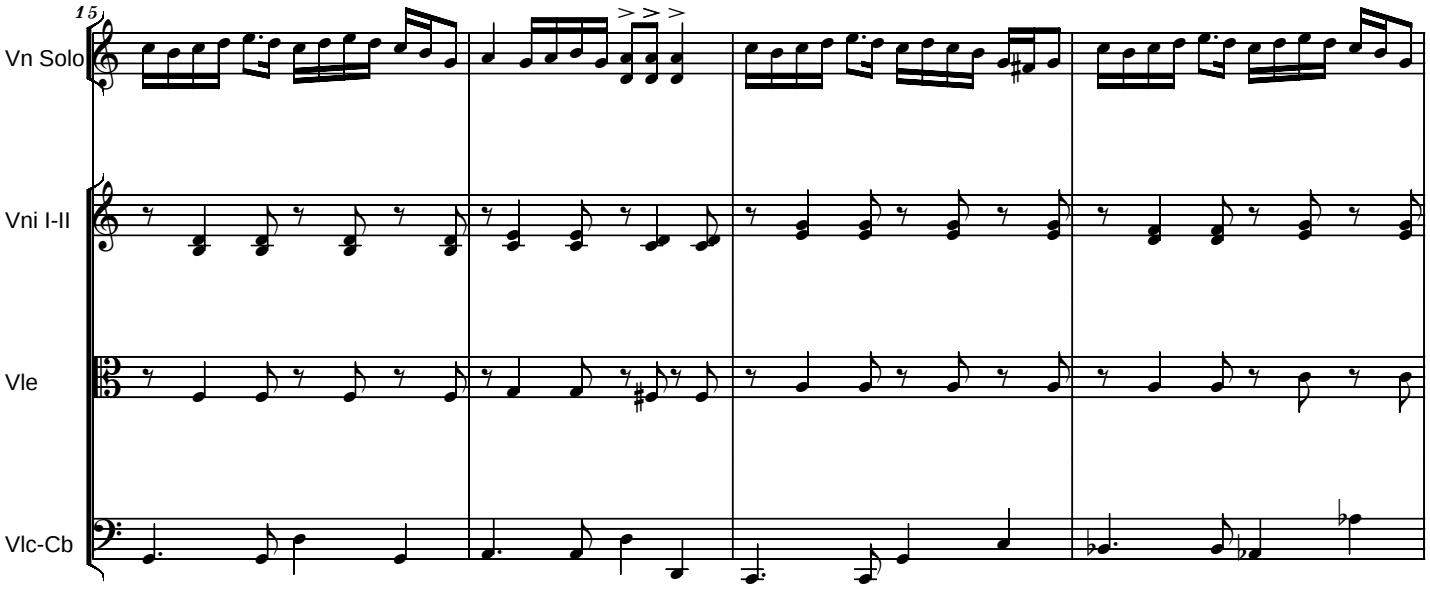
Serban NICHIFOR
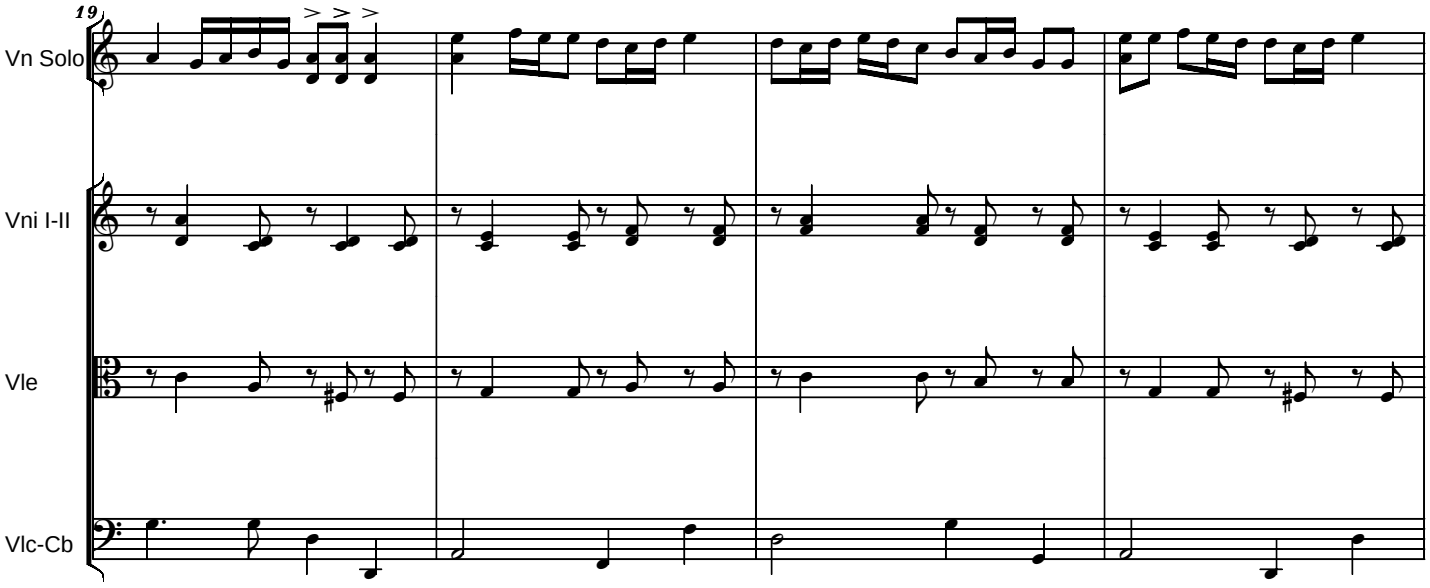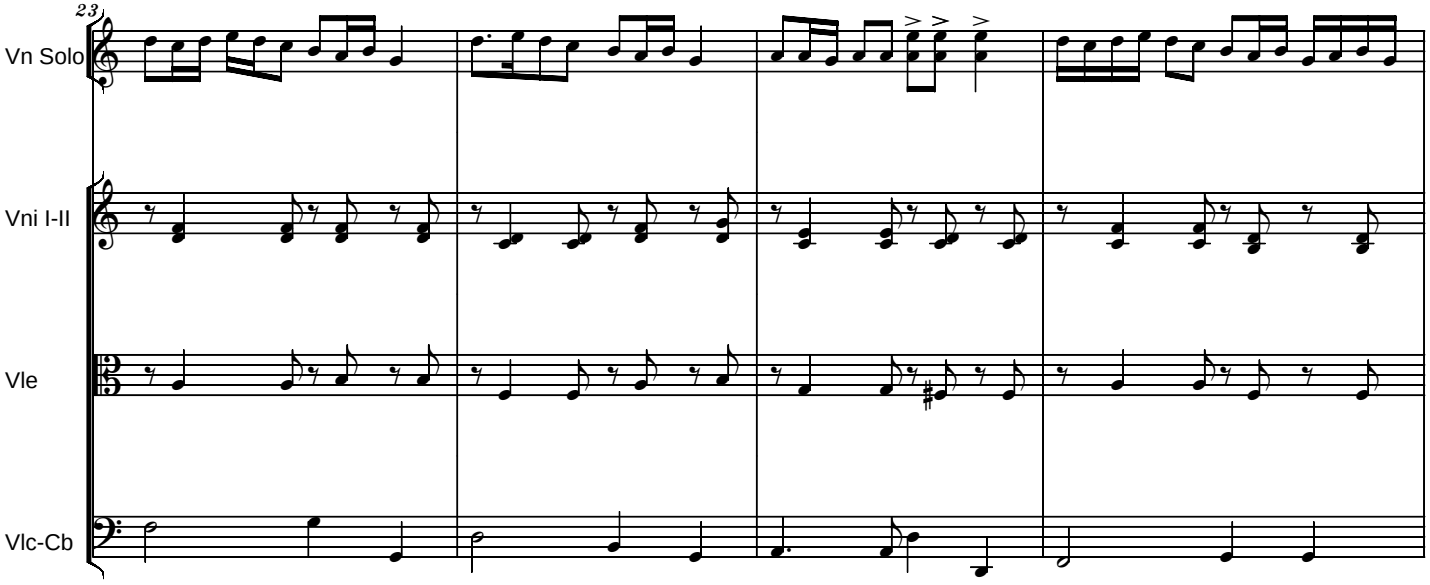


Copyright (c) 2013 by Serban NICHIFOR (SABAM)
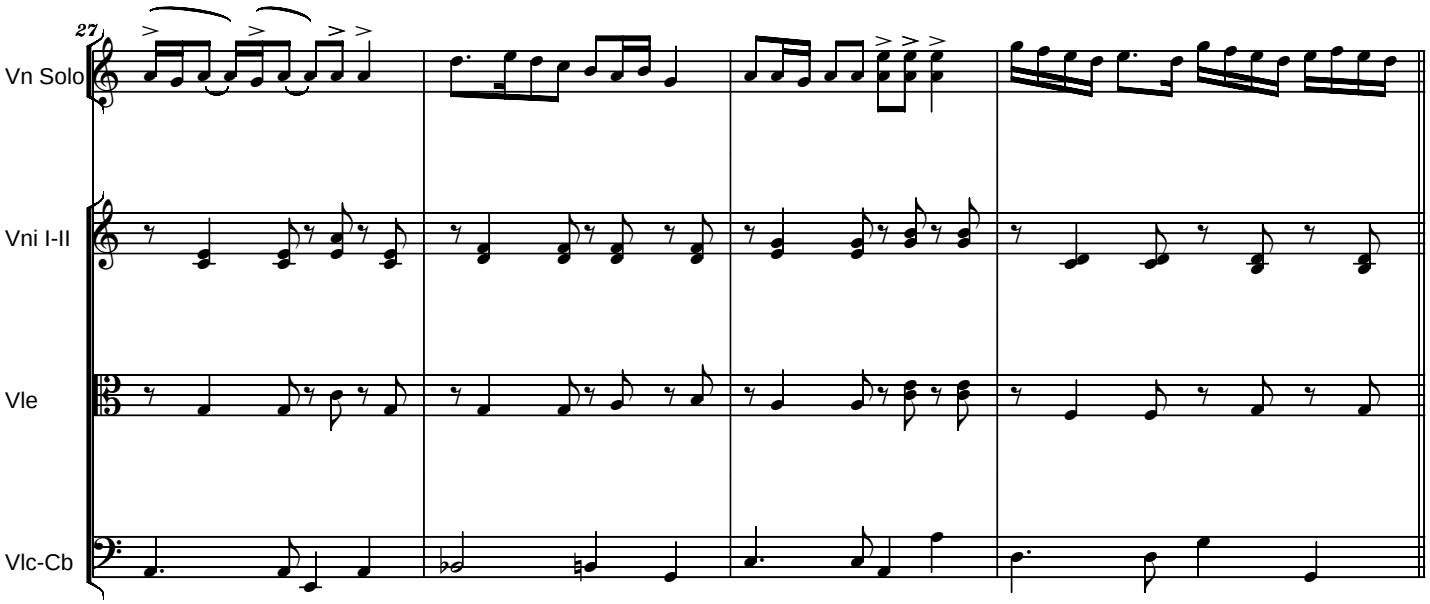

8
Vn Solo
Vni I-II
Vle
Vlc-Cb
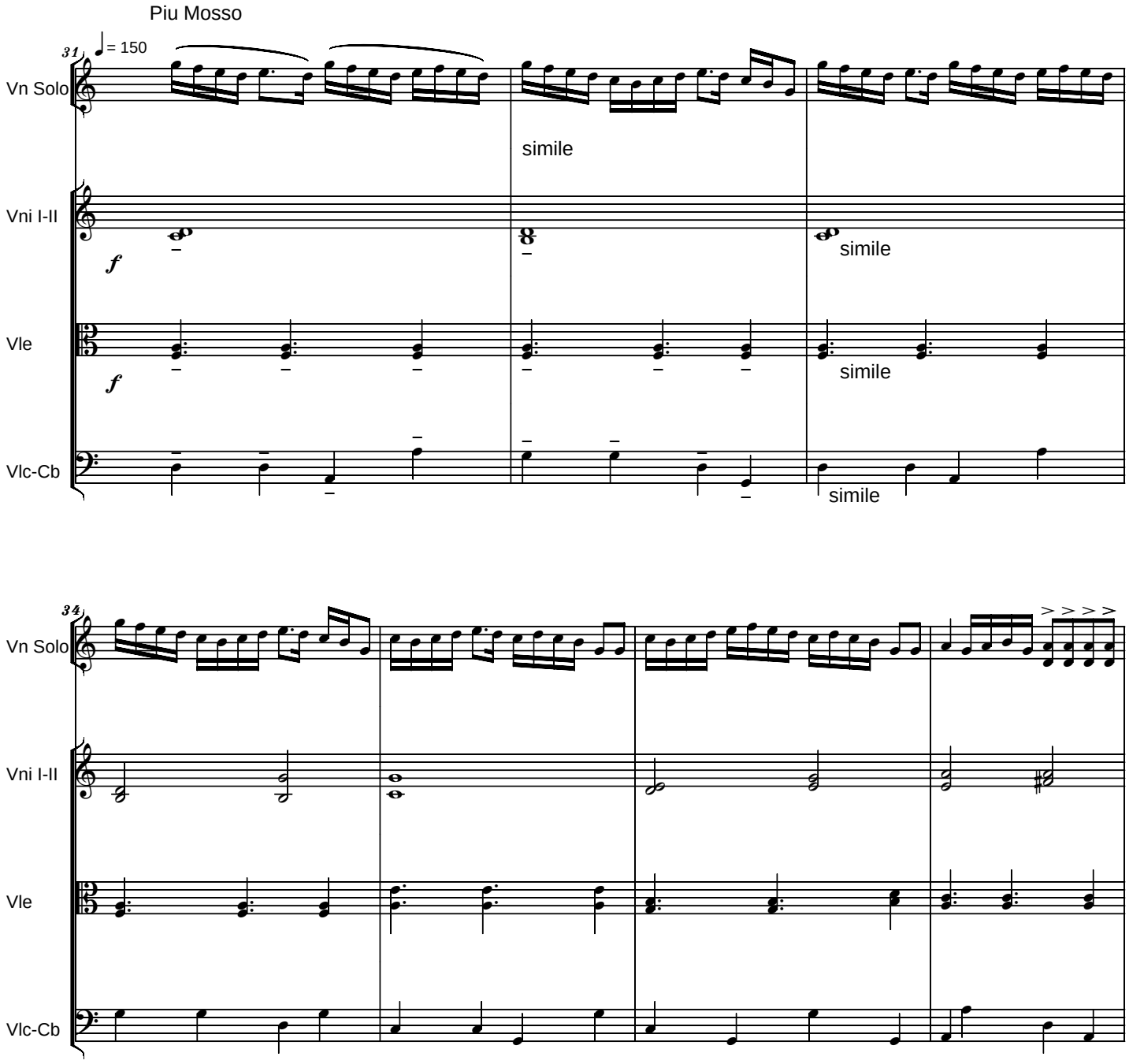

12
Vn Solo
Vni I-II
Vle
Vlc-Cb
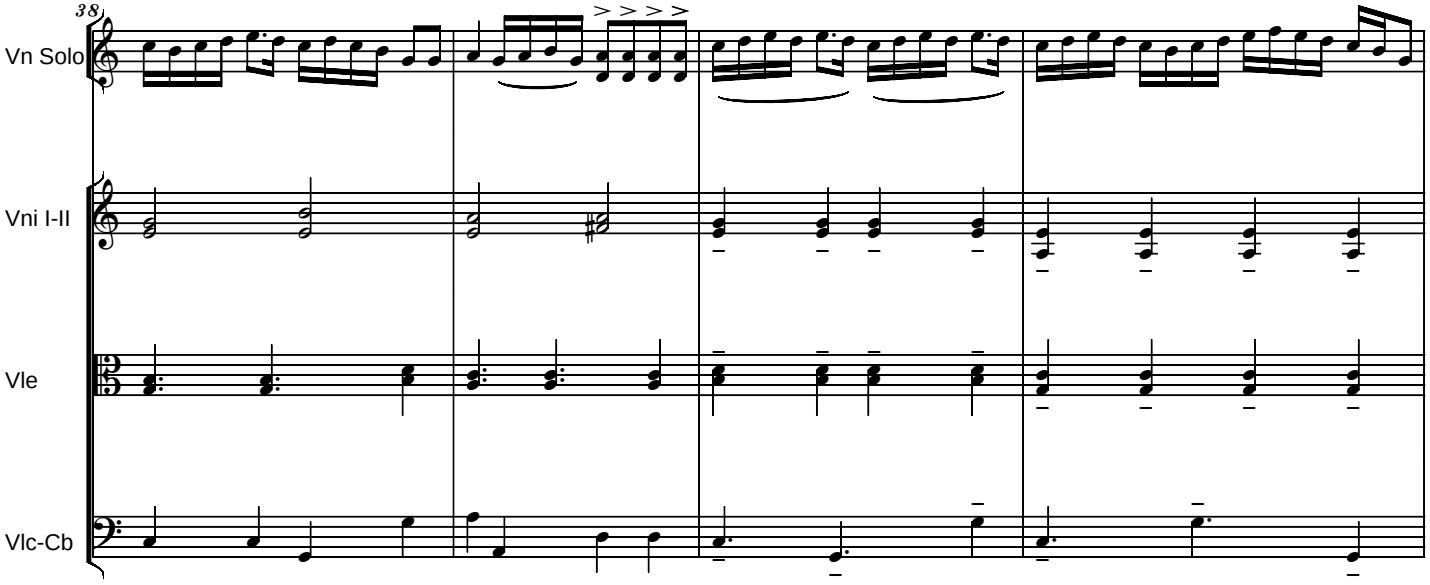

15
Vn Solo
Vni I-II
Vle
Vlc-Cb
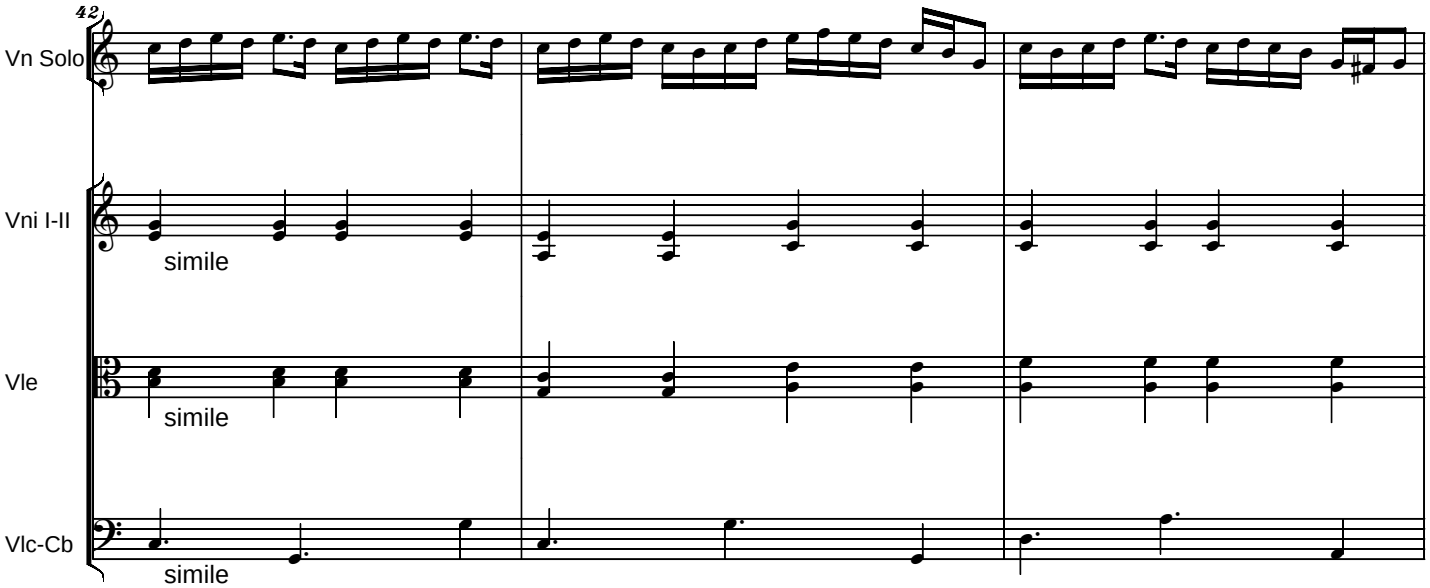

19
Vn Solo
Vni I-II
Vle
Vlc-Cb
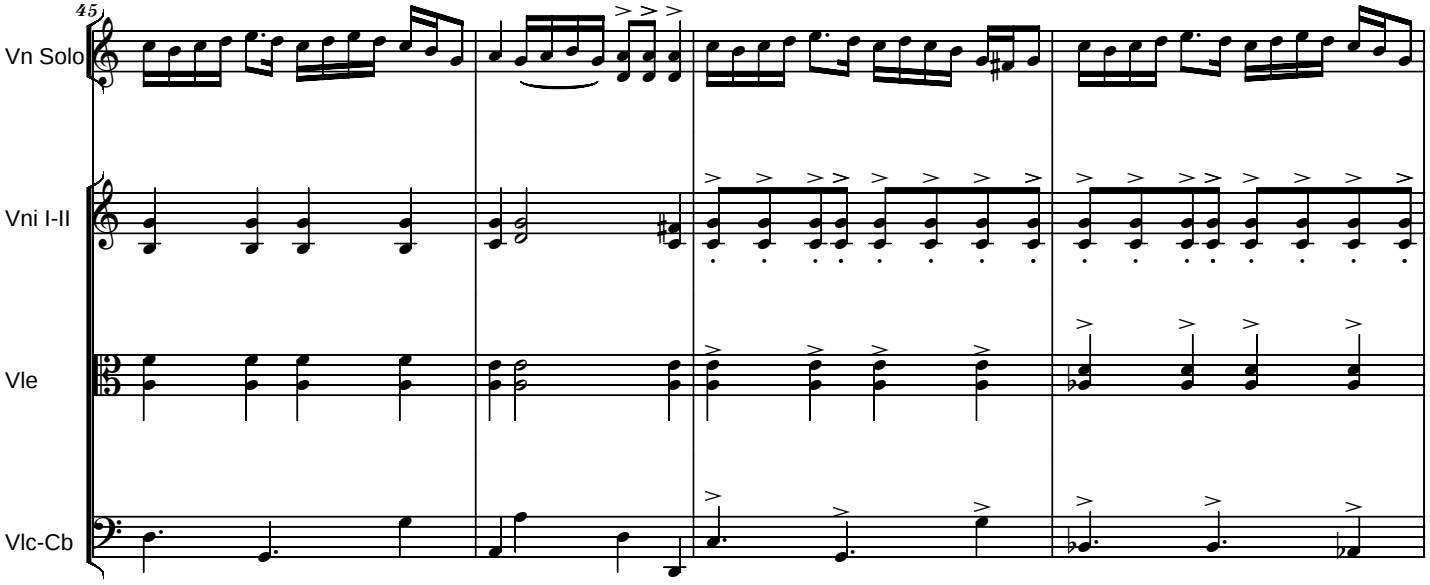

23
Vn Solo
Vni I-II
Vle
Vlc-Cb
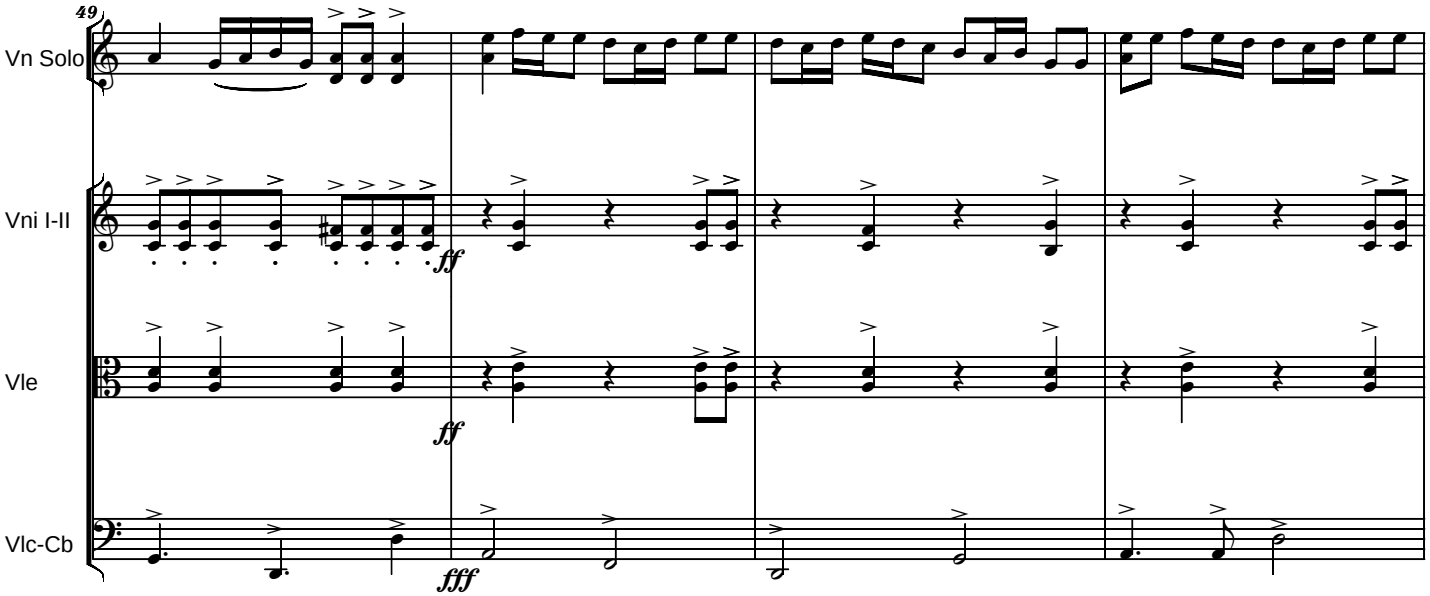

27
Vn Solo
Vni I-II
Vle
Vlc-Cb
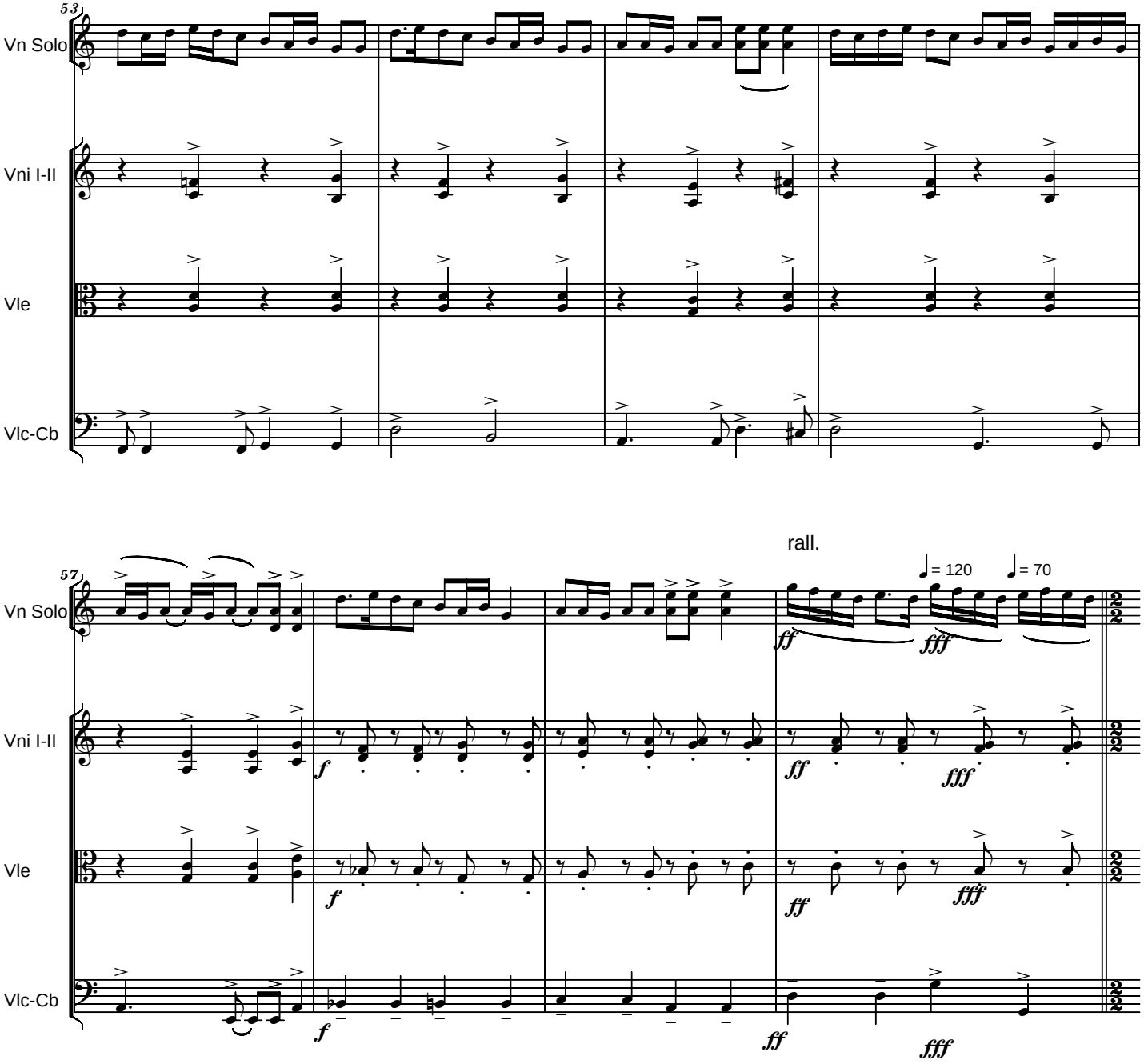

Piu Mosso
31
♩= 150
Vn Solo
Vni I-II
Vle
Vlc-Cb
simile
simile
simile
simile
f
f
34
Vn Solo
Vni I-II
Vle
Vlc-Cb
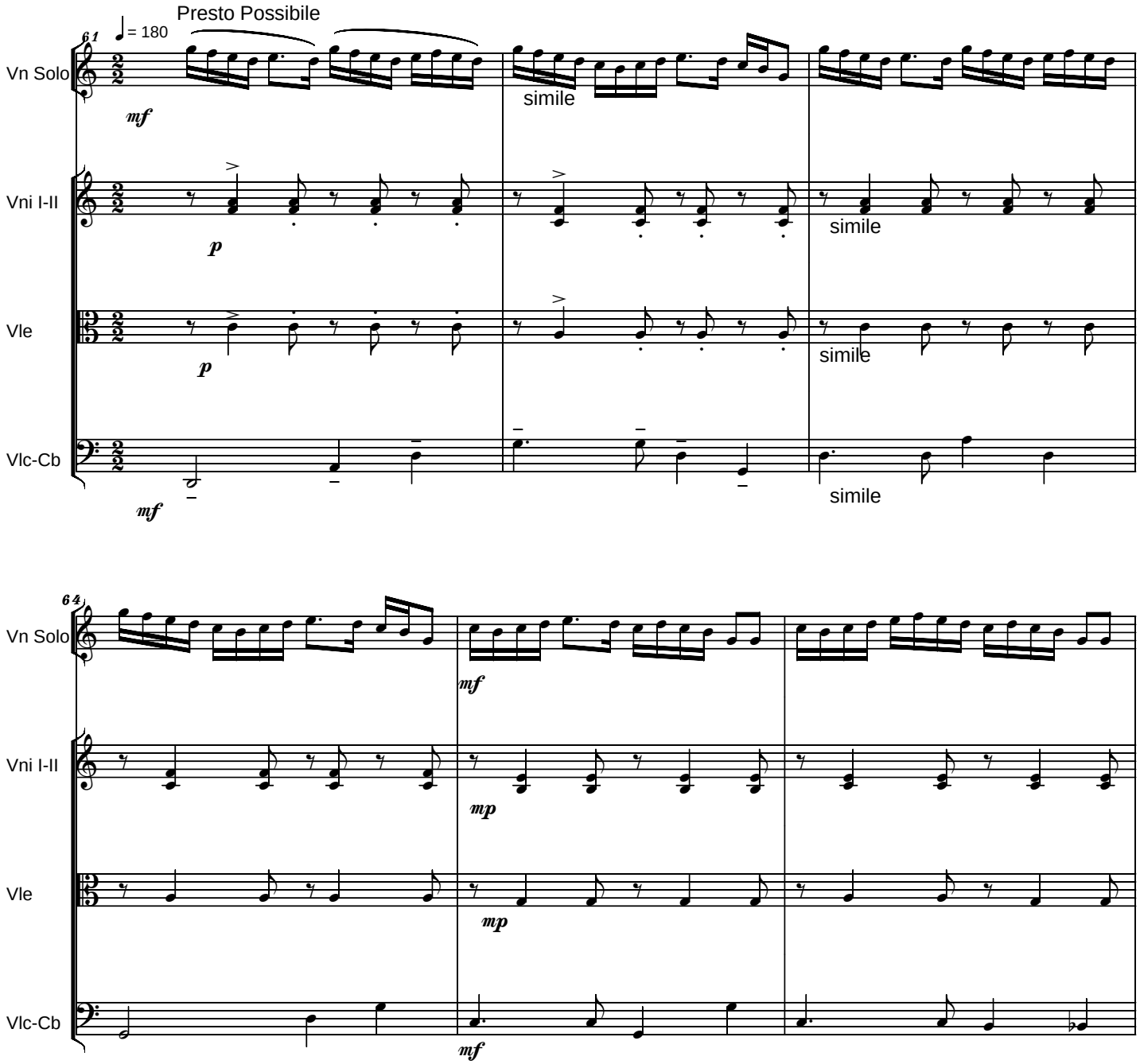

38
Vn Solo
Vni I-II
Vle
Vlc-Cb
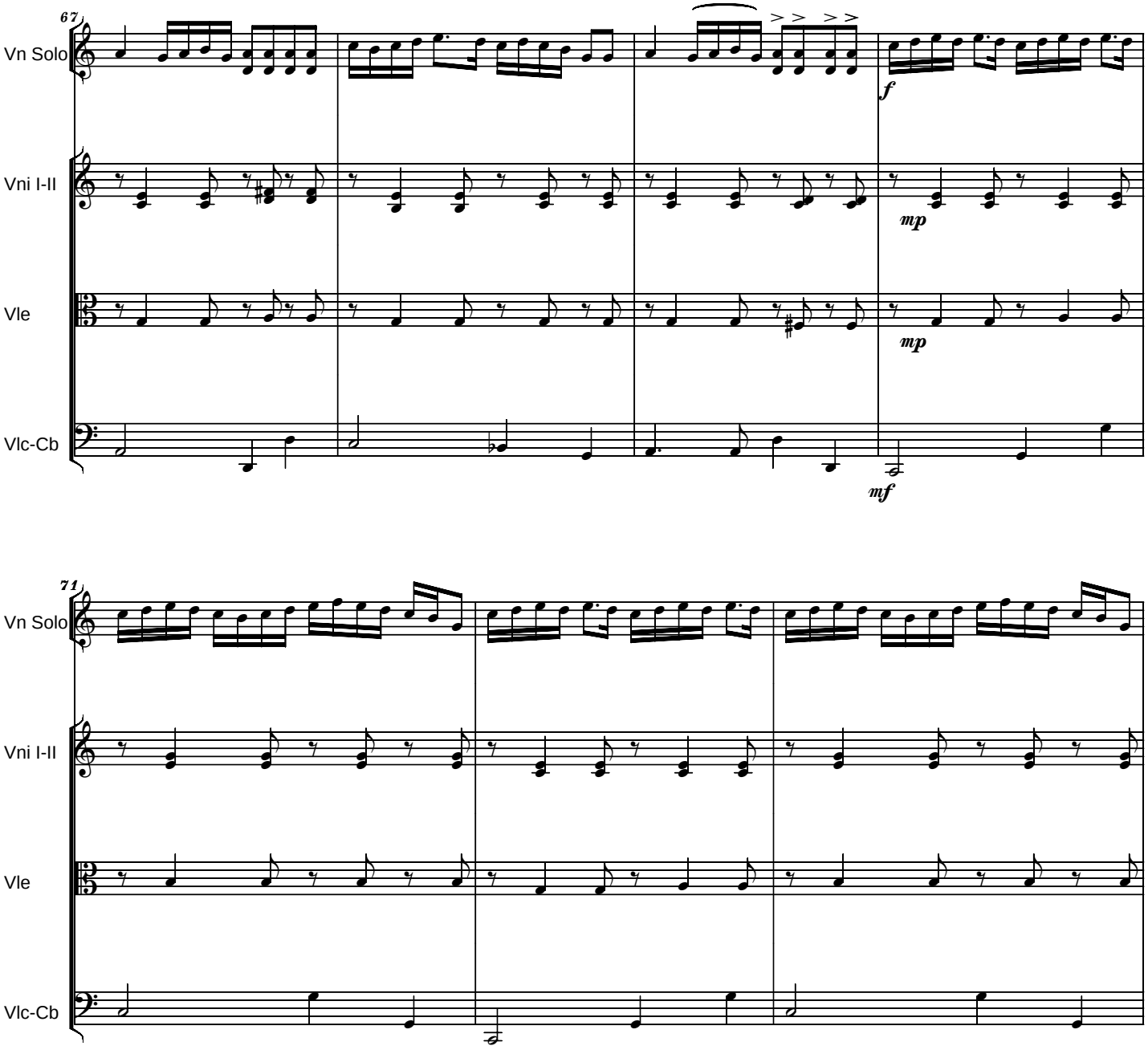

42
Vn Solo
Vni I-II
simile
Vle
simile
Vlc-Cb
simile
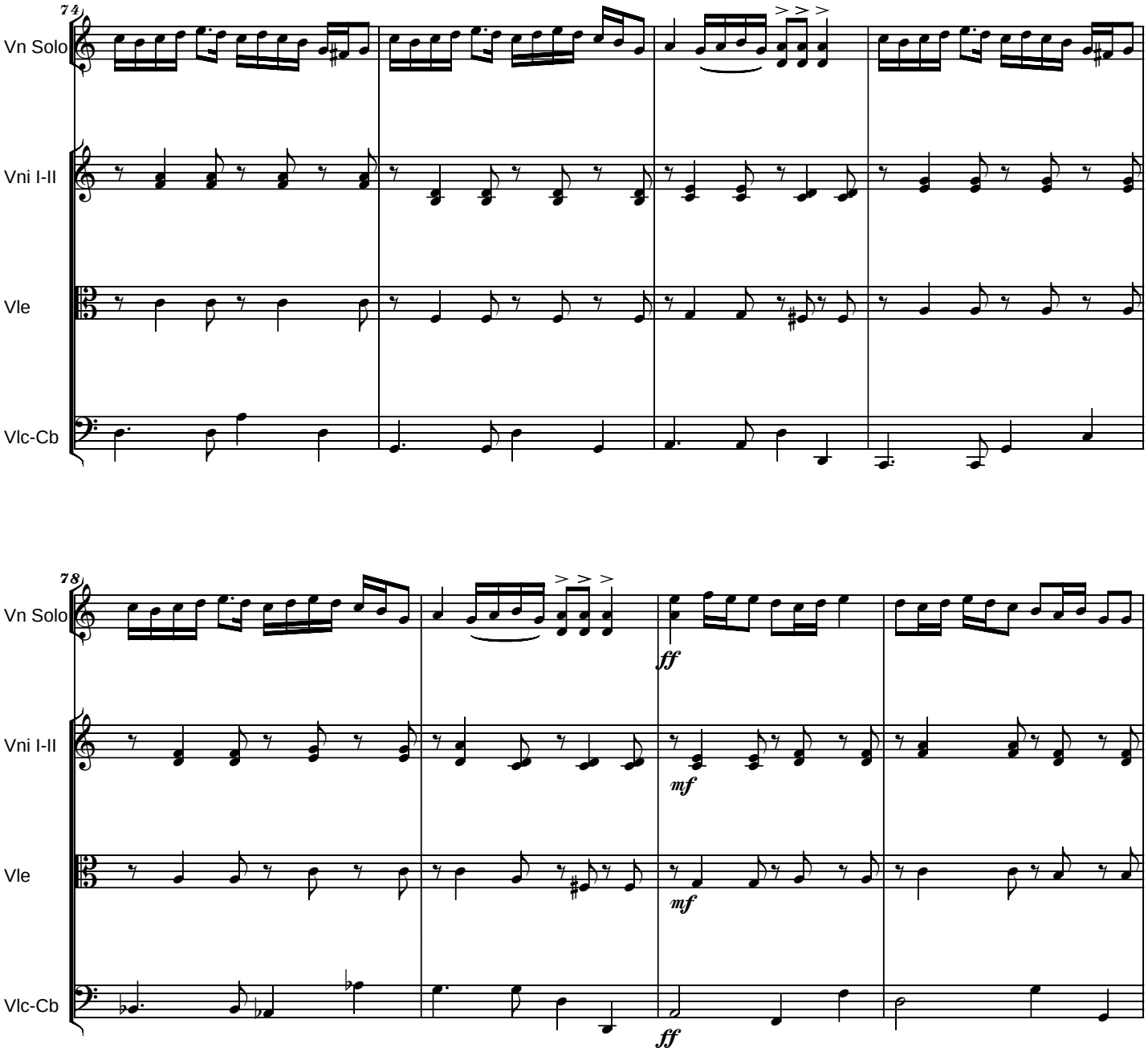

45
Vn Solo
Vni I-II
Vle
Vlc-Cb
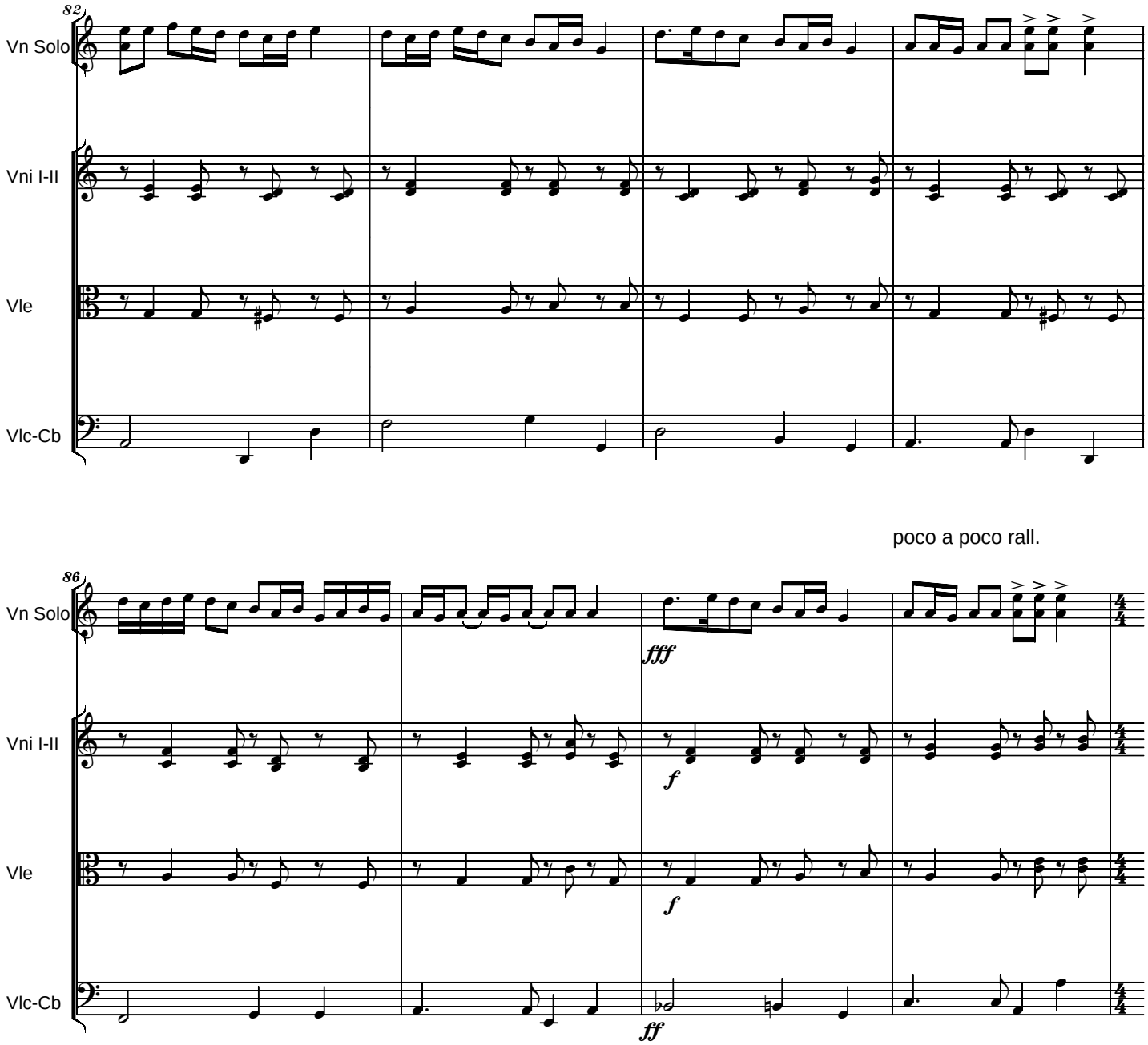

49
Vn Solo
Vni I-II
Vle
Vlc-Cb
ff
ff
fff

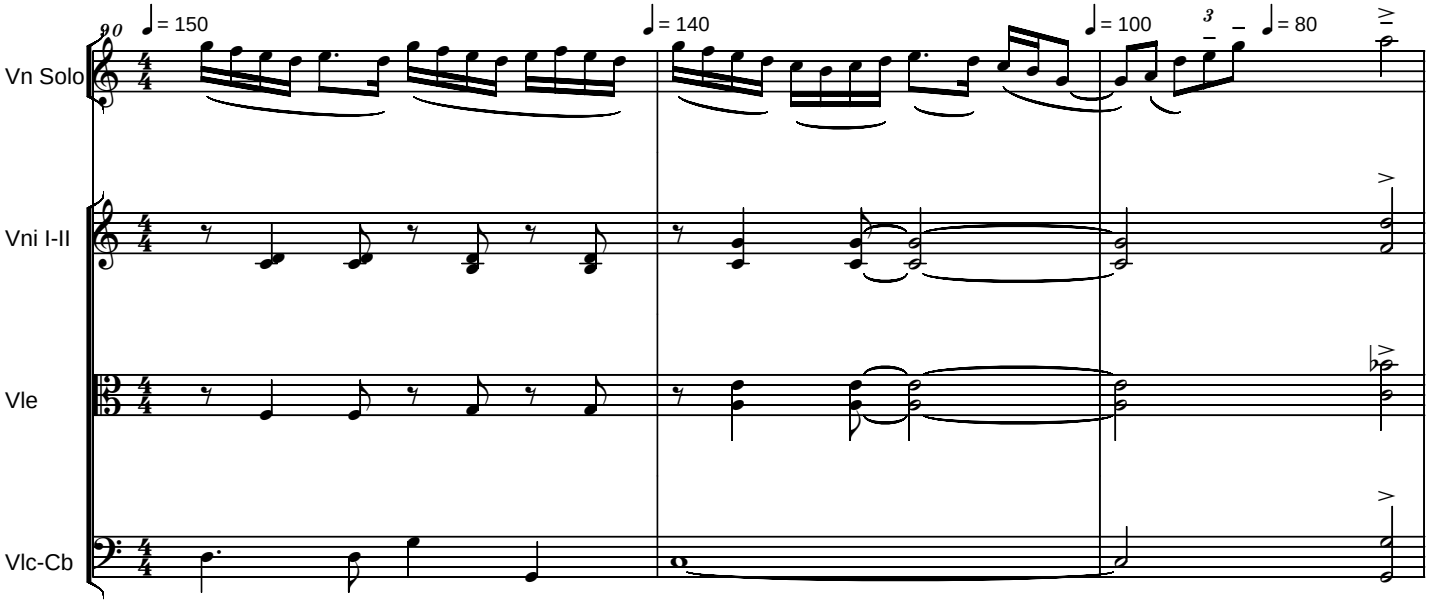

53
Vn Solo
Vni I-II
Vle
Vlc-Cb
57
rall.
♩= 120
♩= 70
Vn Solo
Vni I-II
Vle
Vlc-Cb
f
ff
fff

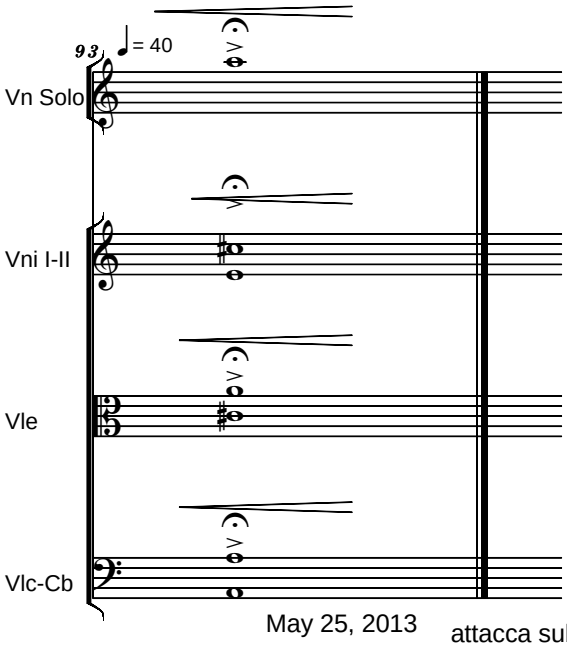

Presto Possibile
61
= 180
Vn Solo
Vni I-II
Vle
Vlc-Cb
mf
p
simile
64
mp


67
Vn Solo
Vni I-II
Vle
Vlc-Cb
f
mp
mp
mf
71
Vn Solo
Vni I-II
Vle
Vlc-Cb


74
Vn Solo
Vni I-II
Vle
Vlc-Cb
78
Vn Solo
ff
Vni I-II
mf
Vle
mf
Vlc-Cb
ff


82
Vn Solo
Vni I-II
Vle
Vlc-Cb
poco a poco rall.
86
Vn Solo
fff
Vni I-II
f
Vle
f
Vlc-Cb
ff
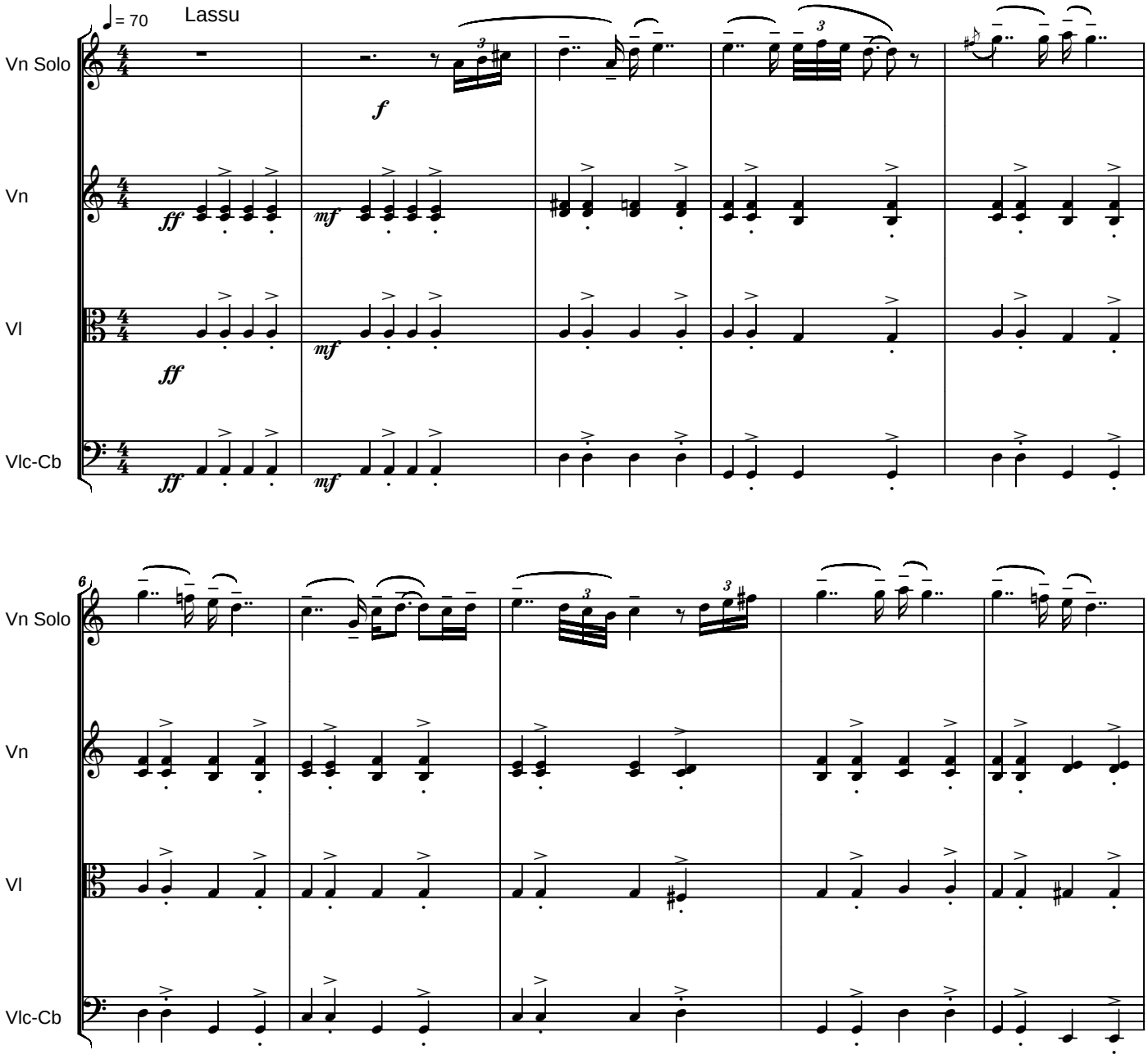




May 25, 2013
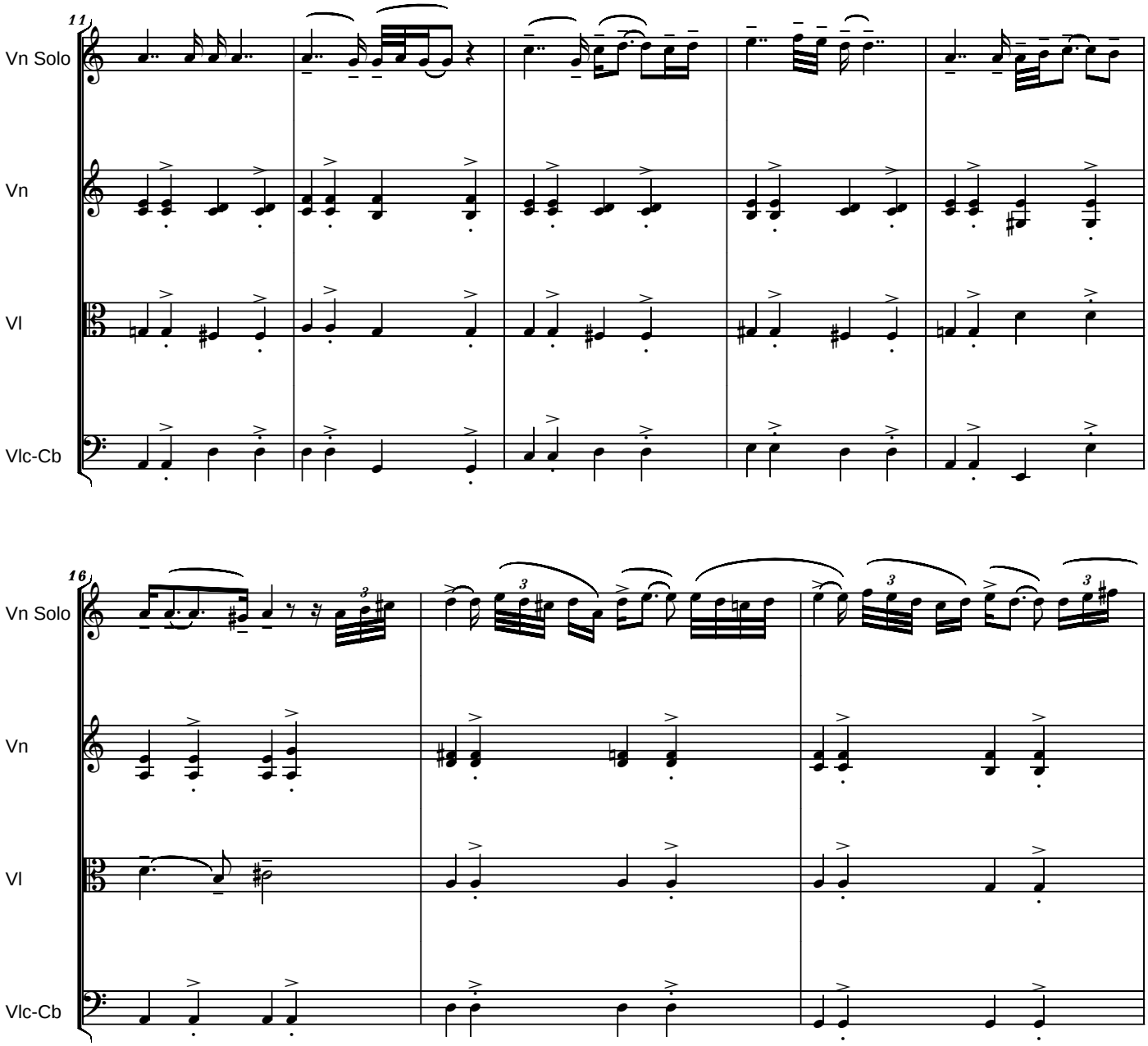
attacca subito
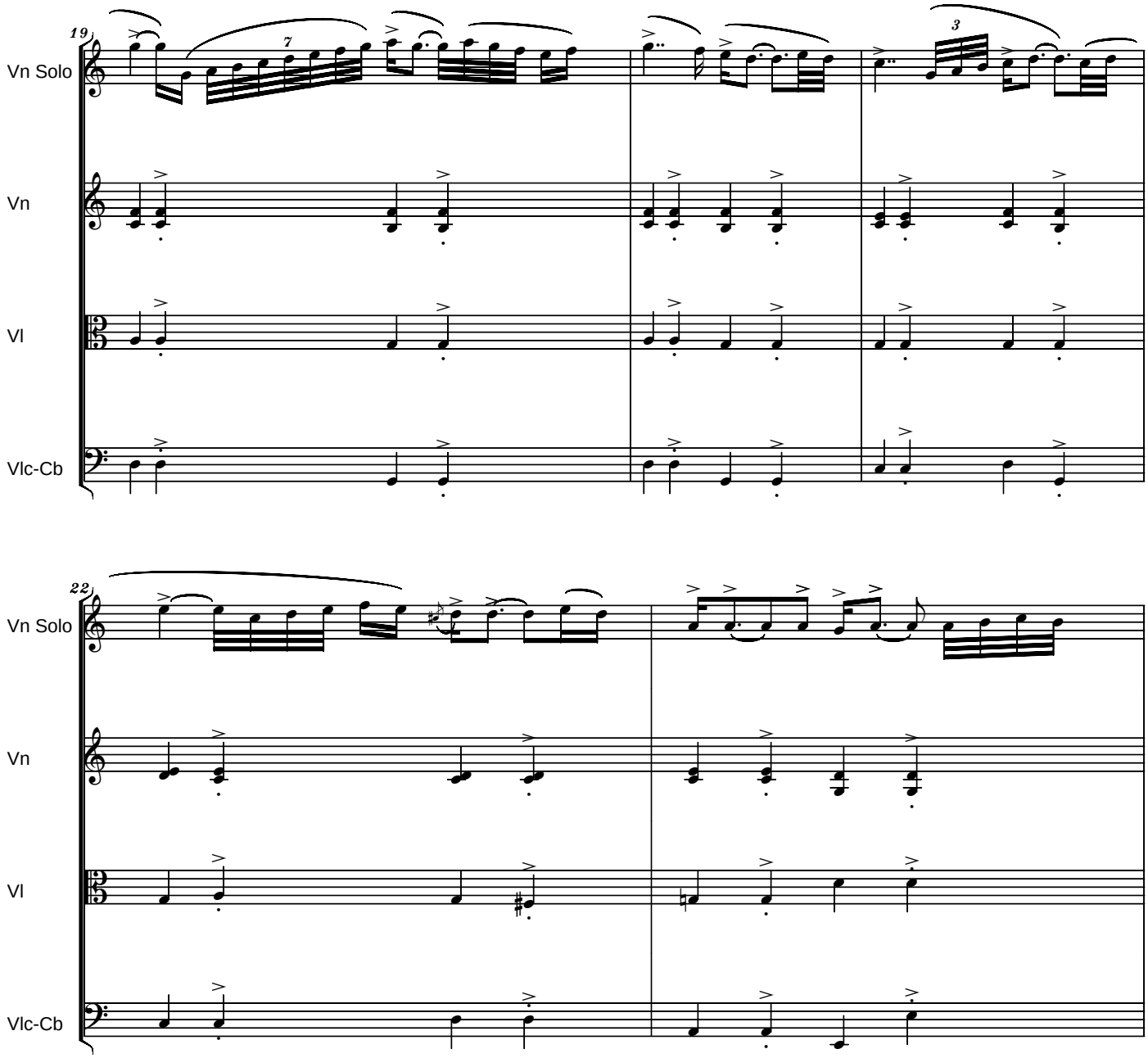
4.) Csárdás
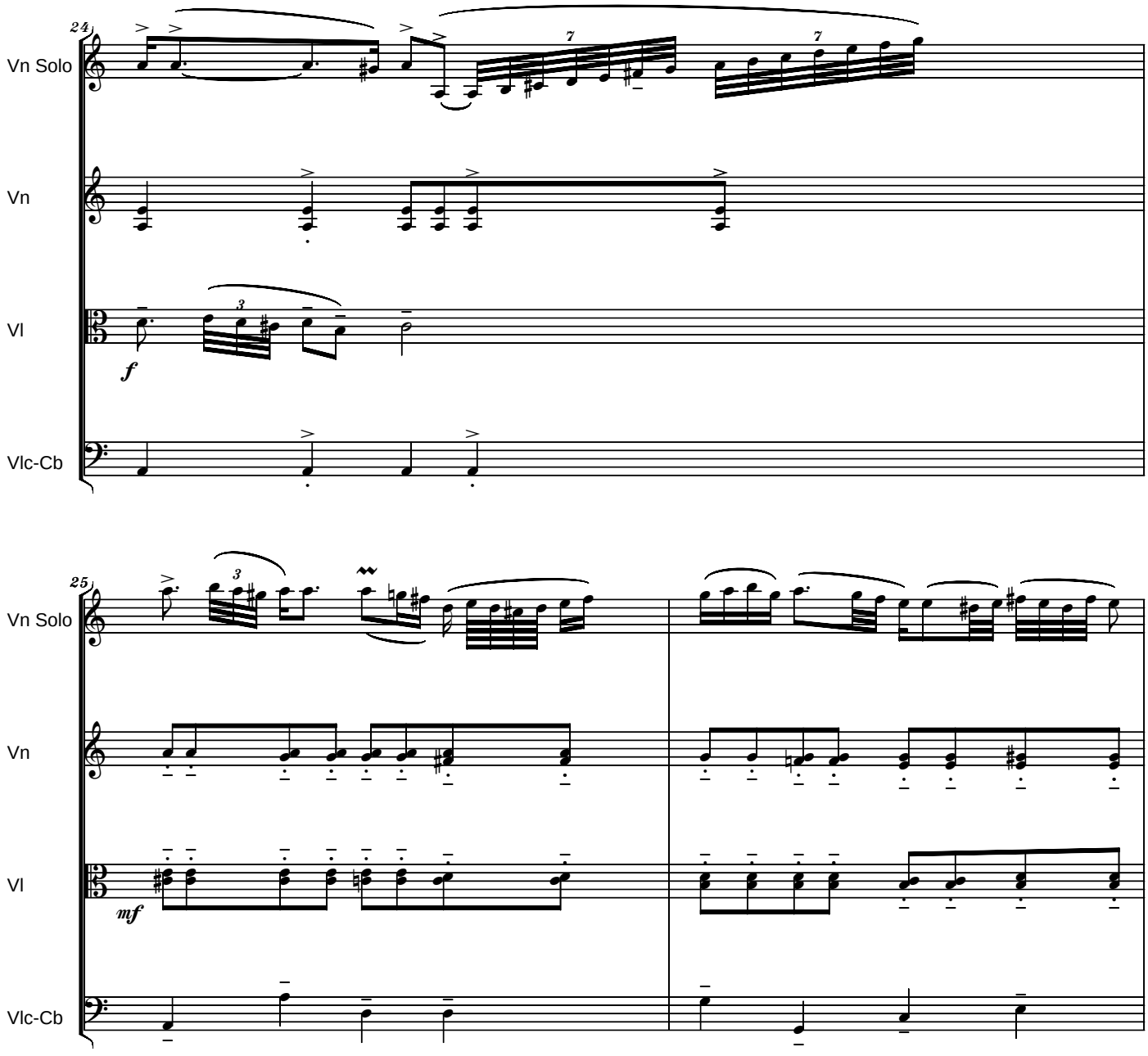
Deciso **Serban Nichifor**
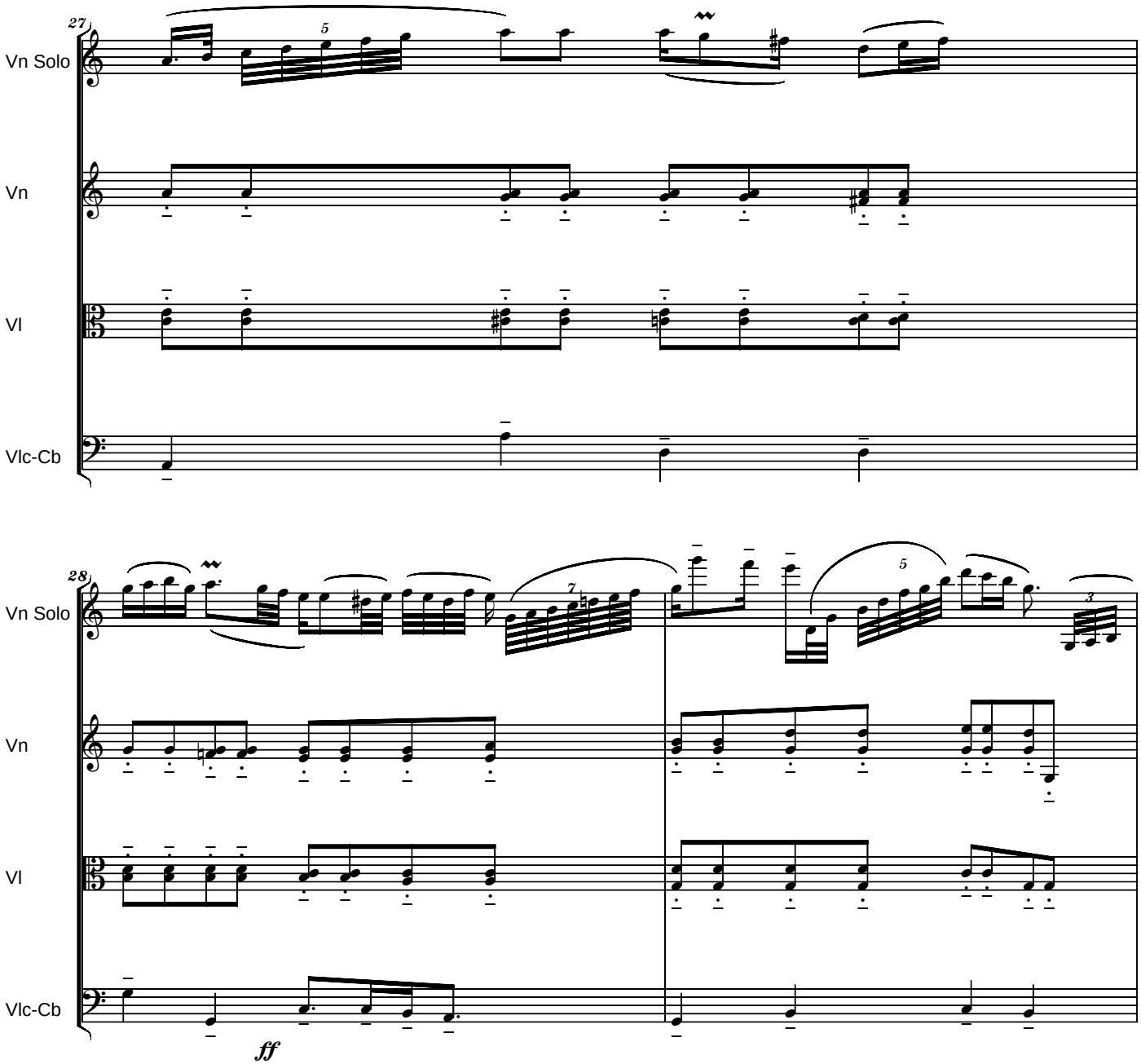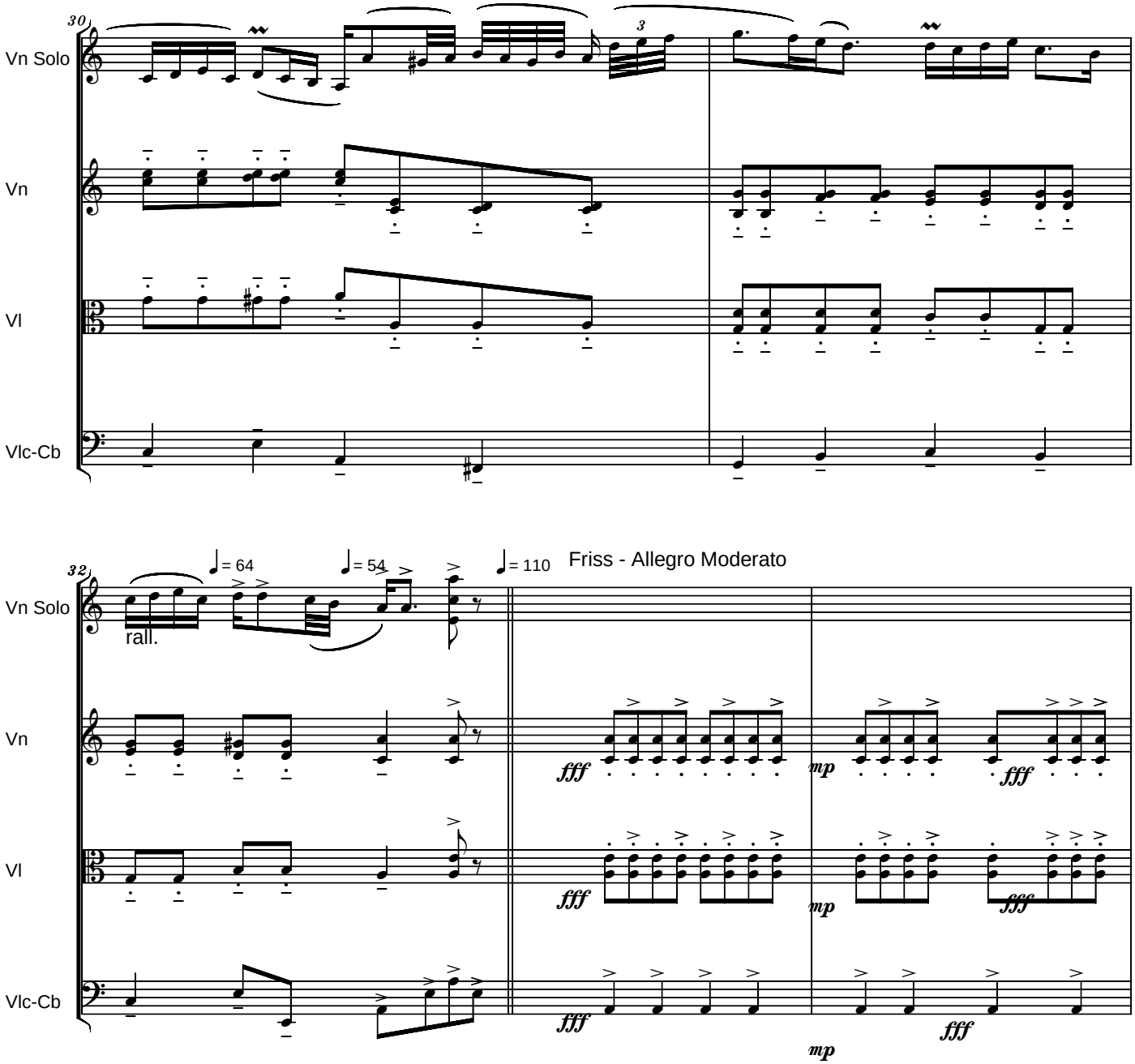


Copyright © 2014 by Serban Nichifor (SABAM, UCMR-ADA)
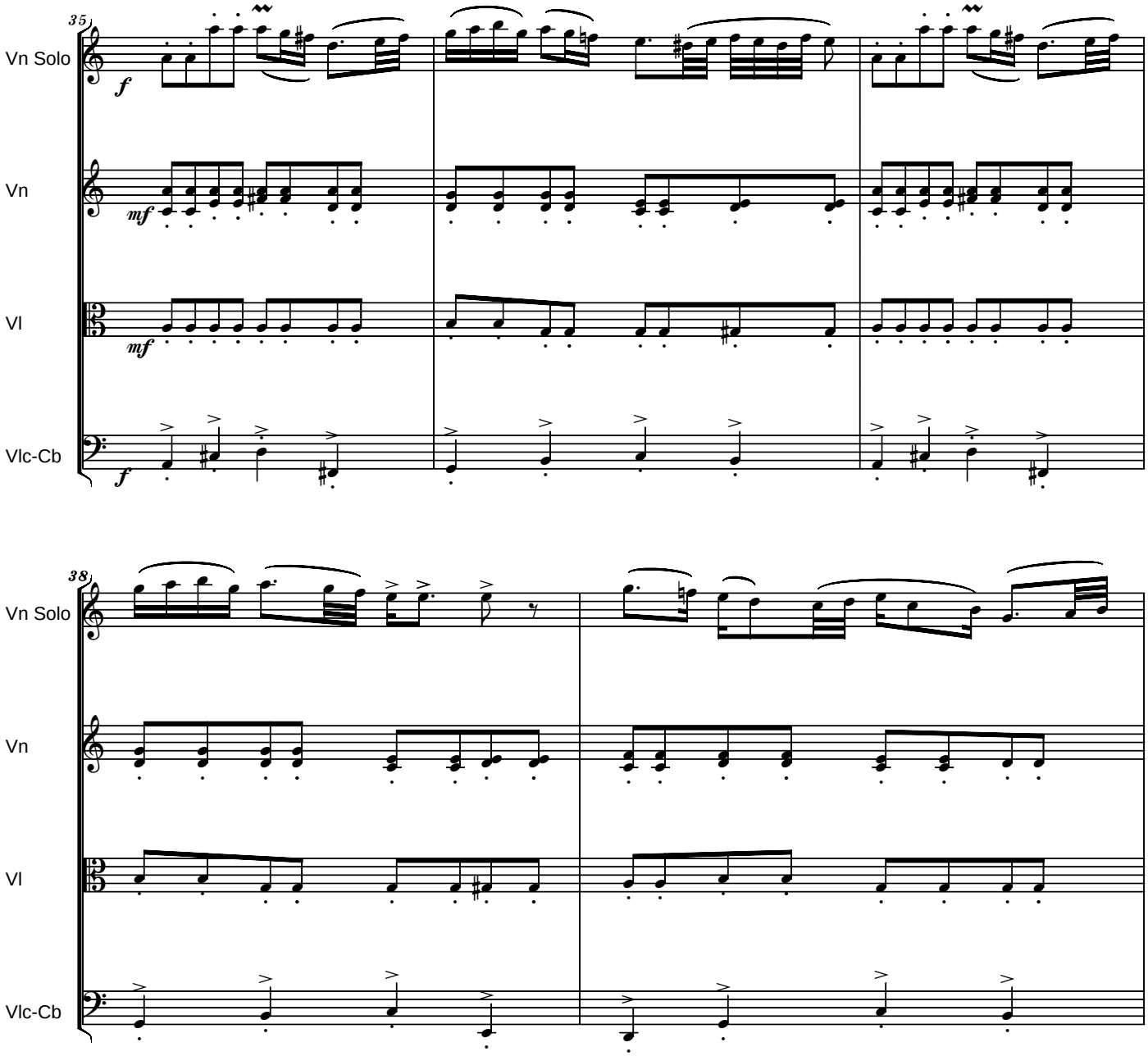

11
Vn Solo
Vn
Vl
Vlc-Cb
16
Vn Solo
Vn
Vl
Vlc-Cb
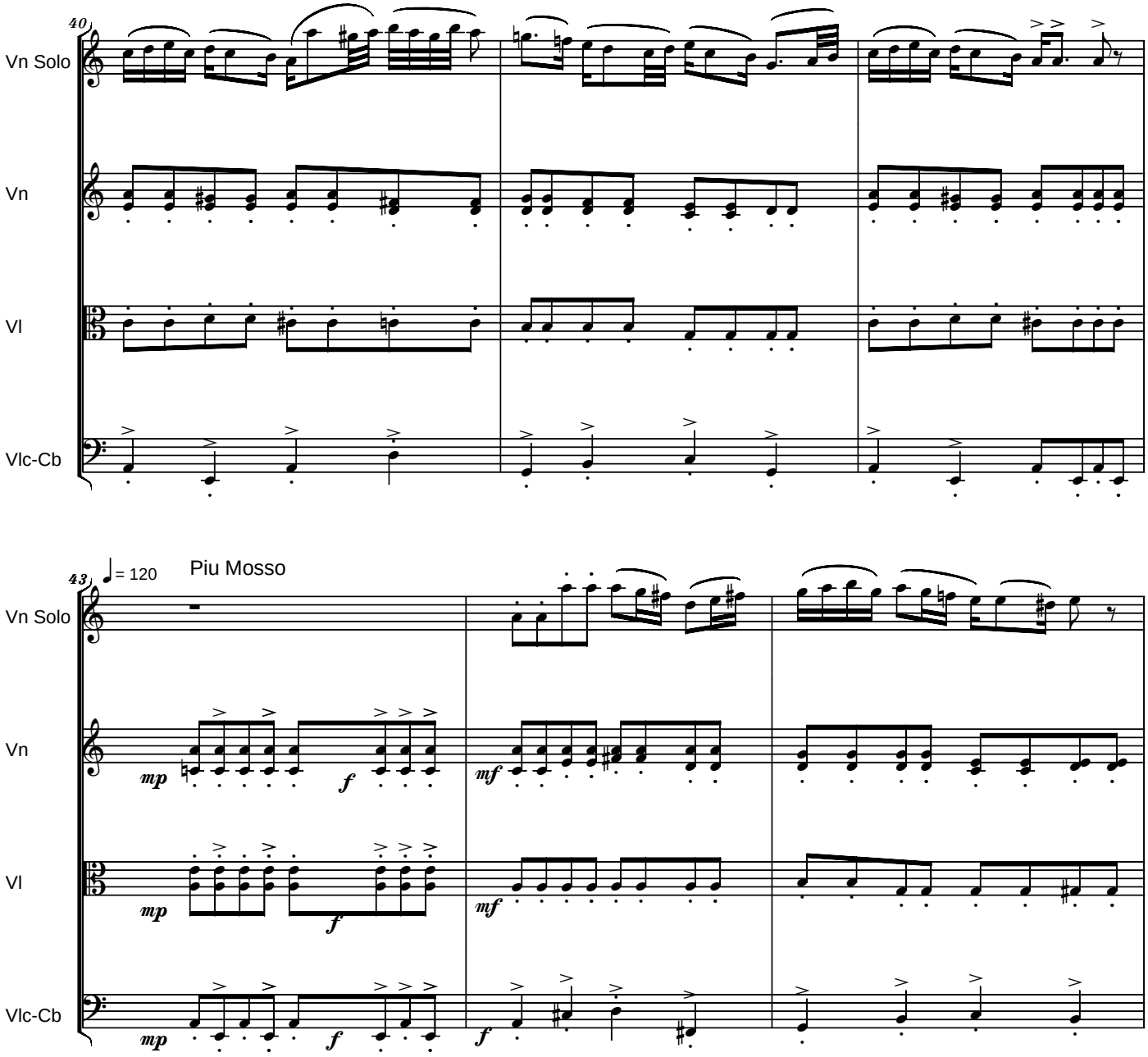

19
Vn Solo
Vn
Vl
Vlc-Cb
22
Vn Solo
Vn
Vl
Vlc-Cb
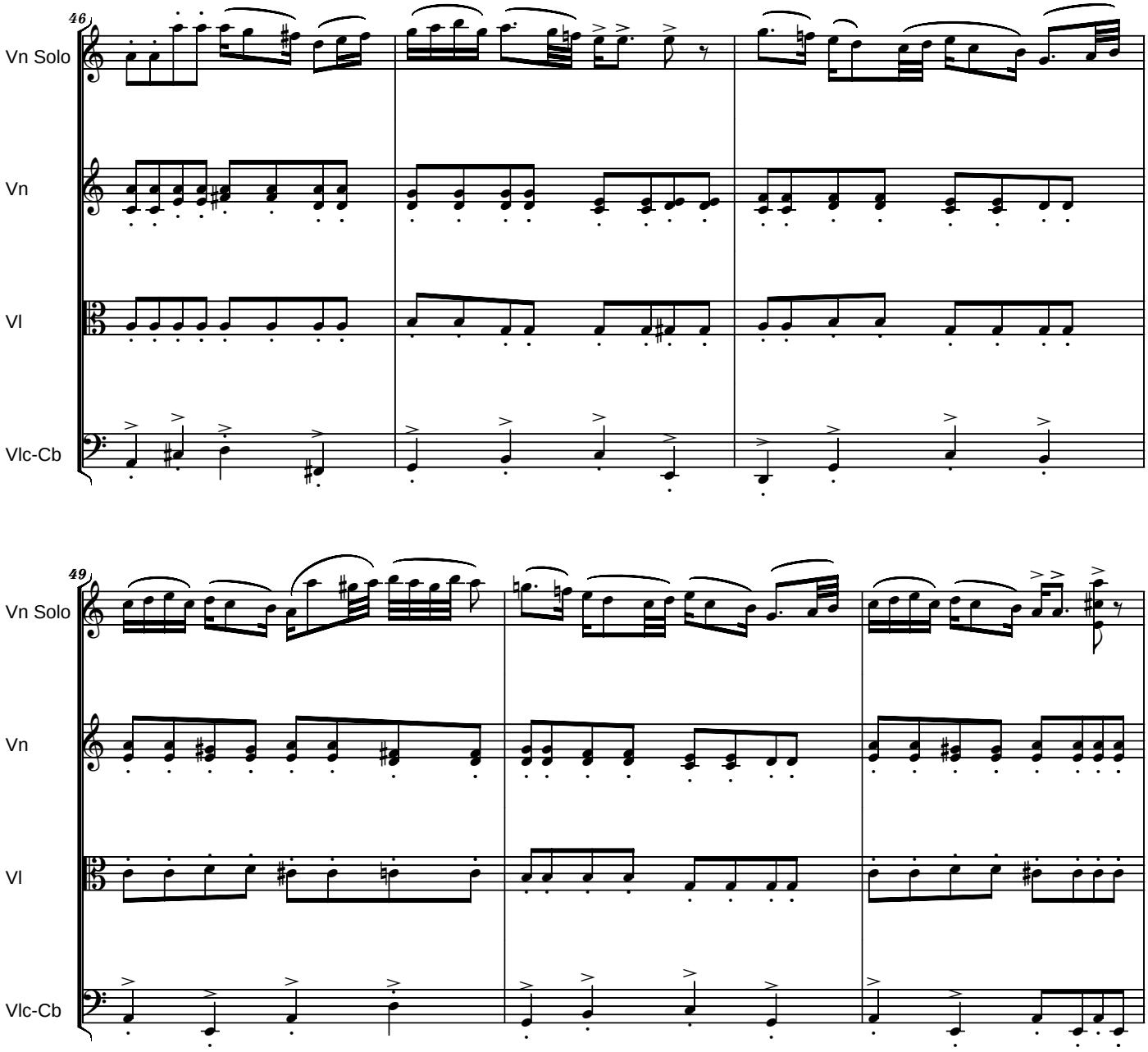

24
Vn Solo
Vn
Vl
Vlc-Cb
f
25
Vn Solo
Vn
Vl
Vlc-Cb
mf
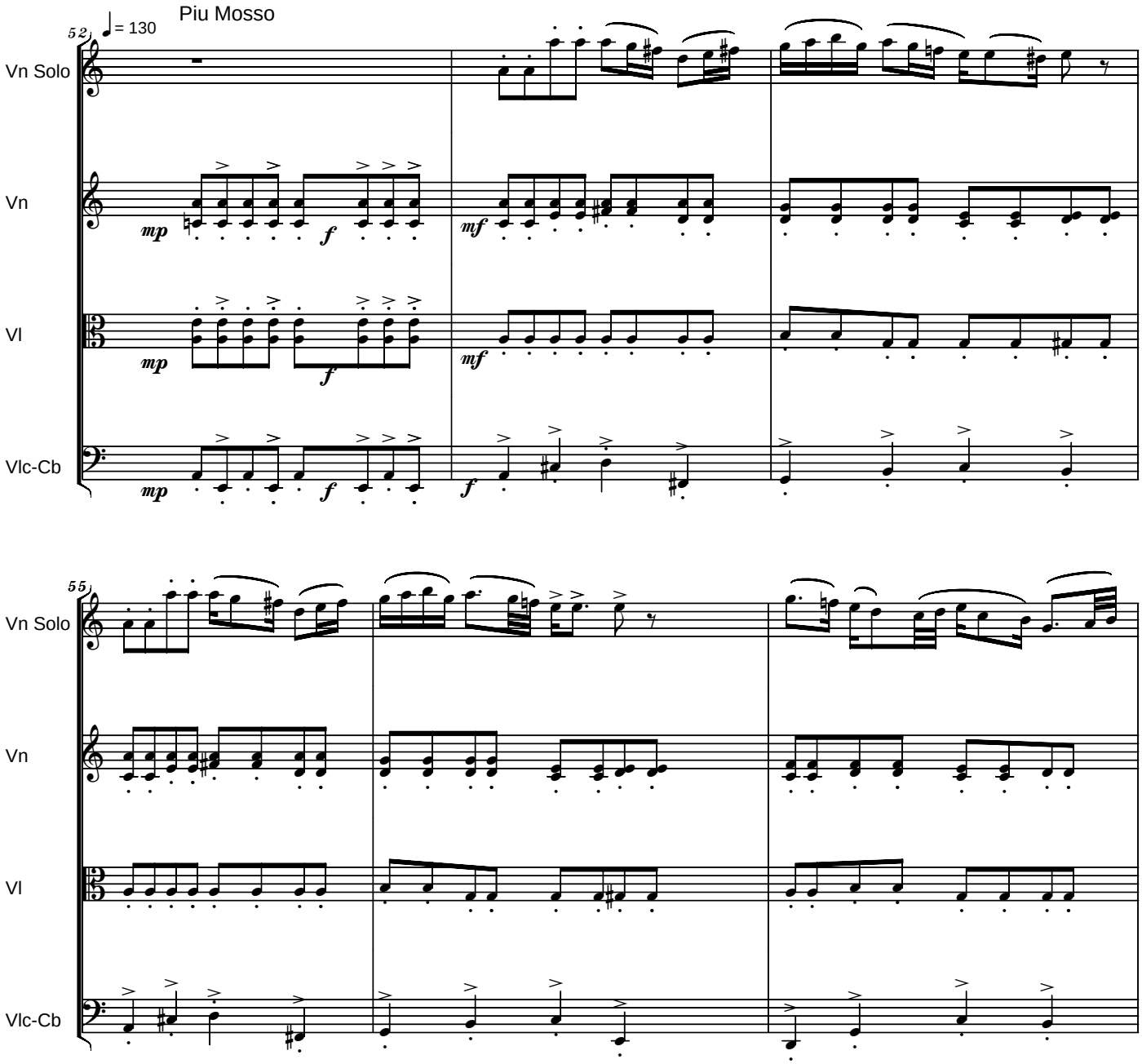

27
Vn Solo
Vn
Vl
Vlc-Cb
28
Vn Solo
Vn
Vl
Vlc-Cb
ff
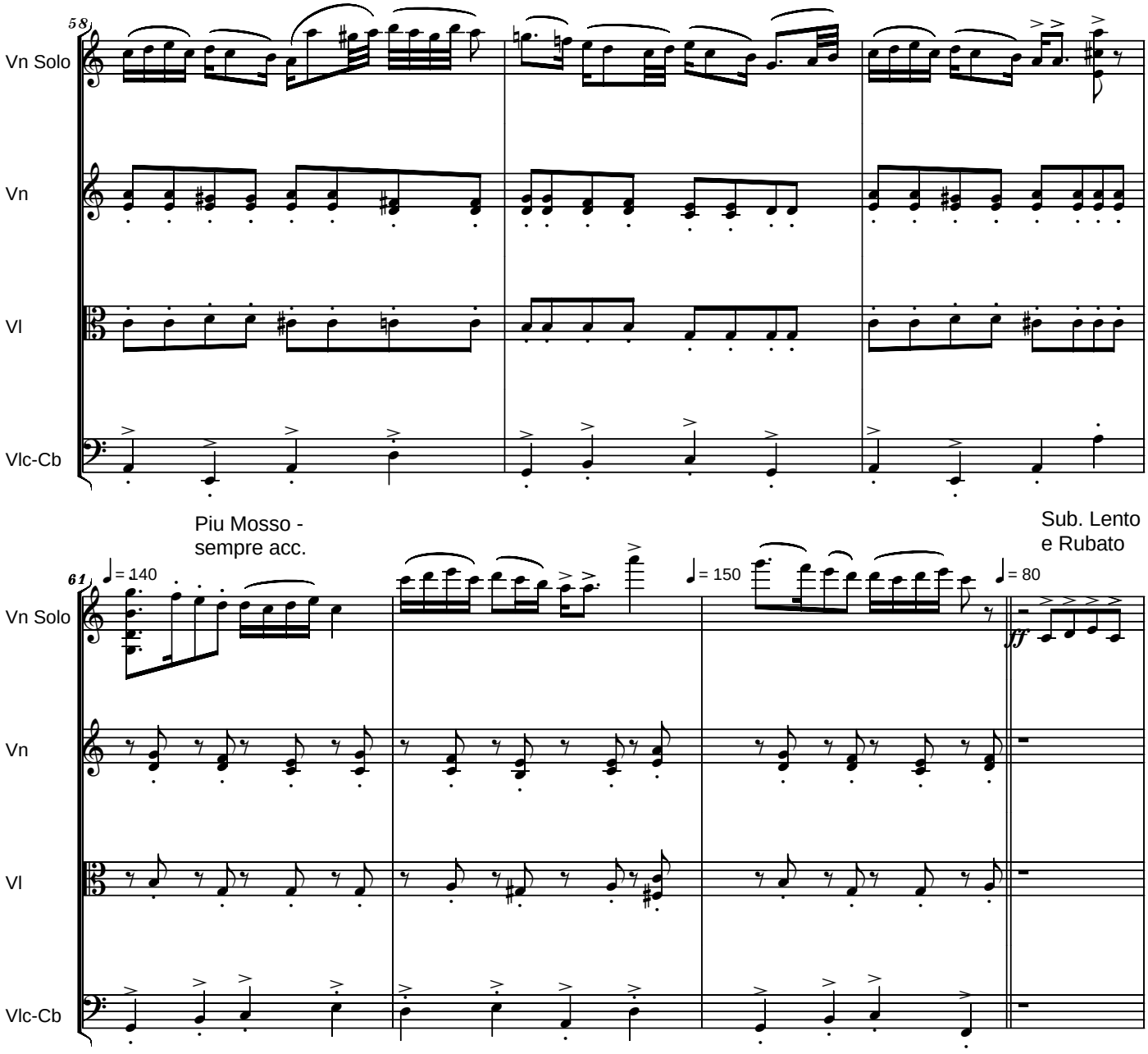

30
Vn Solo
Vn
Vl
Vlc-Cb
3
32
= 64
= 54
= 110
Friss - Allegro Moderato
rall.
fff
mp

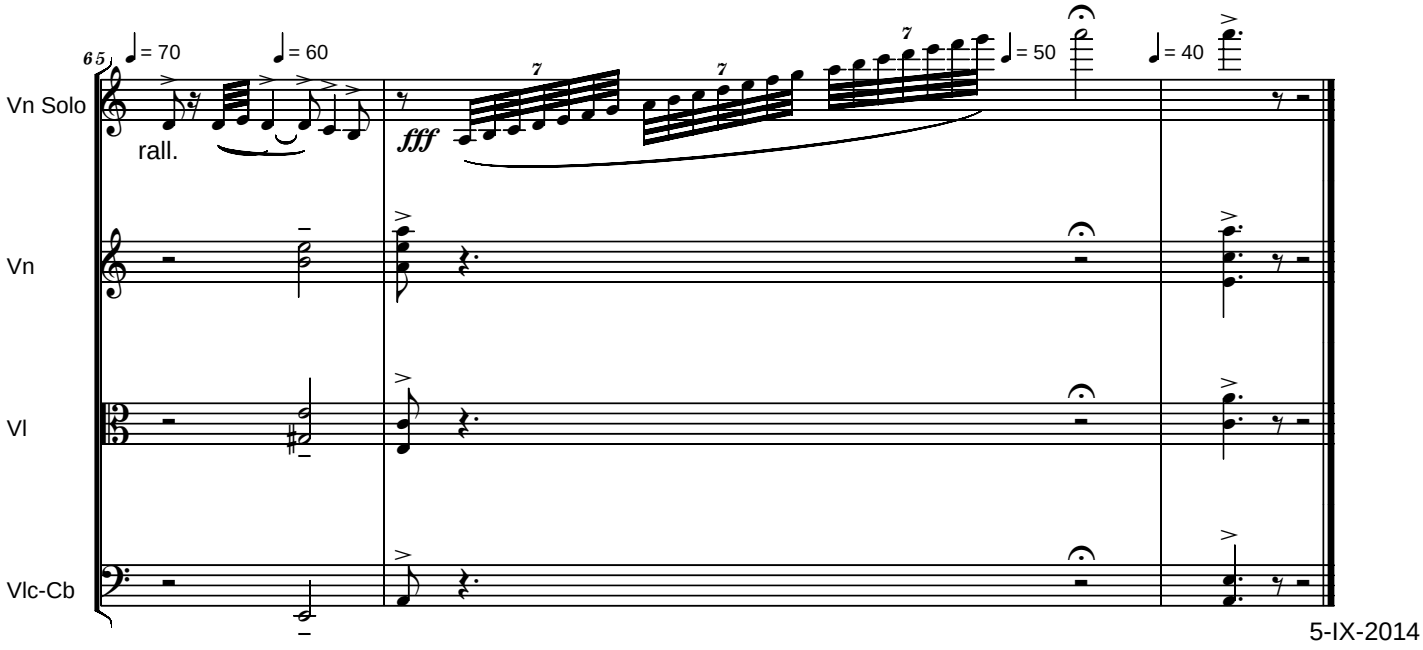

35
Vn Solo
Vn
Vl
Vlc-Cb
38
Vn Solo
Vn
Vl
Vlc-Cb


40
Vn Solo
Vn
Vl
Vlc-Cb
43
♩= 120
Piu Mosso
Vn Solo
Vn
Vl
Vlc-Cb
mp
f
mf
f


46
Vn Solo
Vn
Vl
Vlc-Cb
49
Vn Solo
Vn
Vl
Vlc-Cb


Piu Mosso
52
♩= 130
Vn Solo
Vn
Vl
Vlc-Cb
mp
f
mf
55
Vn Solo
Vn
Vl
Vlc-Cb
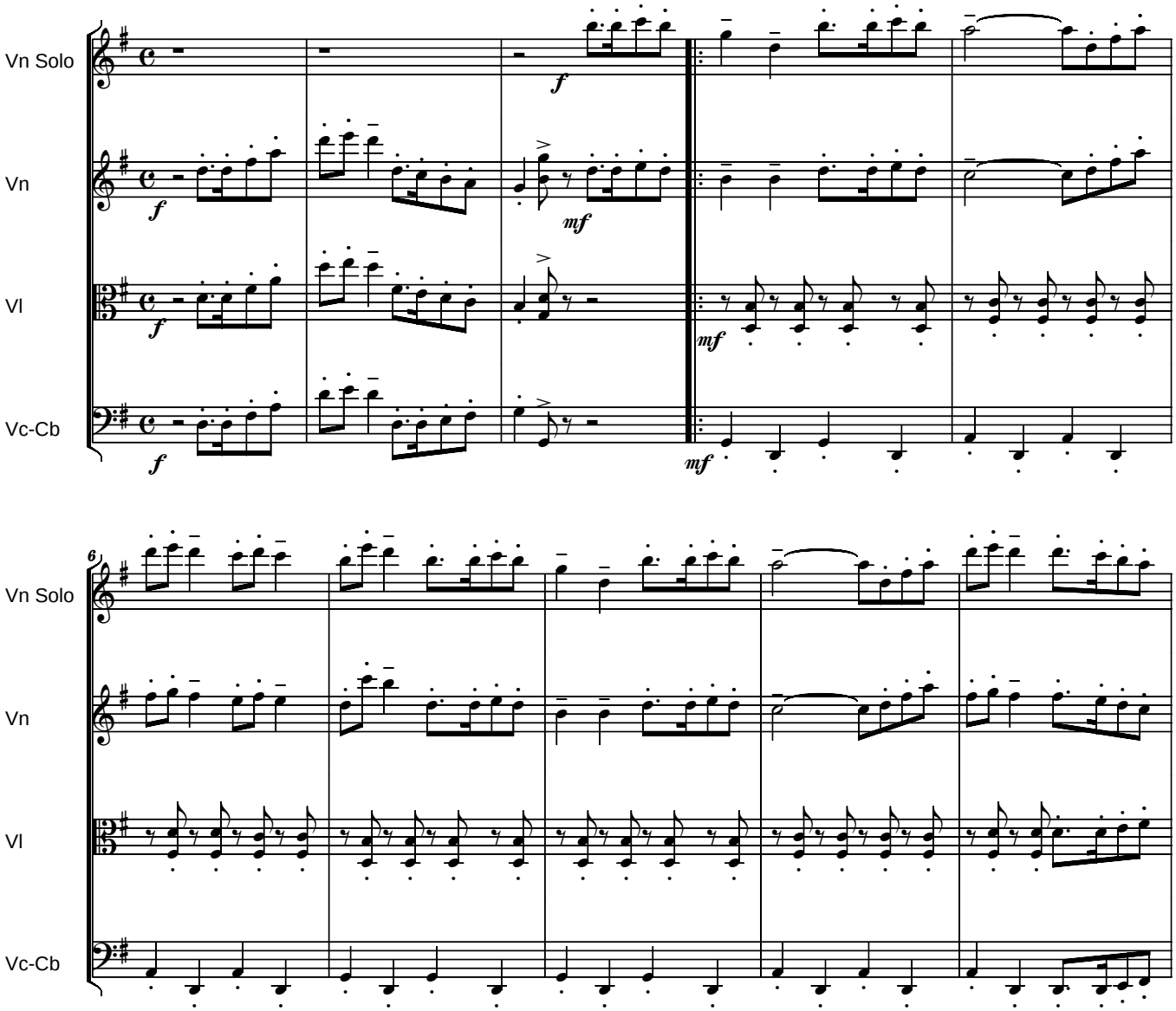

58
Vn Solo
Vn
Vl
Vlc-Cb
Piu Mosso -
sempre acc.
61
♩= 140
♩= 150
Sub. Lento
e Rubato
♩= 80
ff
Vn Solo
Vn
Vl
Vlc-Cb


65
♩= 70
♩= 60
♩= 50
♩= 40
Vn Solo
rall.
fff
Vn
Vl
Vlc-Cb
5-IX-2014
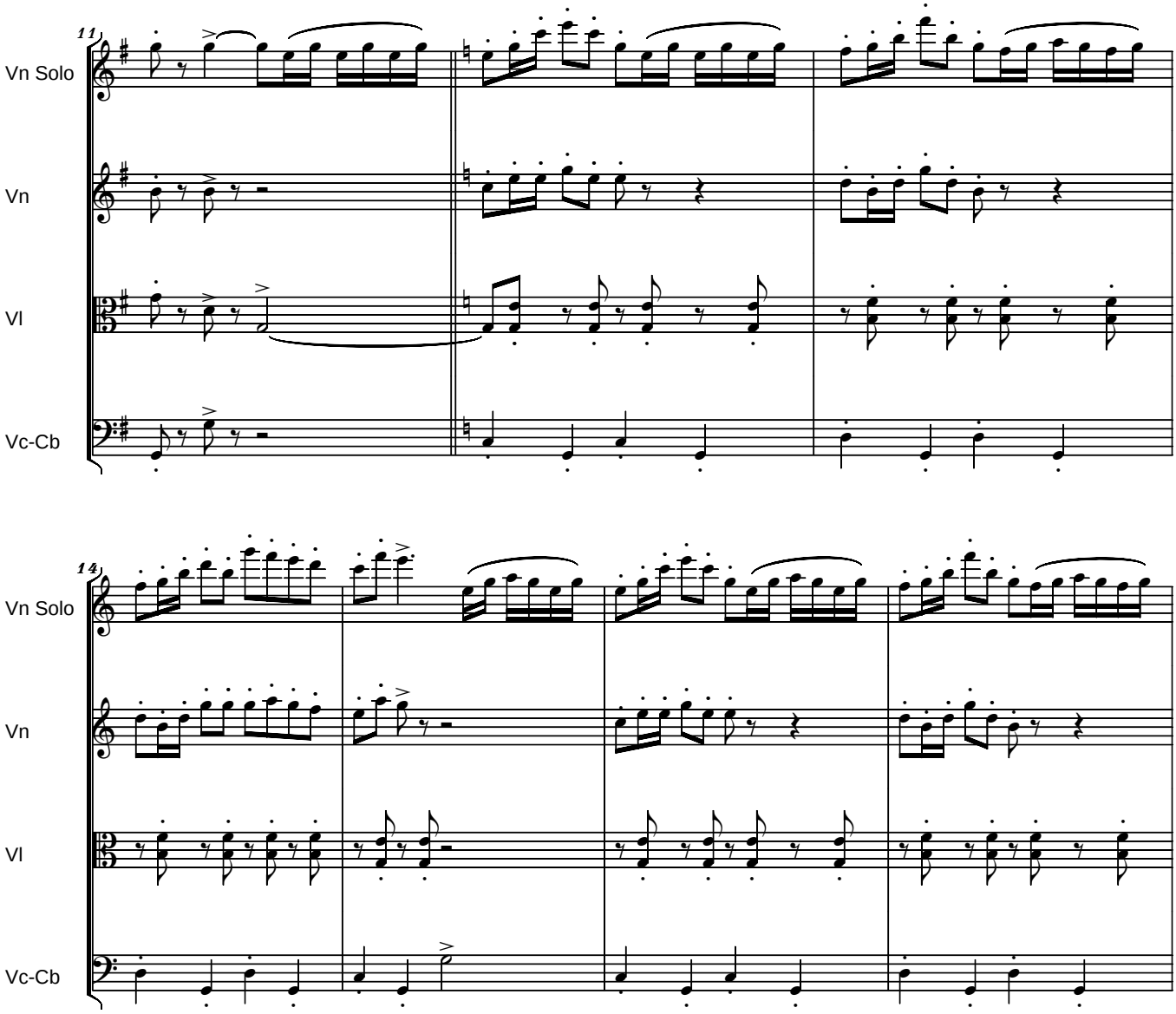
5.) Ländler
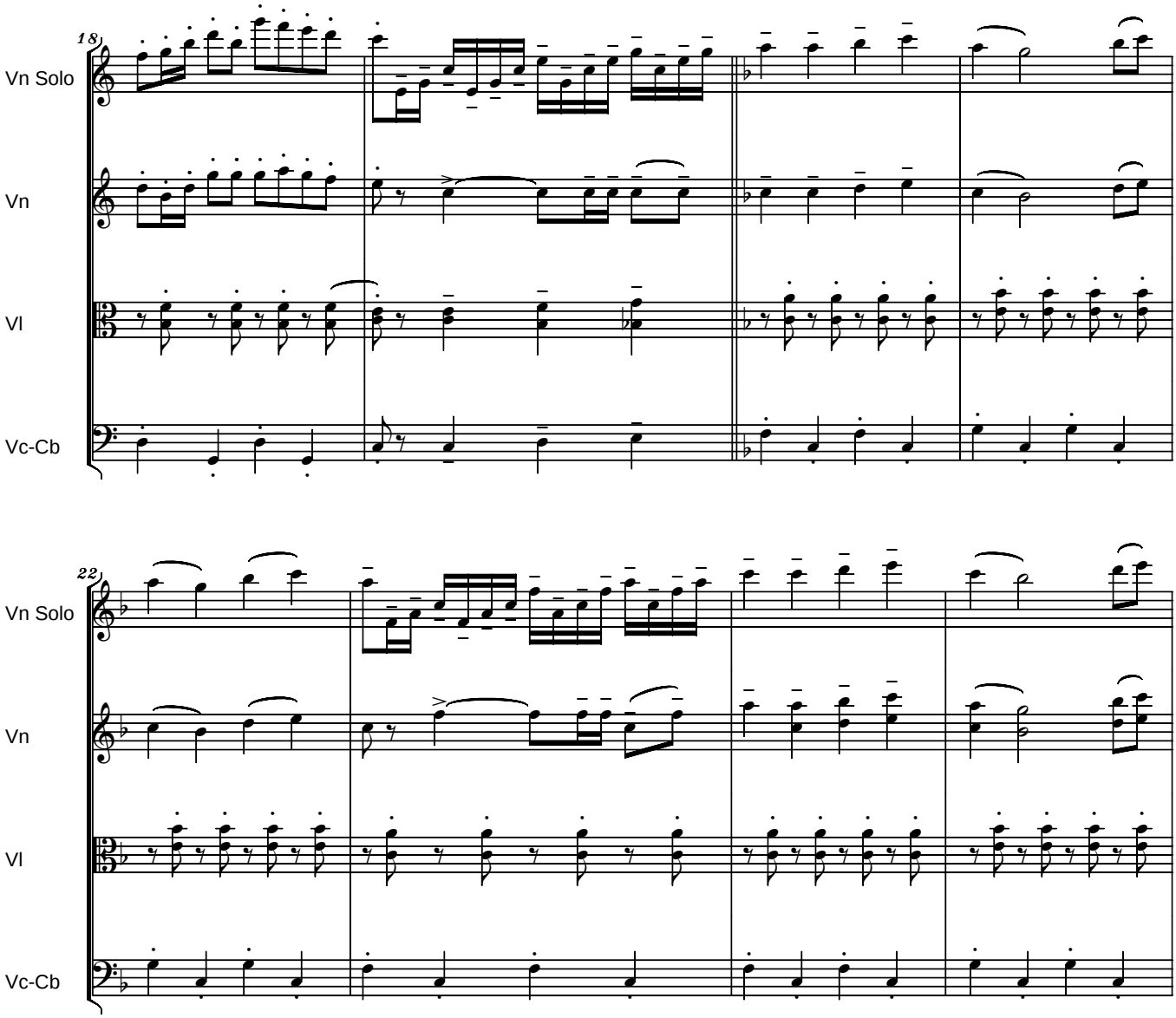
Tempo di Ländler
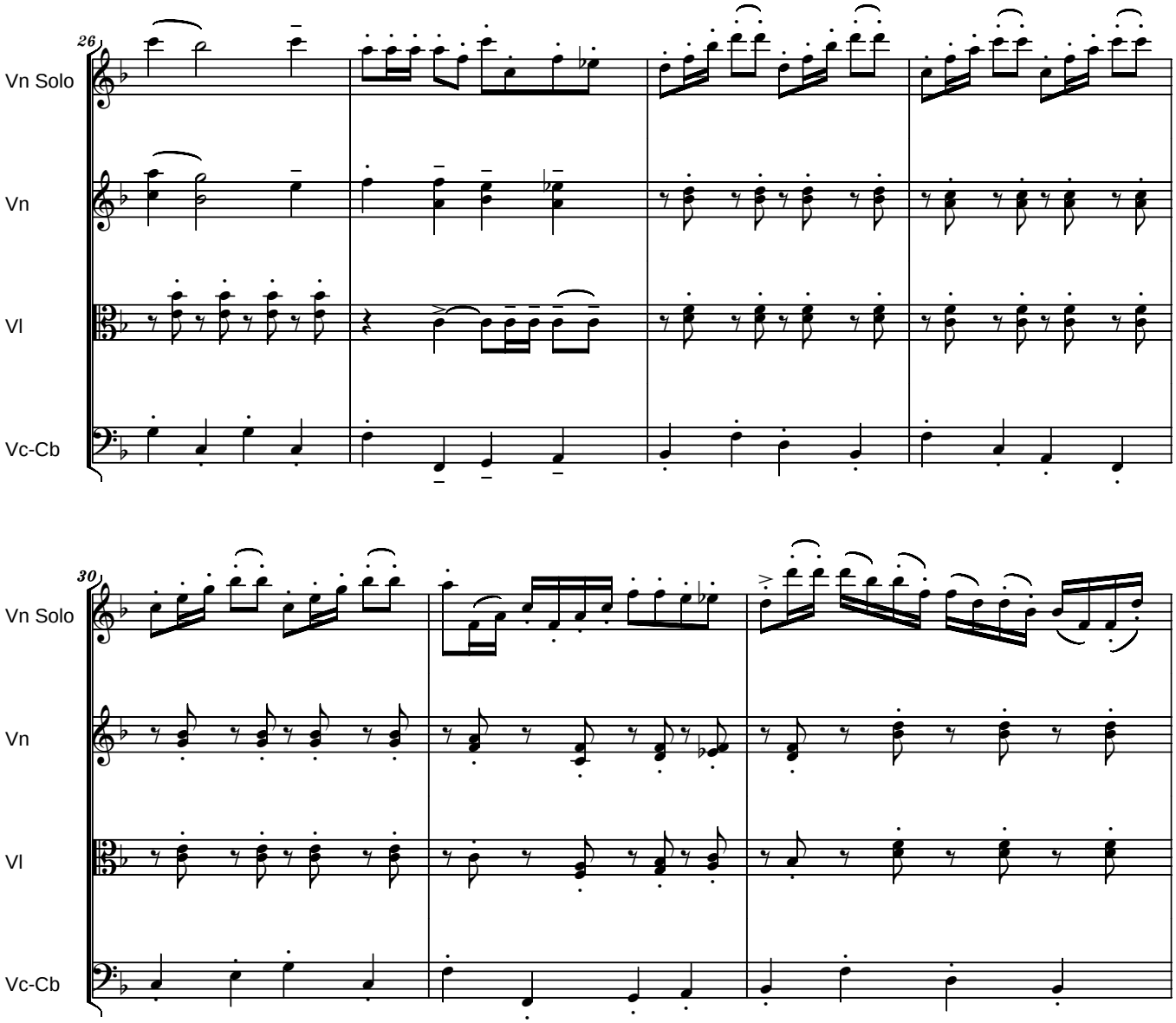
Serban Nichifor
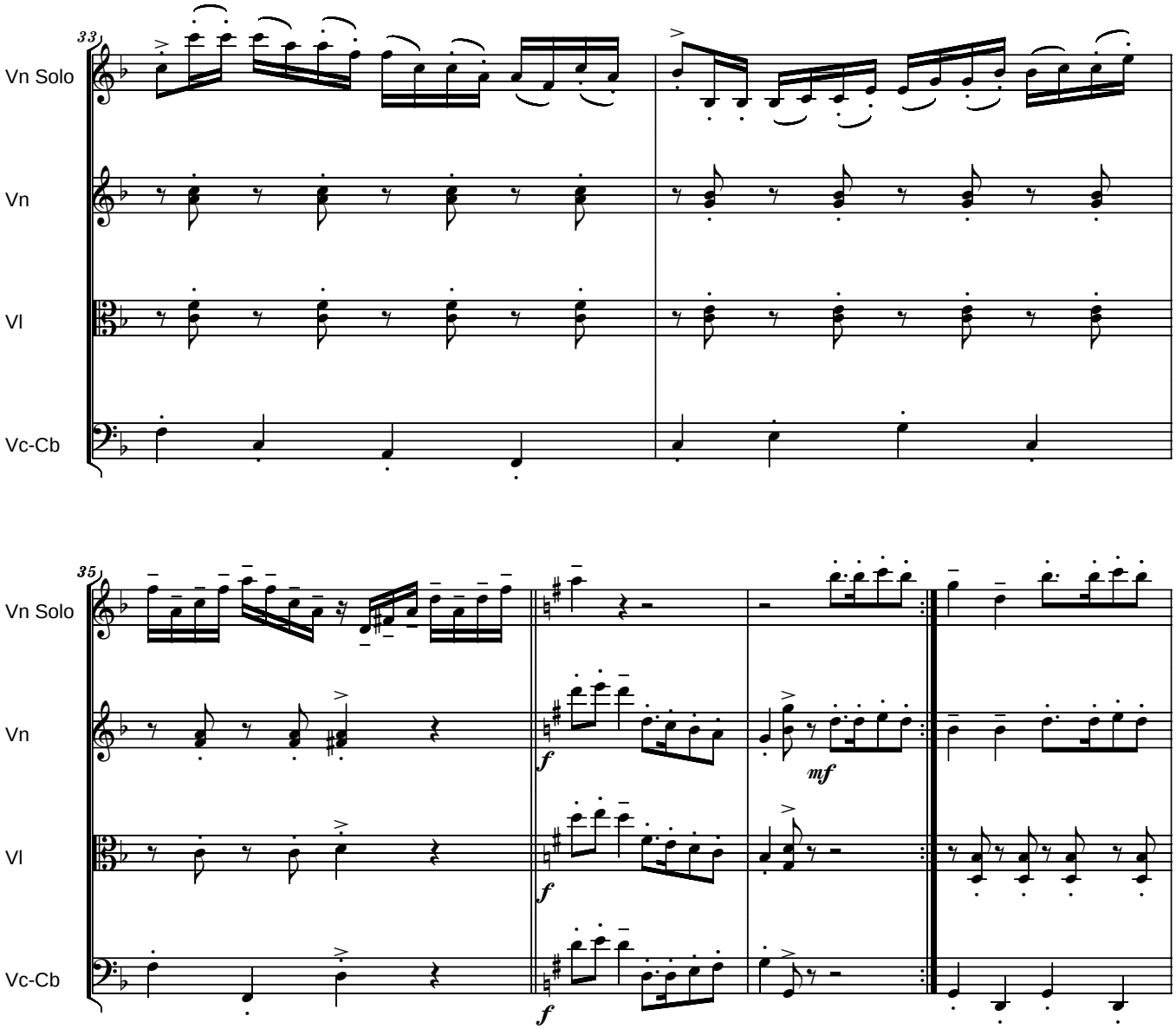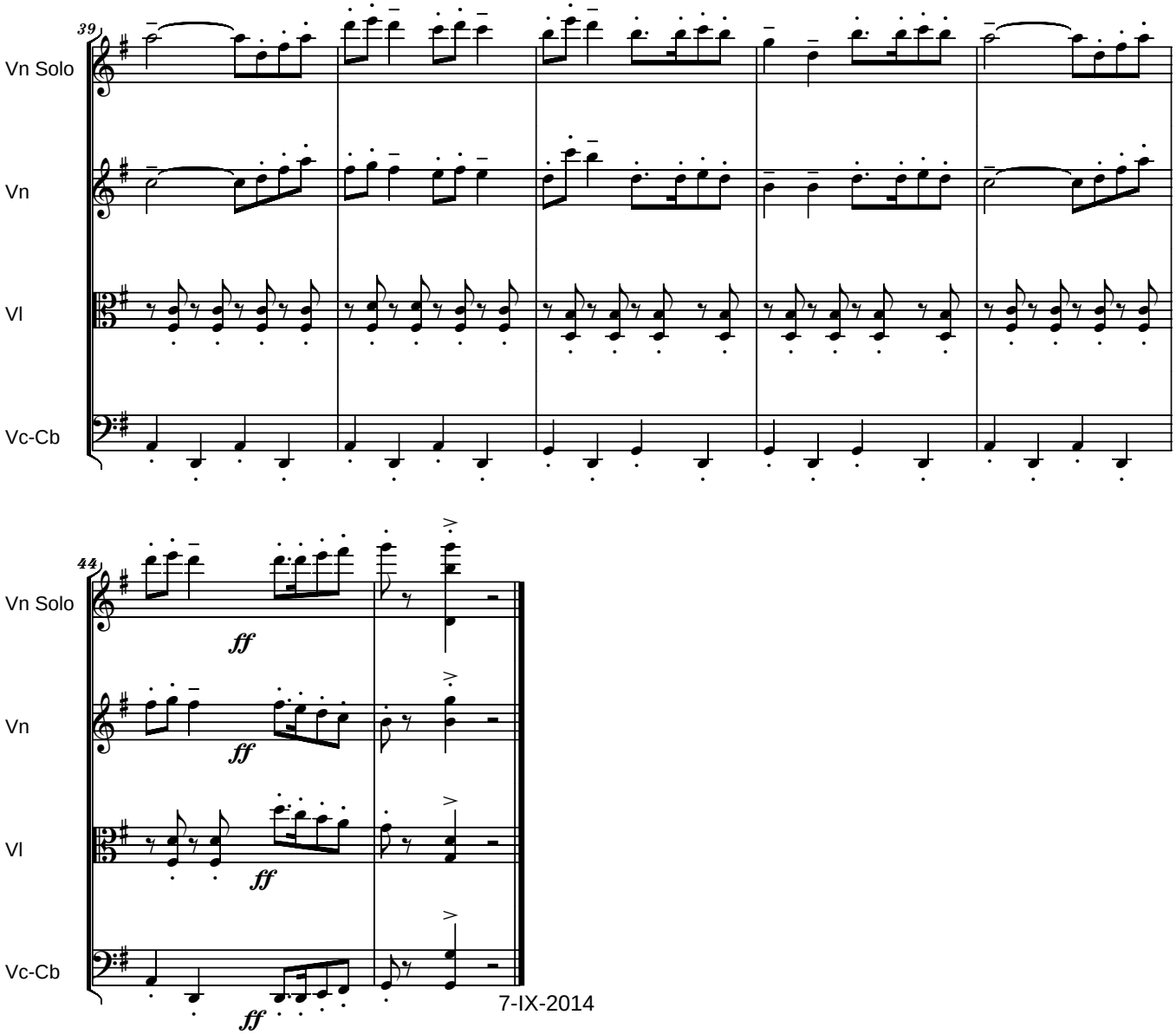


Copyright © 2014 by Serban Nichifor (SABAM, UCMR-ADA)


11
Vn Solo
Vn
Vl
Vc-Cb
14
Vn Solo
Vn
Vl
Vc-Cb


18
Vn Solo
Vn
Vl
Vc-Cb
22
Vn Solo
Vn
Vl
Vc-Cb


26
Vn Solo
Vn
Vl
Vc-Cb
30
Vn Solo
Vn
Vl
Vc-Cb
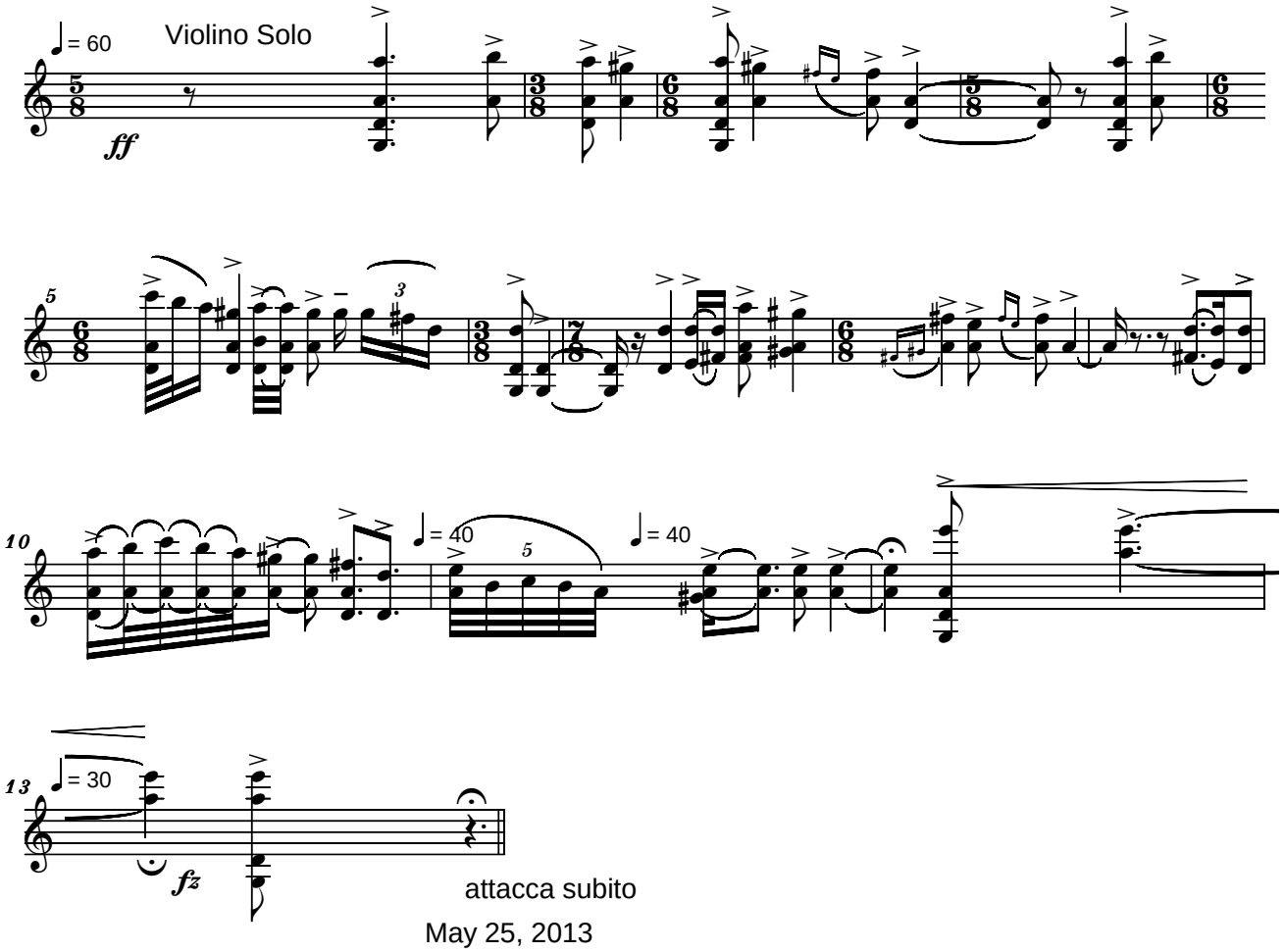

33
Vn Solo
Vn
Vl
Vc-Cb
35
Vn Solo
Vn
Vl
Vc-Cb
f
mf
f
f


39
Vn Solo
Vn
Vl
Vc-Cb
44
Vn Solo
Vn
Vl
Vc-Cb
ff
ff
ff
ff
7-IX-2014

Deciso

6.) Interludio

Serban NICHIFOR



attacca subito
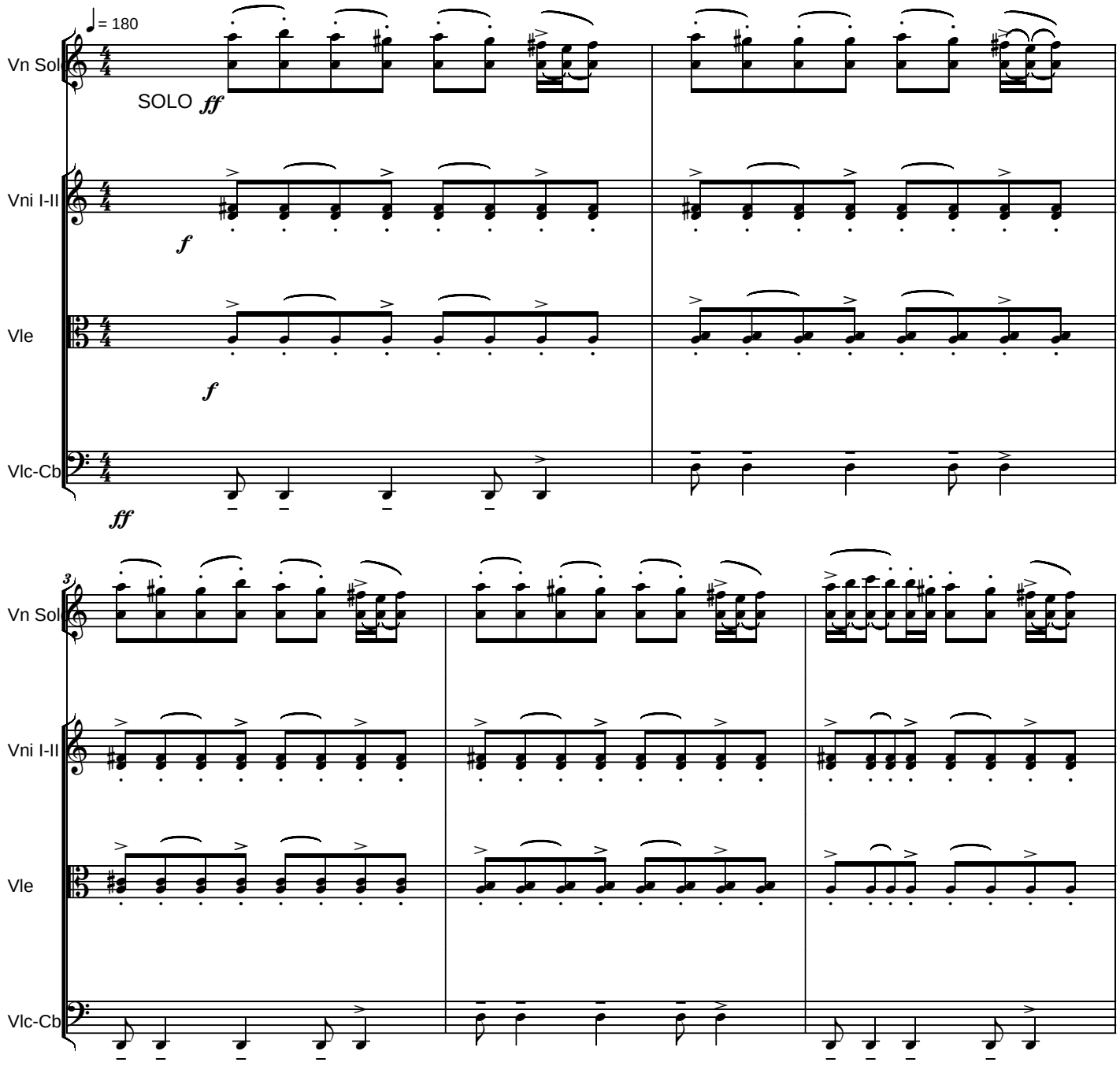
May 25, 2013

Copyright (c) 2013 by Serban NICHIFOR (SABAM)
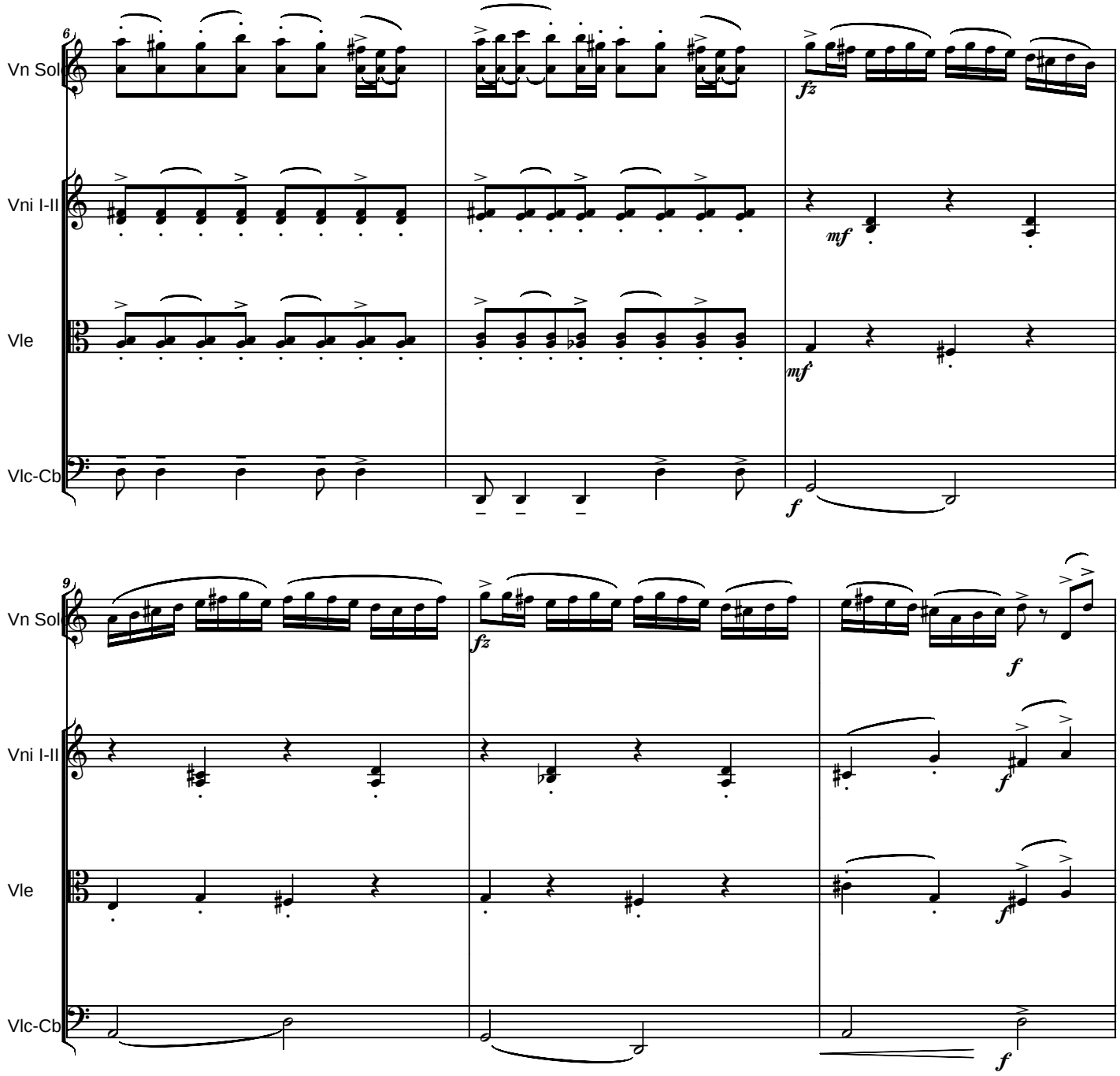
Presto possibile
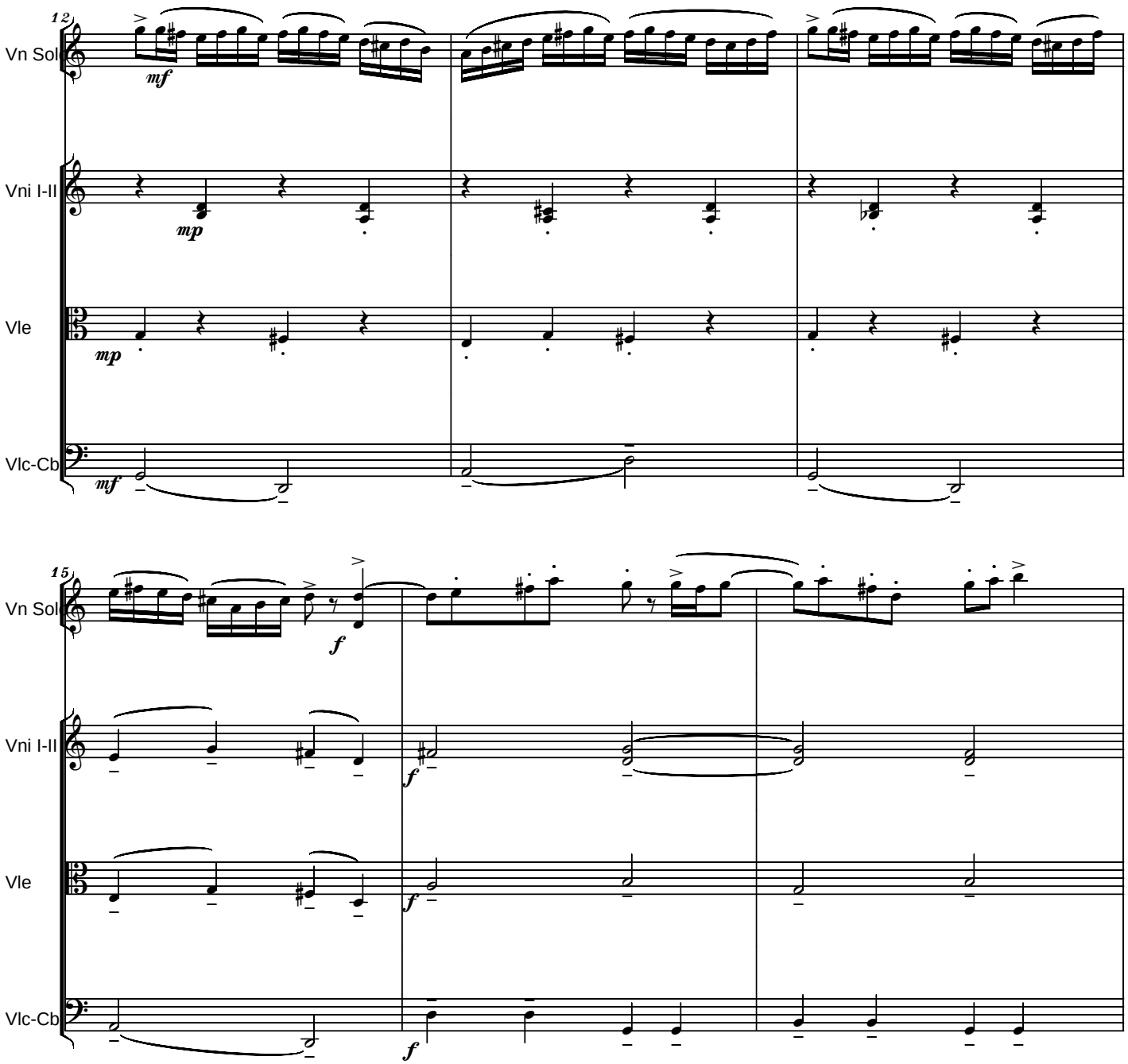
7.) Perpetuum Mobile
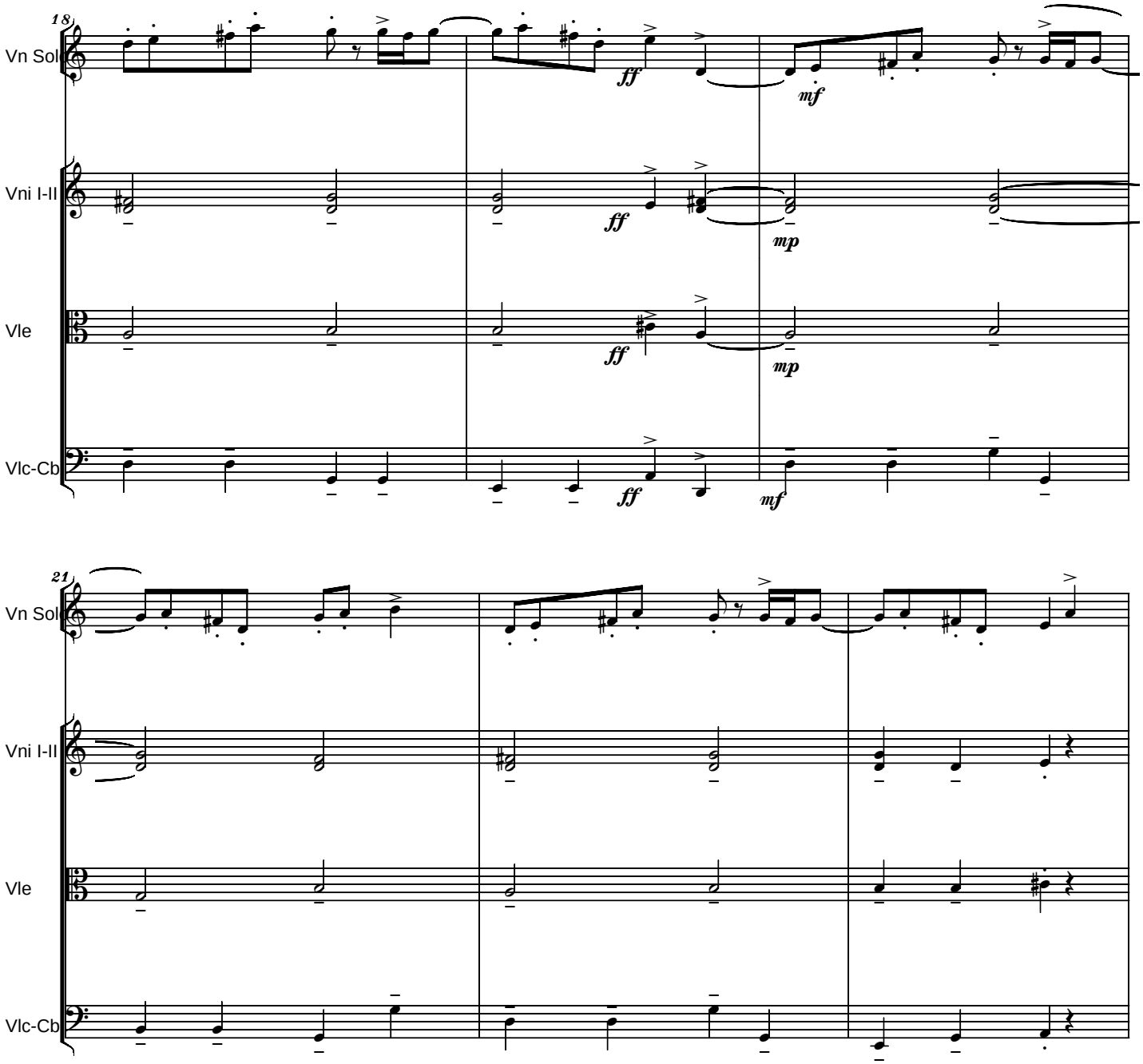
Serban NICHIFOR
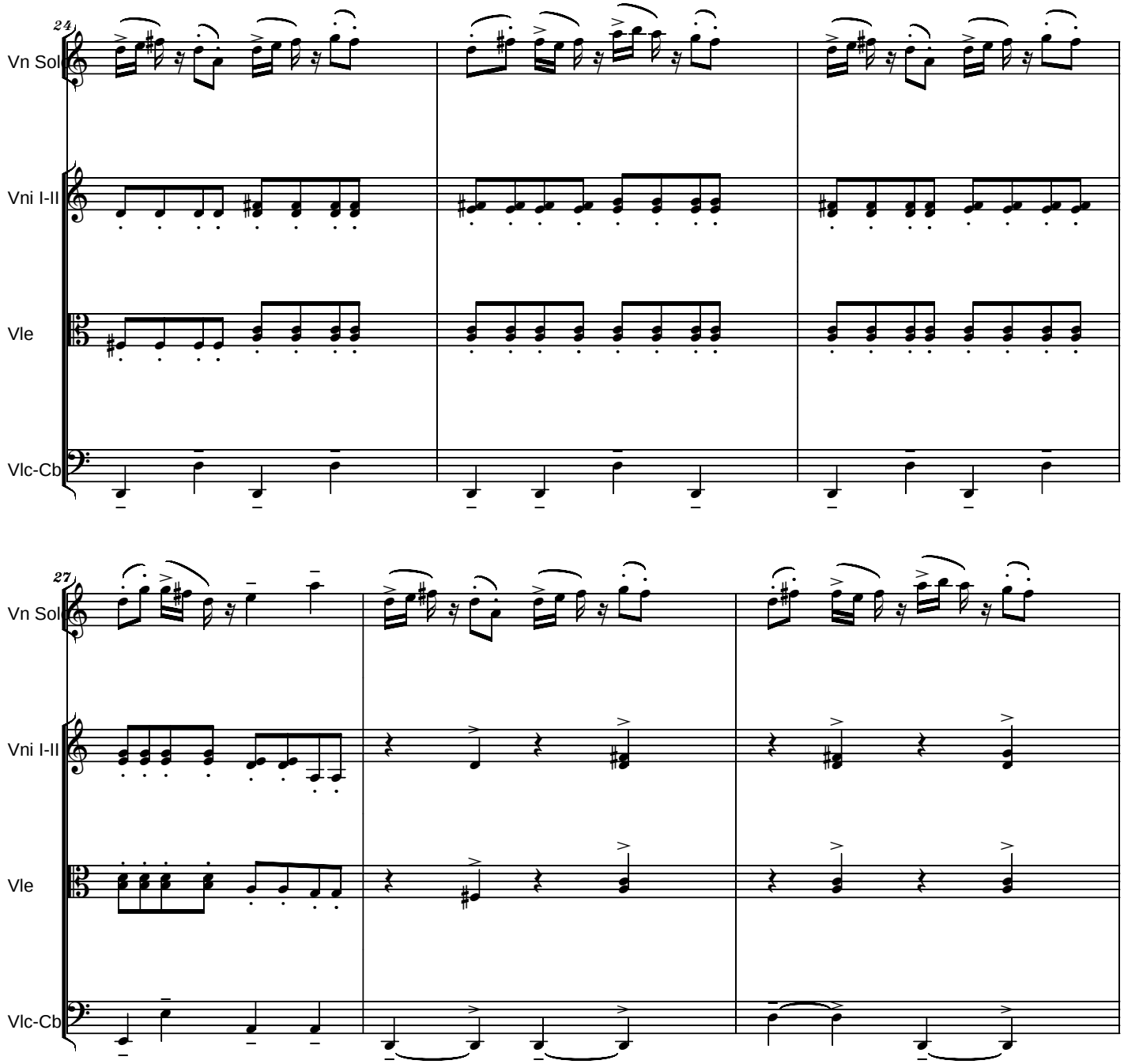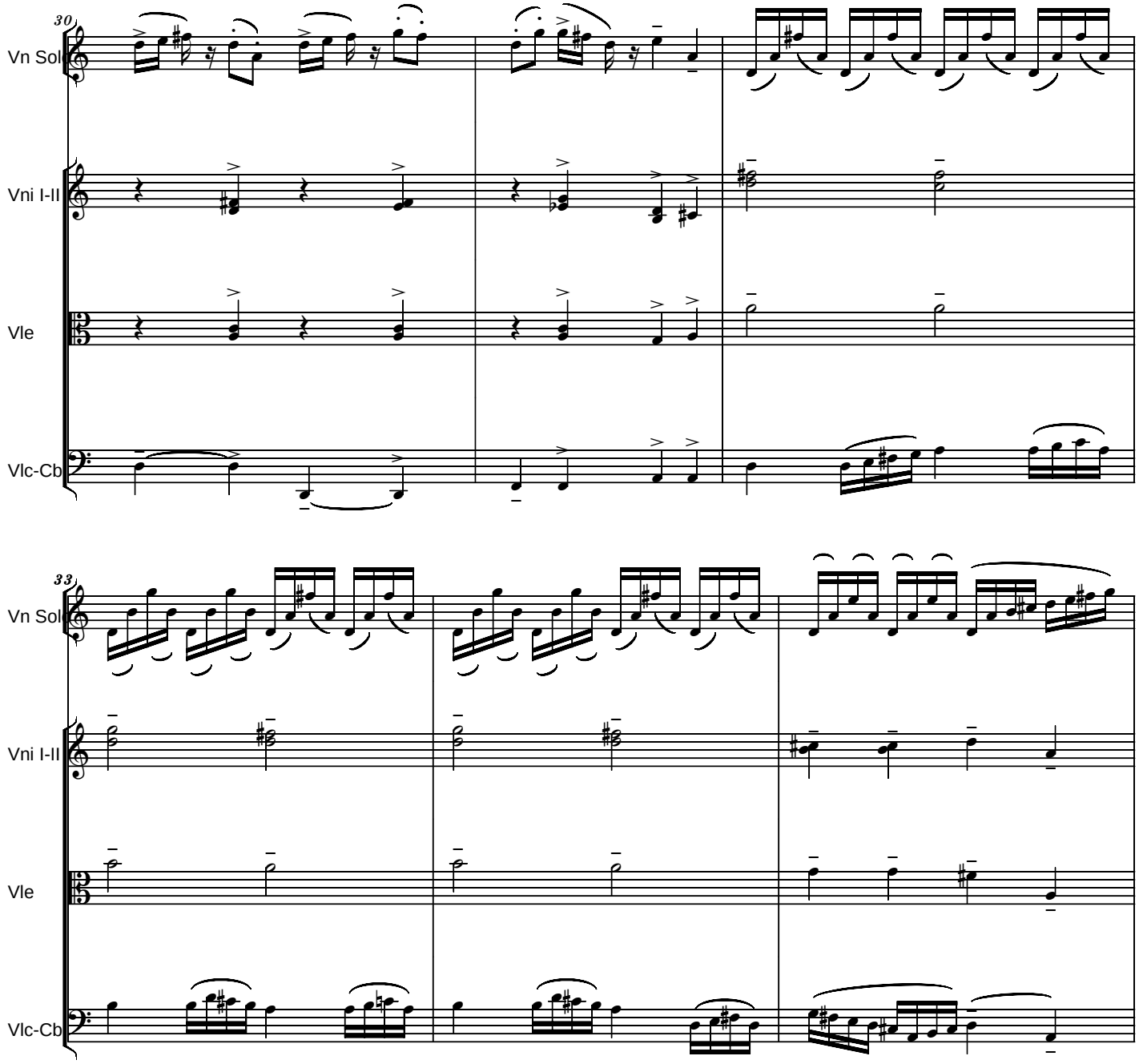


Copyright (c) 2013 by Serban NICHIFOR (SABAM)
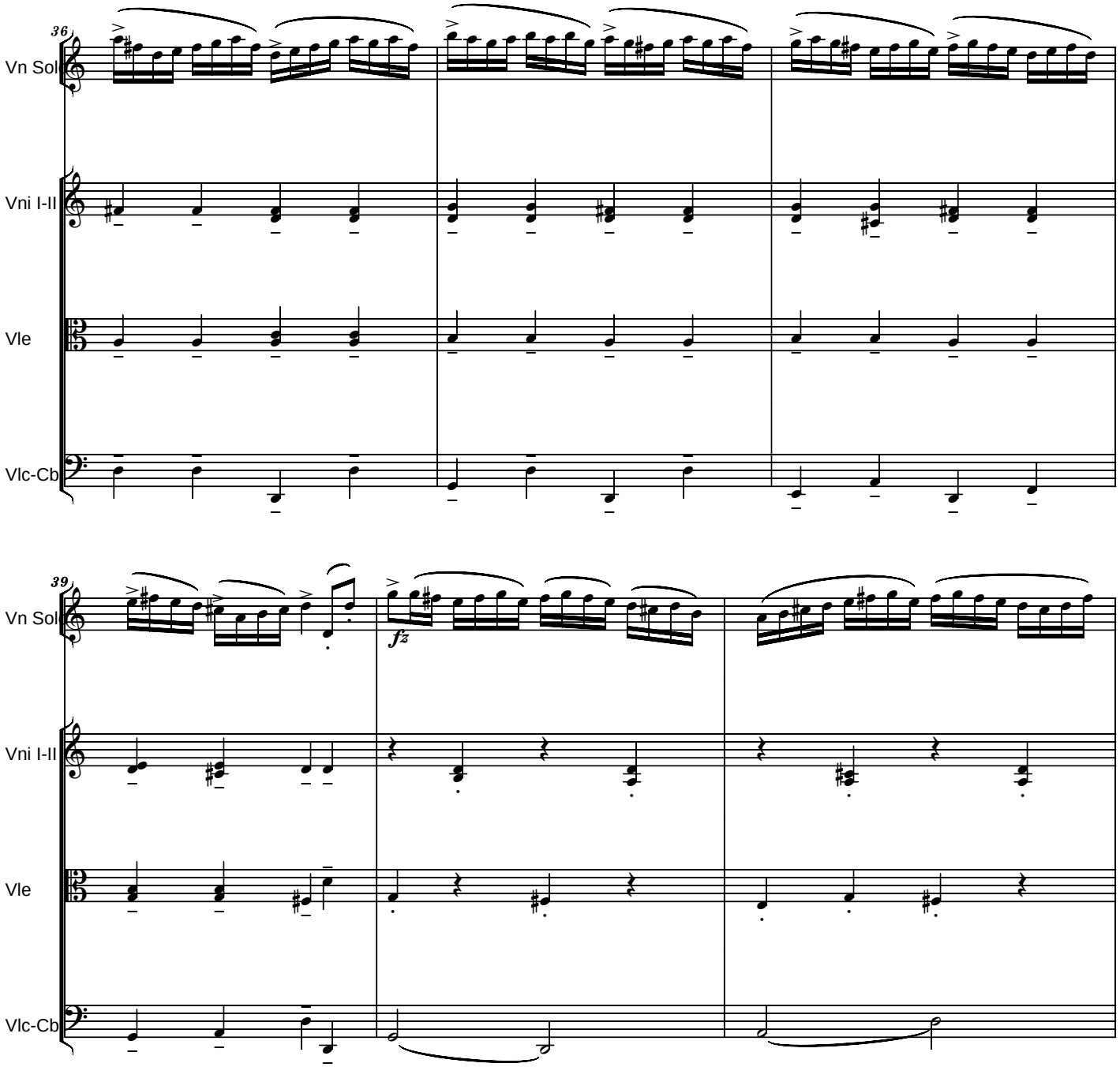

6
Vn Sol
Vni I-II
Vle
Vlc-Cb
fz
mf
mf
f
9
Vn Sol
Vni I-II
Vle
Vlc-Cb
fz
f
f
f
f
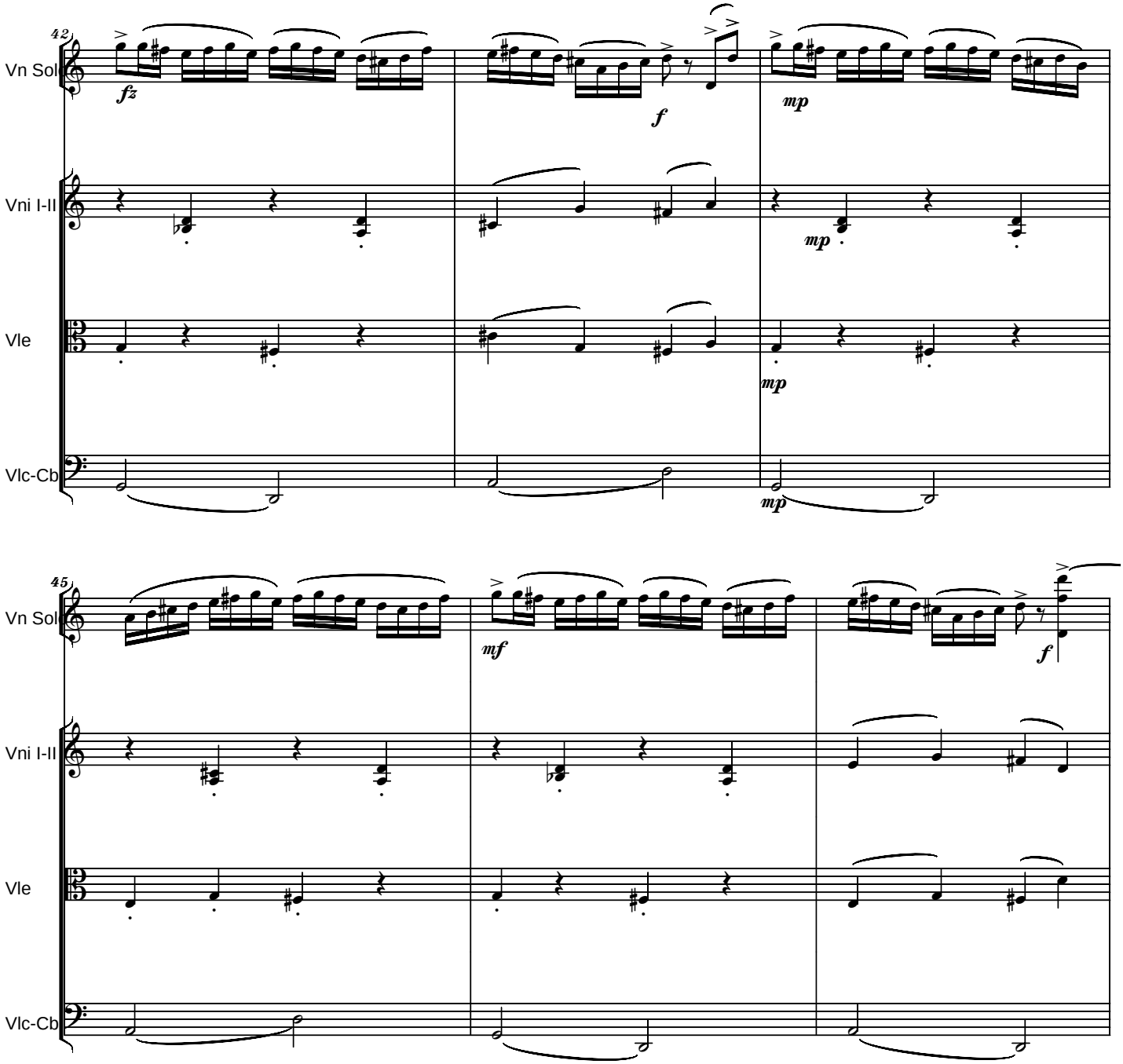

12
Vn Sol
mf
Vni I-II
mp
Vle
mp
Vlc-Cb
mf
15
Vn Sol
f
Vni I-II
f
Vle
f
Vlc-Cb
f
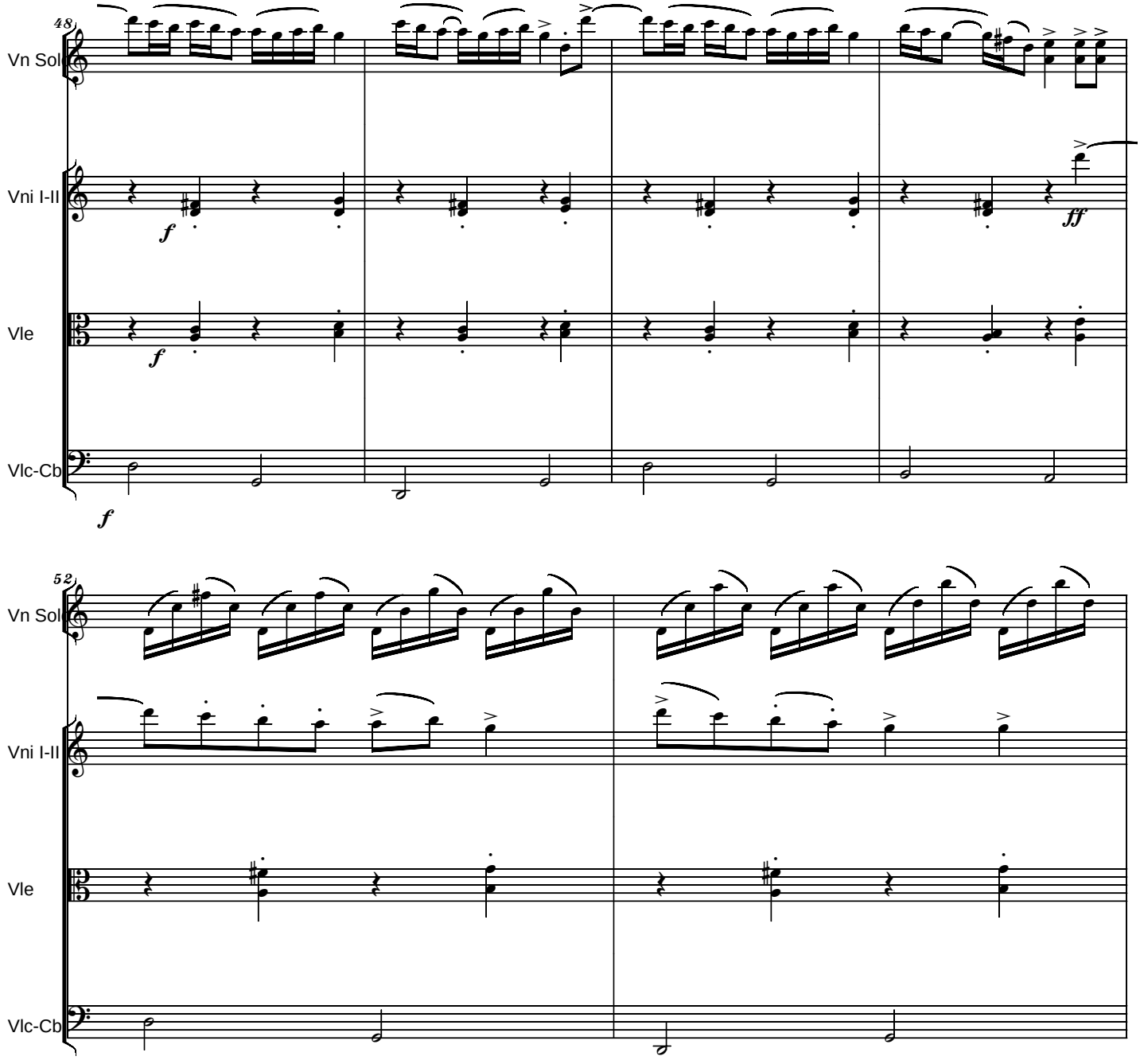

18
Vn Sol
Vni I-II
Vle
Vlc-Cb
ff
mf
mp
21
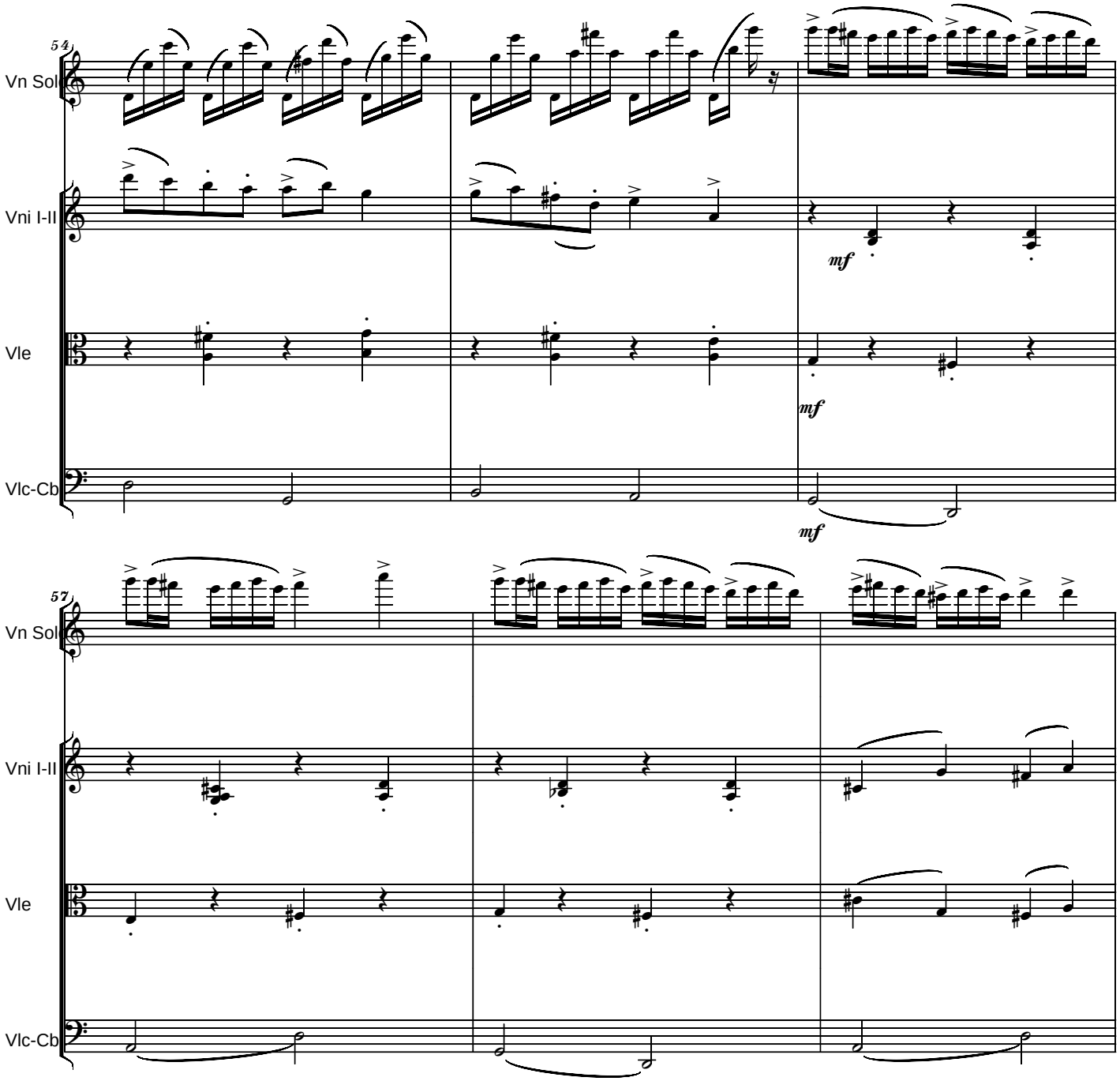

24
Vn Sol
Vni I-II
Vle
Vlc-Cb
27
Vn Sol
Vni I-II
Vle
Vlc-Cb
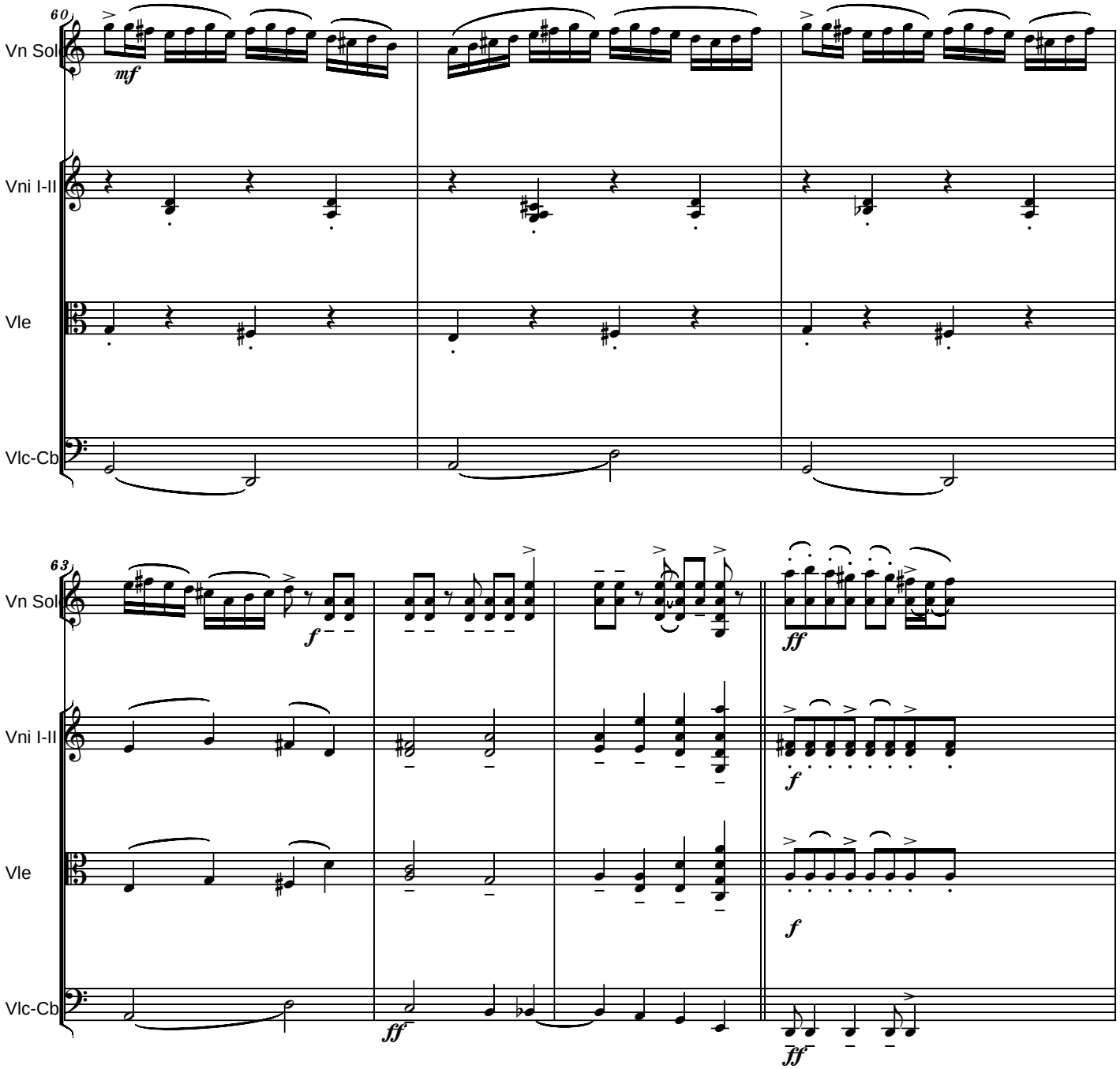

30
Vn Sol
Vni I-II
Vle
Vlc-Cb
33
Vn Sol
Vni I-II
Vle
Vlc-Cb
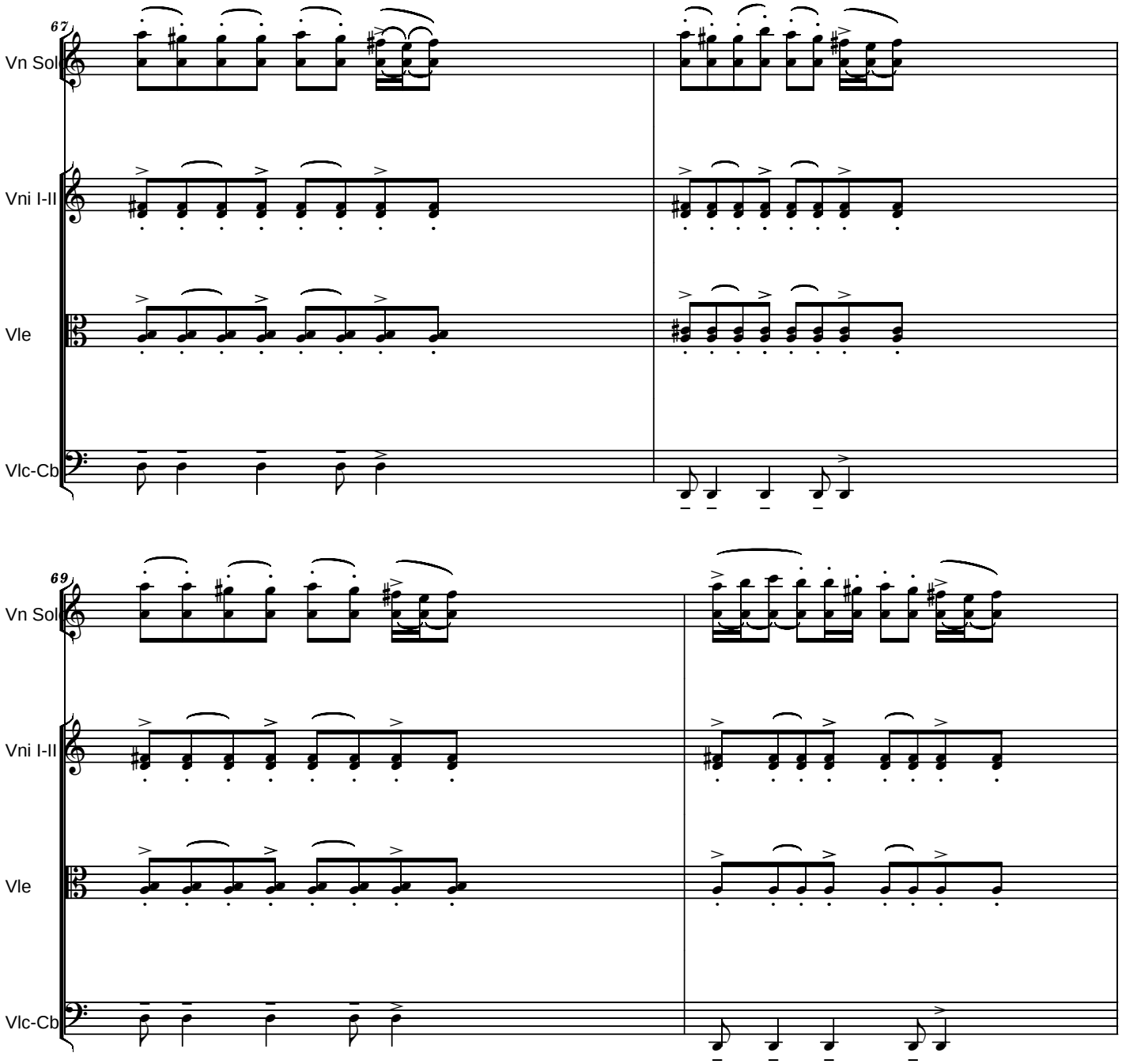

36
Vn Sol
Vni I-II
Vle
Vlc-Cb
39
Vn Sol
fz
Vni I-II
Vle
Vlc-Cb
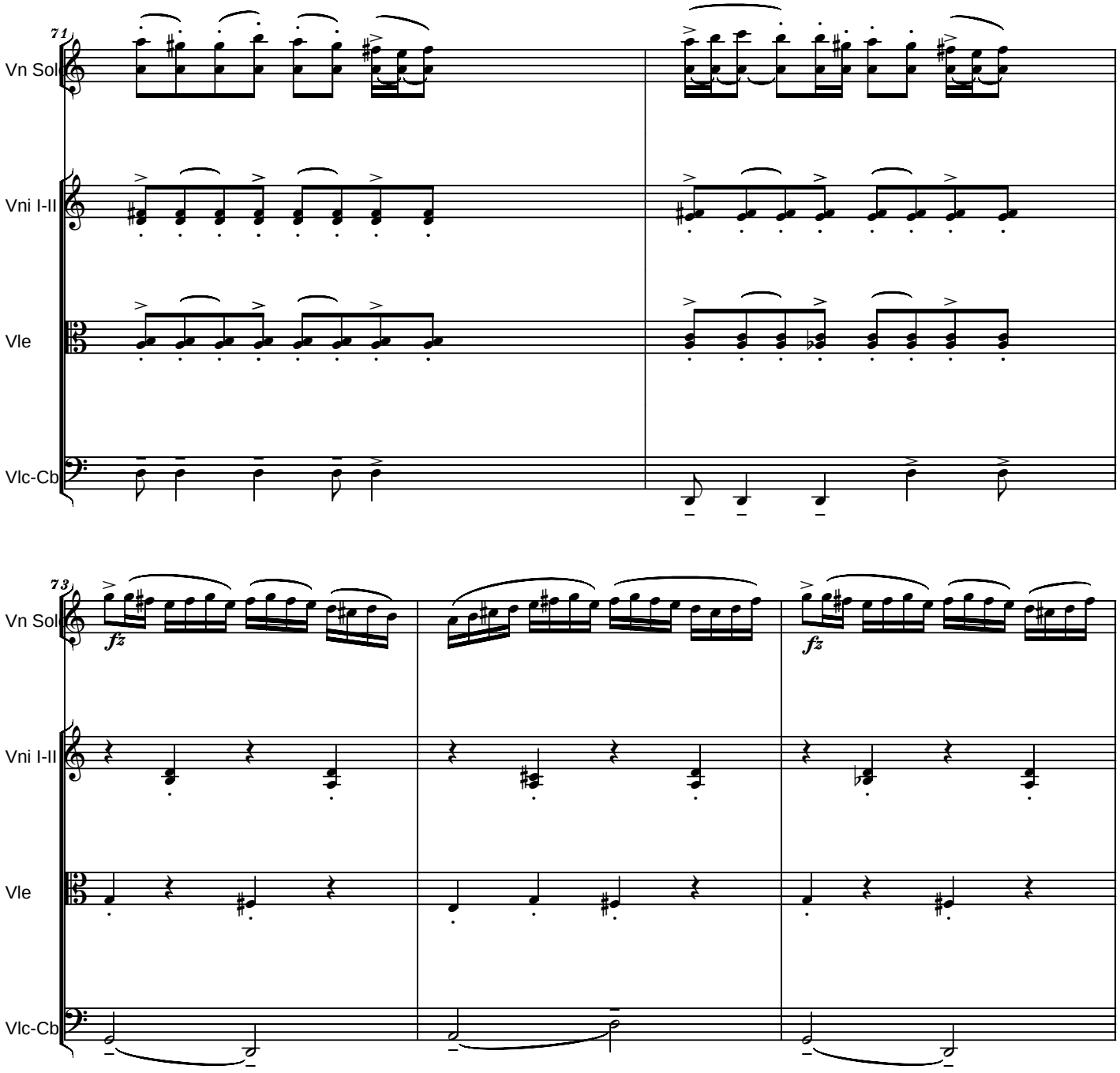

42
Vn Sol
Vni I-II
Vle
Vlc-Cb
fz
f
mp
mp
mp
45
Vn Sol
Vni I-II
Vle
Vlc-Cb
mf
f
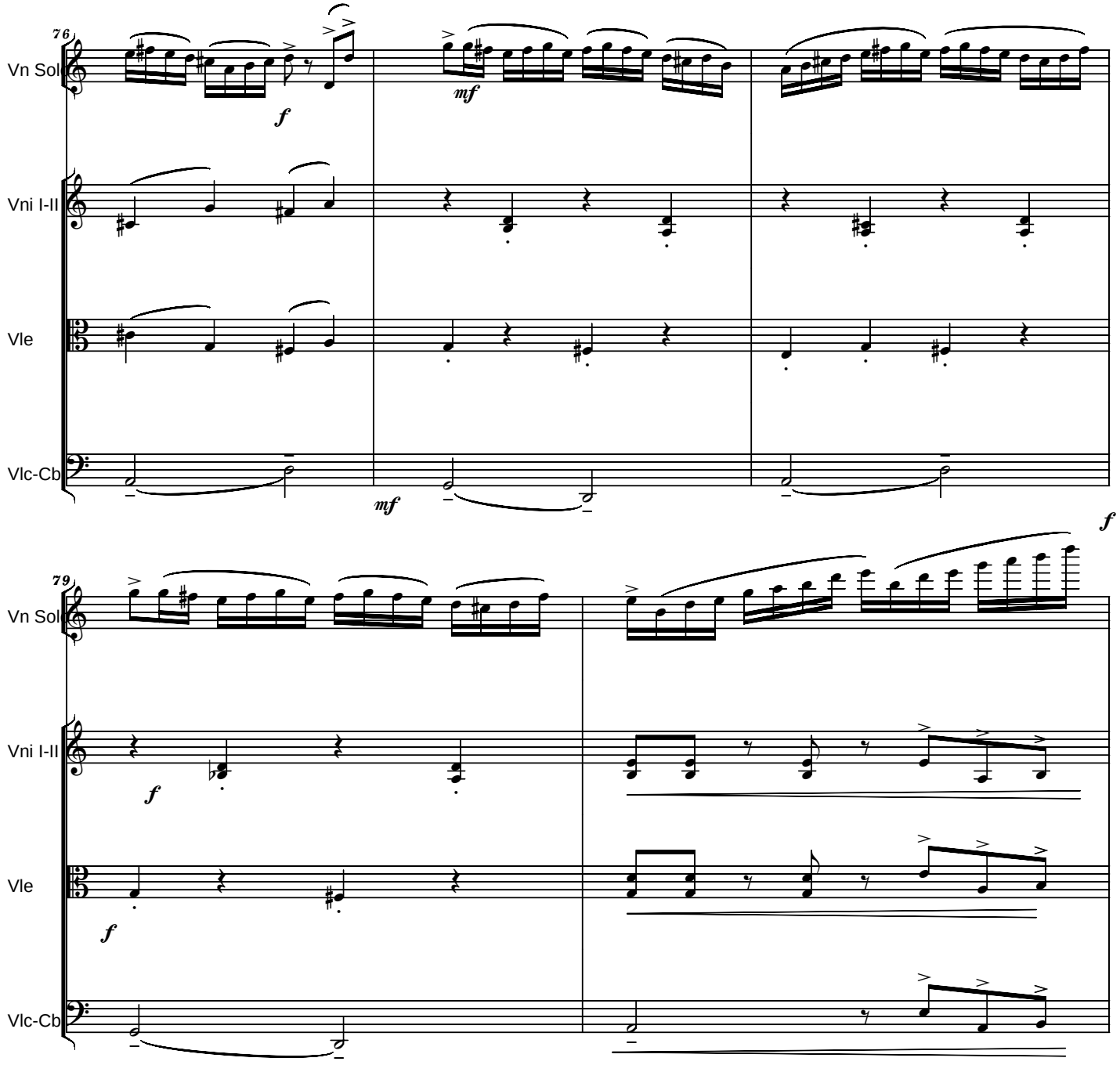

48
Vn Sol
Vni I-II
Vle
Vlc-Cb
f
f
f
ff
52
Vn Sol
Vni I-II
Vle
Vlc-Cb

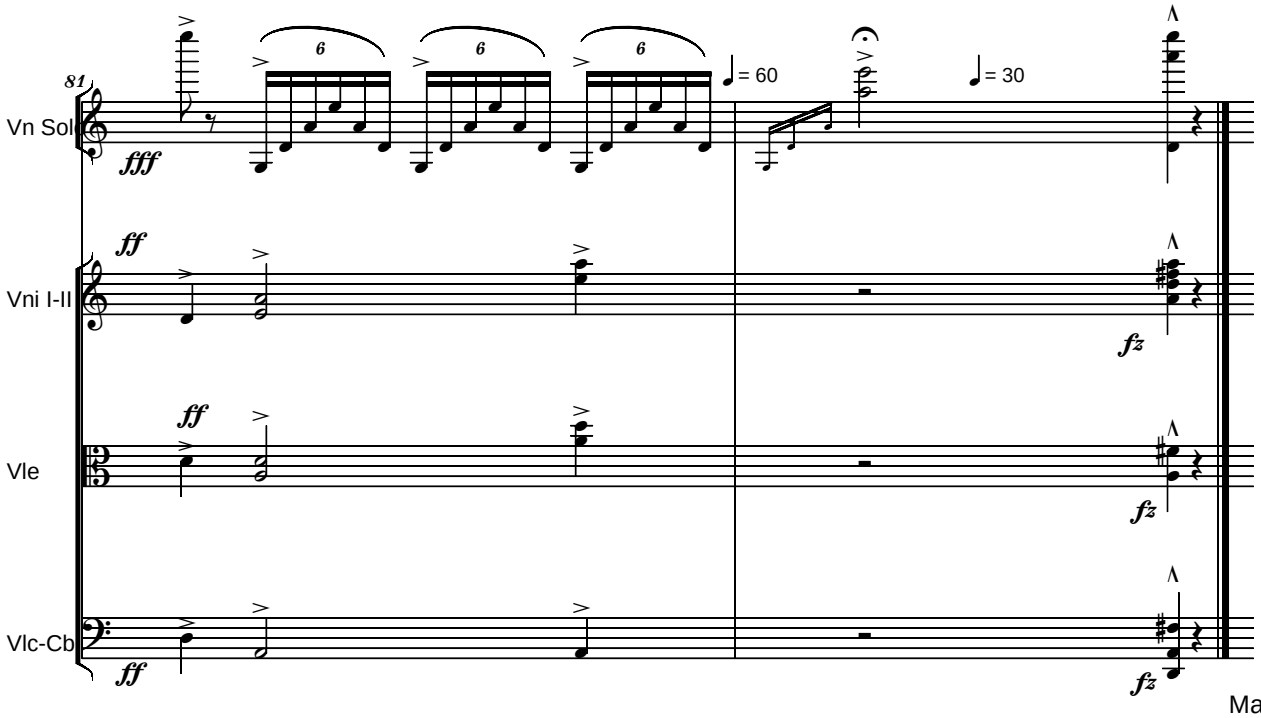

54
Vn Sol
Vni I-II
Vle
Vlc-Cb
mf
mf
mf
57
Vn Sol
Vni I-II
Vle
Vlc-Cb


60
Vn Sol
mf
Vni I-II
Vle
Vlc-Cb
63
Vn Sol
f
ff
Vni I-II
f
Vle
f
Vlc-Cb
ff
ff


67
Vn Sol
Vni I-II
Vle
Vlc-Cb
69
Vn Sol
Vni I-II
Vle
Vlc-Cb


71
Vn Sol
Vni I-II
Vle
Vlc-Cb
73
Vn Sol
fz
fz
Vni I-II
Vle
Vlc-Cb


76
Vn Sol
Vni I-II
Vle
Vlc-Cb
f
mf
mf
f
79
Vn Sol
Vni I-II
Vle
Vlc-Cb
f
f
f



May 25, 2013

Serban Nichifor
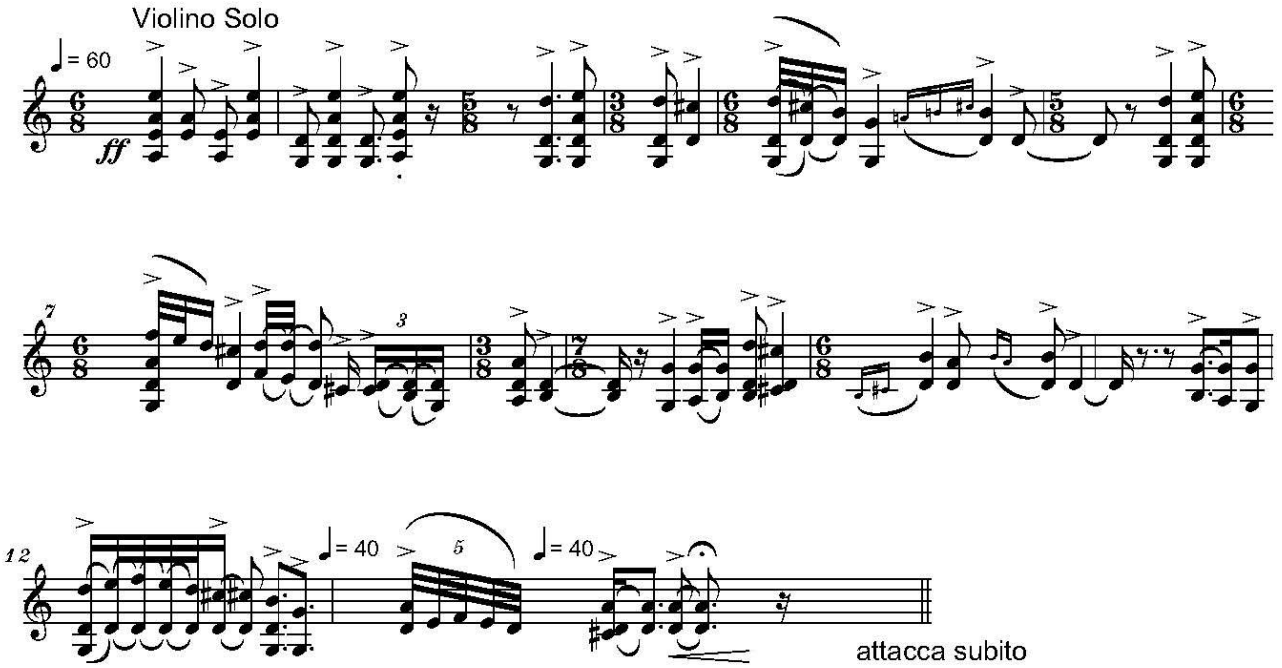
TRANSYLVANIAN BLUEGRASS

Violino Solo

Deciso

1.) Intrada
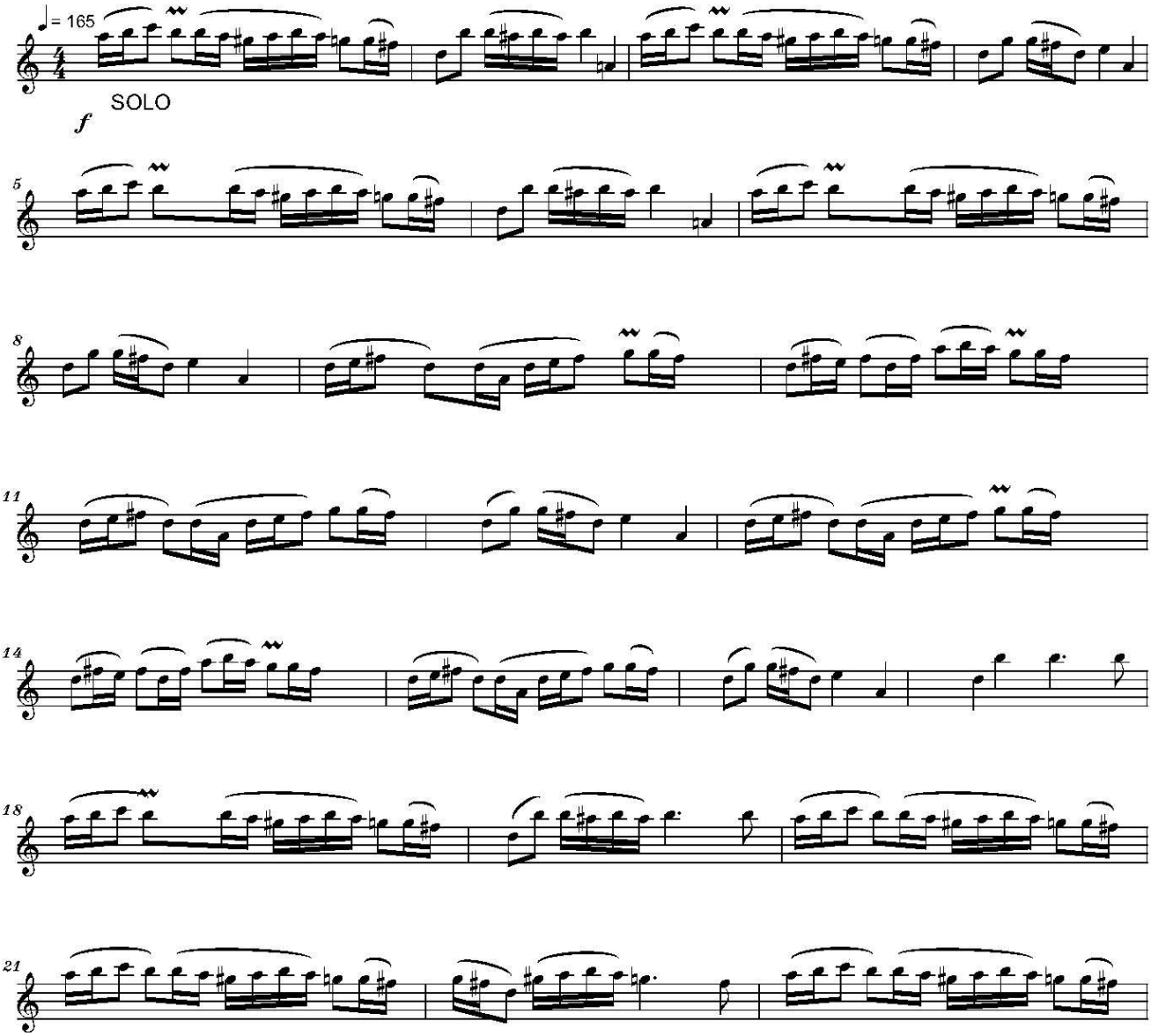
Serban NICHIFOR
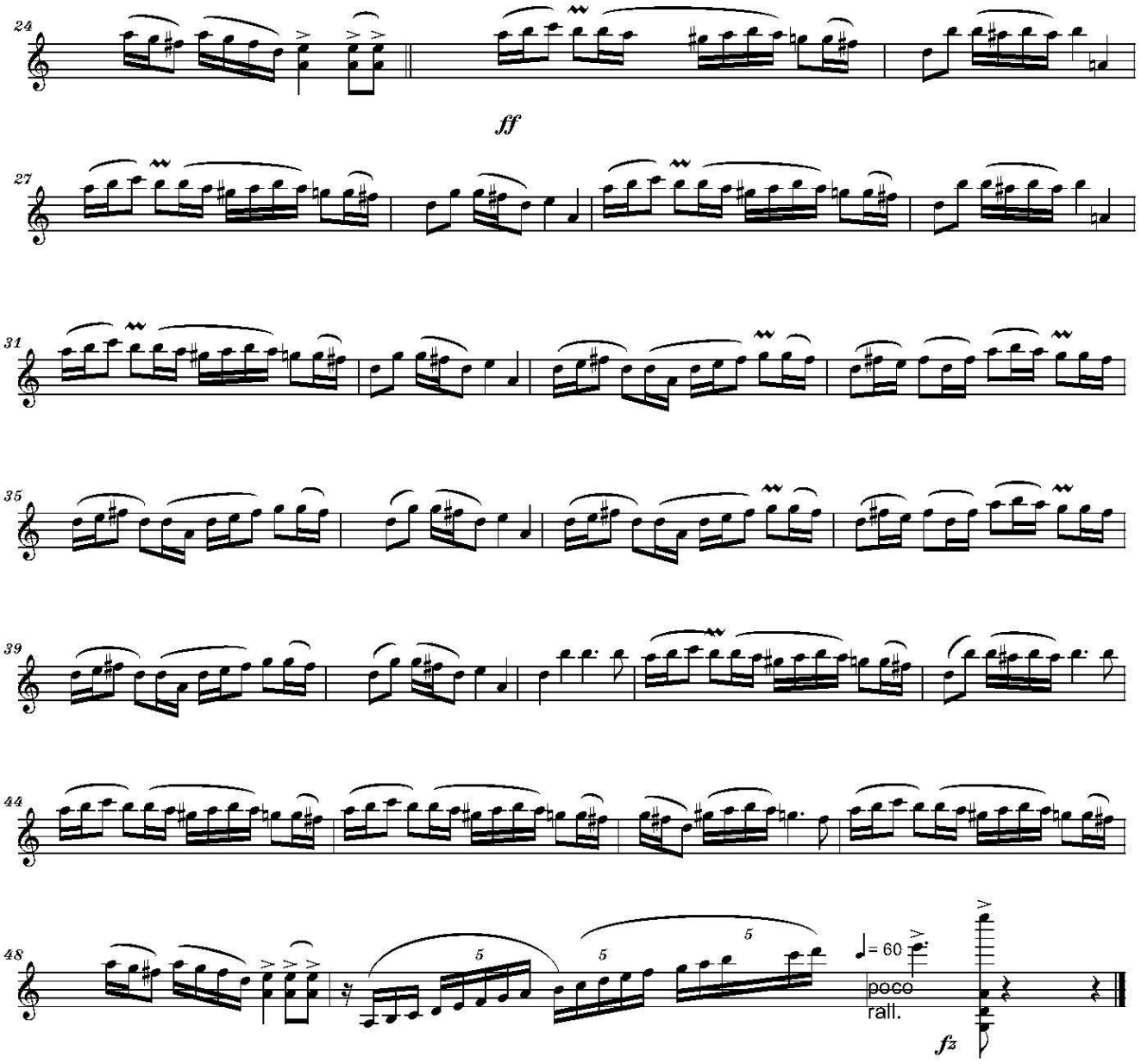


Allegro Vivo

2.) Hora

Serban NICHIFOR



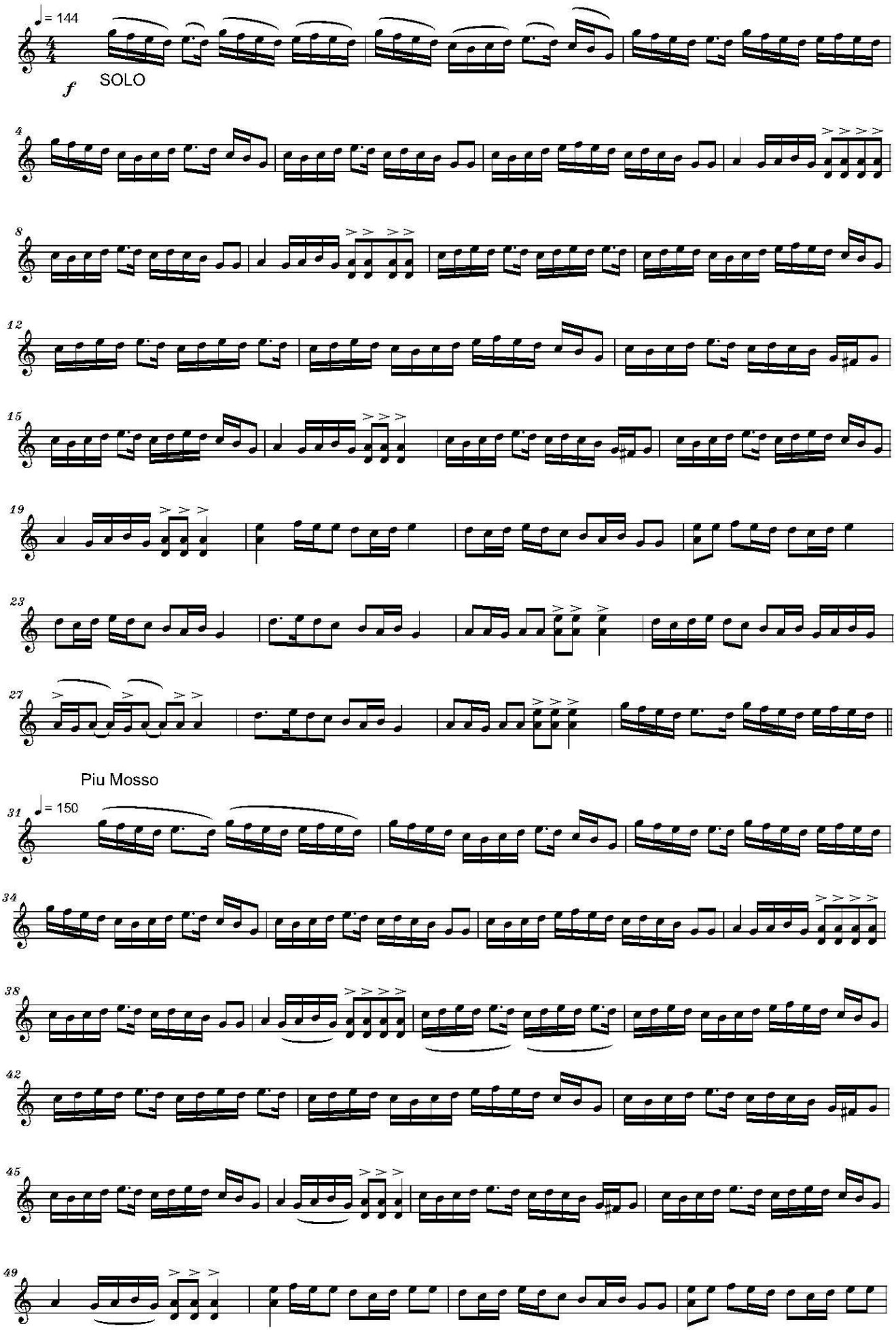

24
ff
27
31
35
39
44
48
poco
rall.
fz
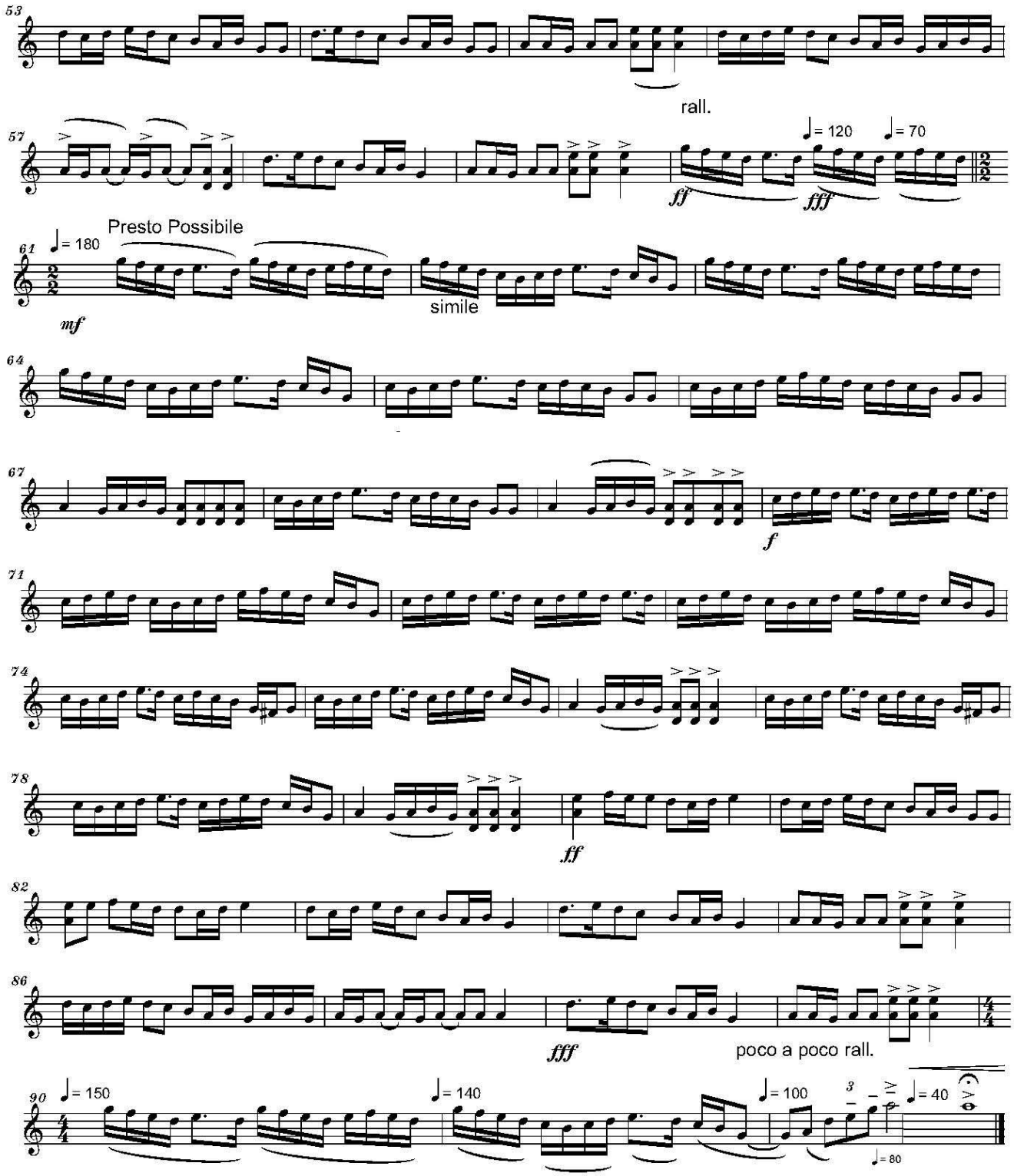
Allegro

3.) Batraneasca

Serban NICHIFOR

simile
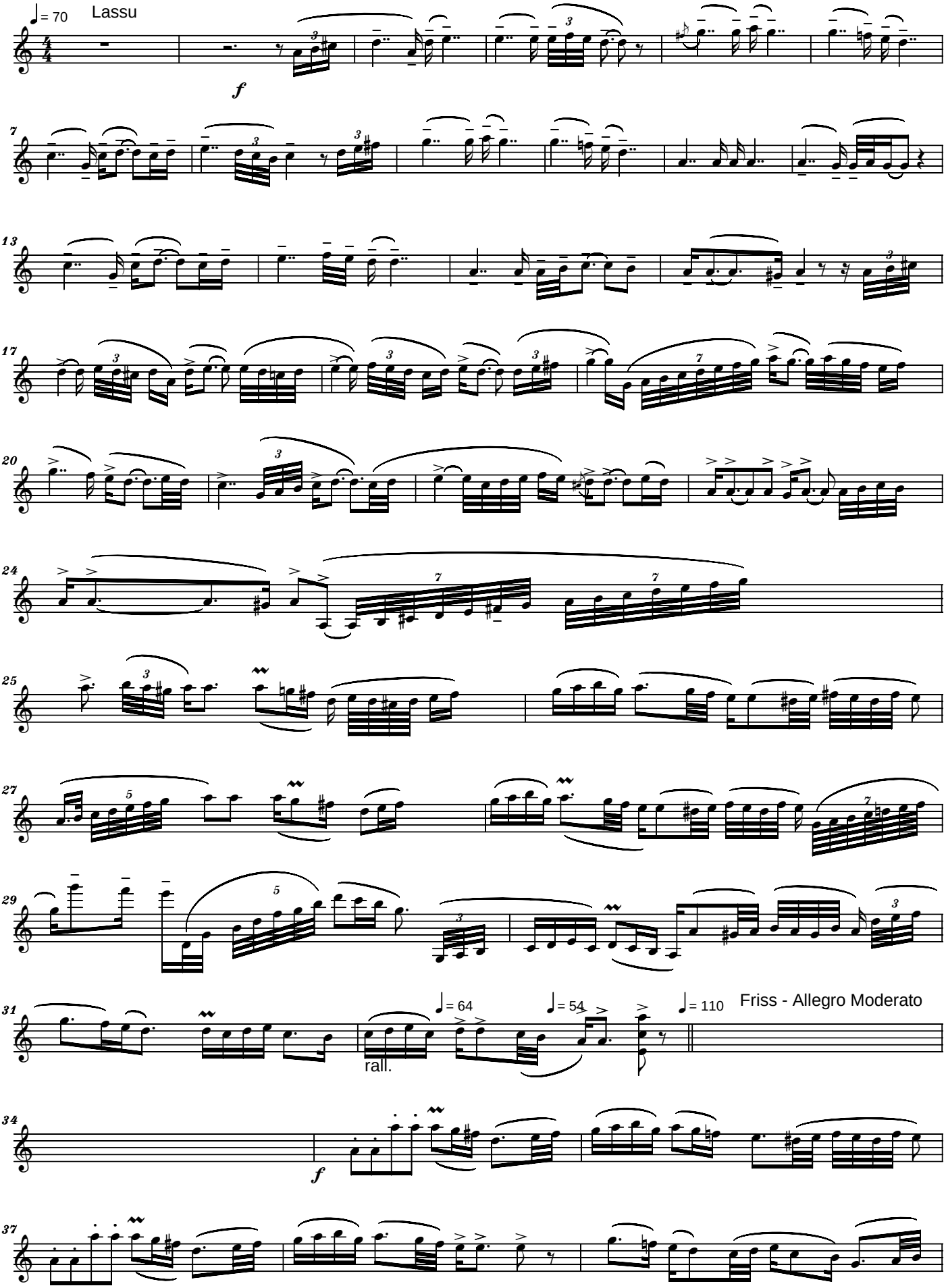



53
rall.
57
♩= 120
♩= 70
ff
fff
61
Presto Possibile
♩= 180
mf
simile
64
67
f
71
74
78
ff
82
86
fff
poco a poco rall.
90
♩= 150
♩= 140
♩= 100
3
♩= 40
♩= 80
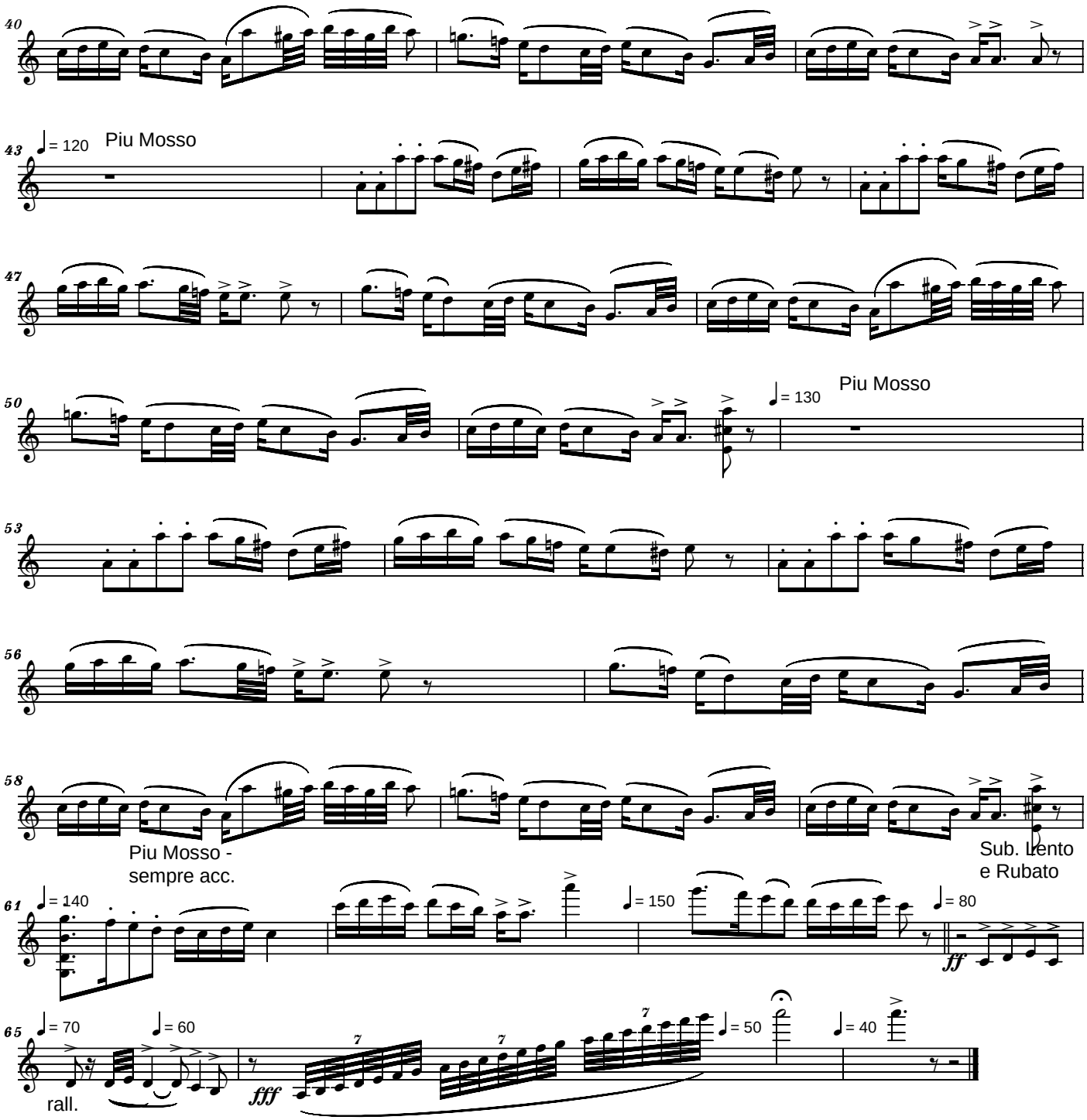
Deciso

4.) Csárdás

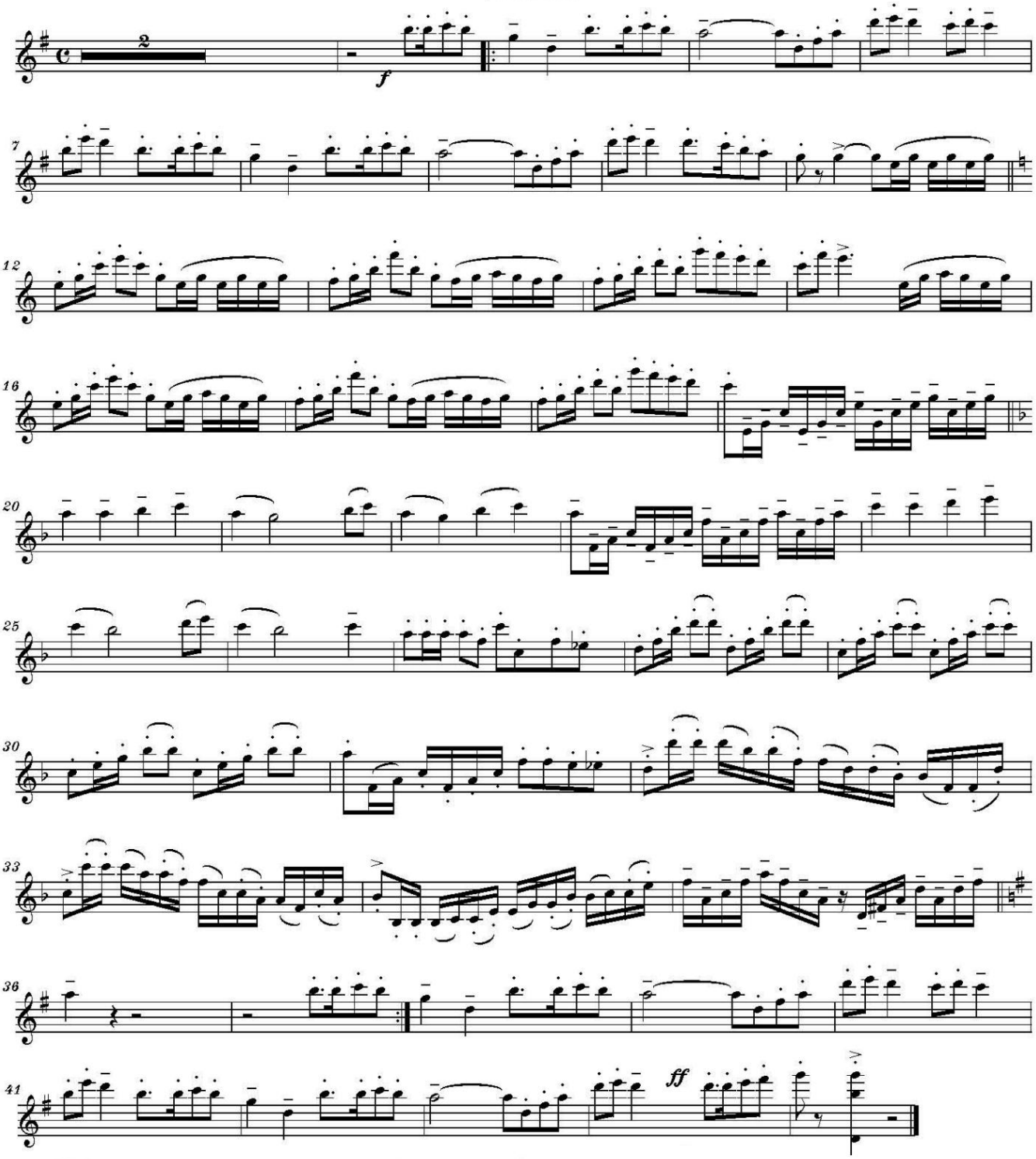
Serban Nichifor



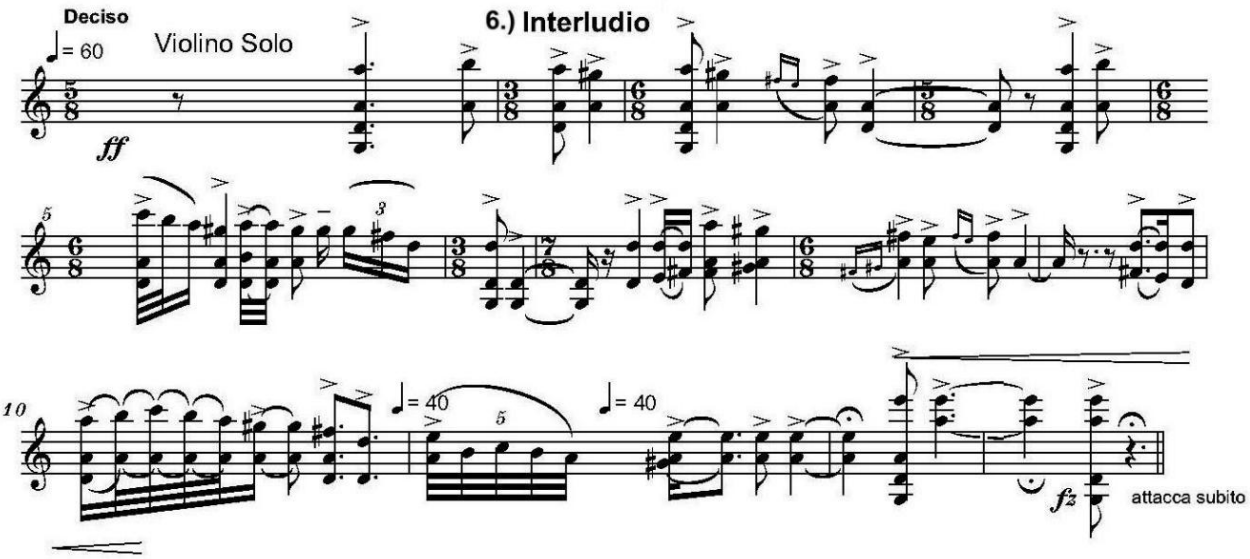
Copyright © 2014 by Serban Nichifor (SABAM, UCMR-ADA)


40
43
♩= 120
Piu Mosso
47
50
Piu Mosso
♩= 130
53
56
58
Piu Mosso -
sempre acc.
Sub. Lento
e Rubato
61
♩= 140
♩= 150
♩= 80
ff
65
♩= 70
♩= 60
rall.
fff
♩= 50
♩= 40

5.) Ländler
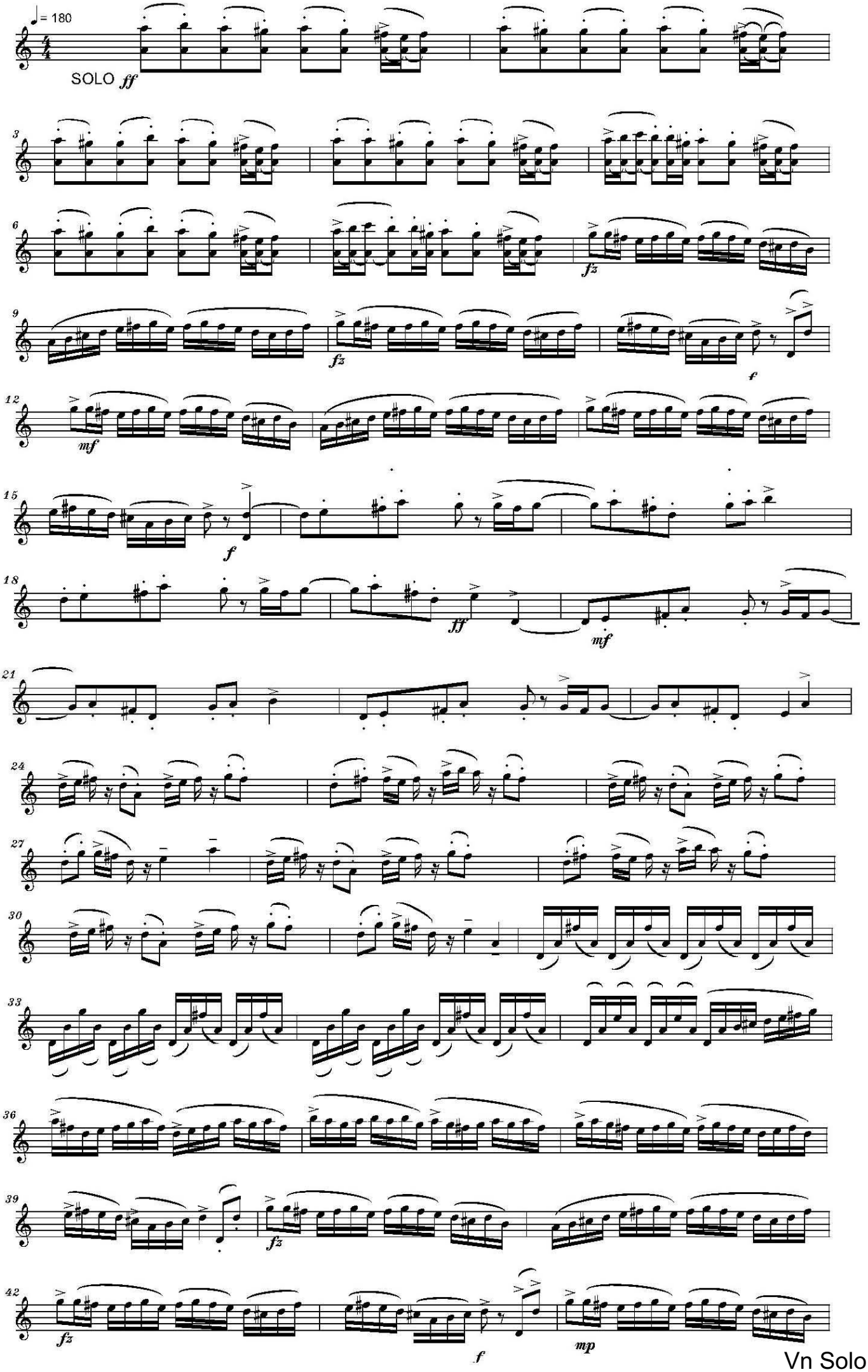


6.) Interludio
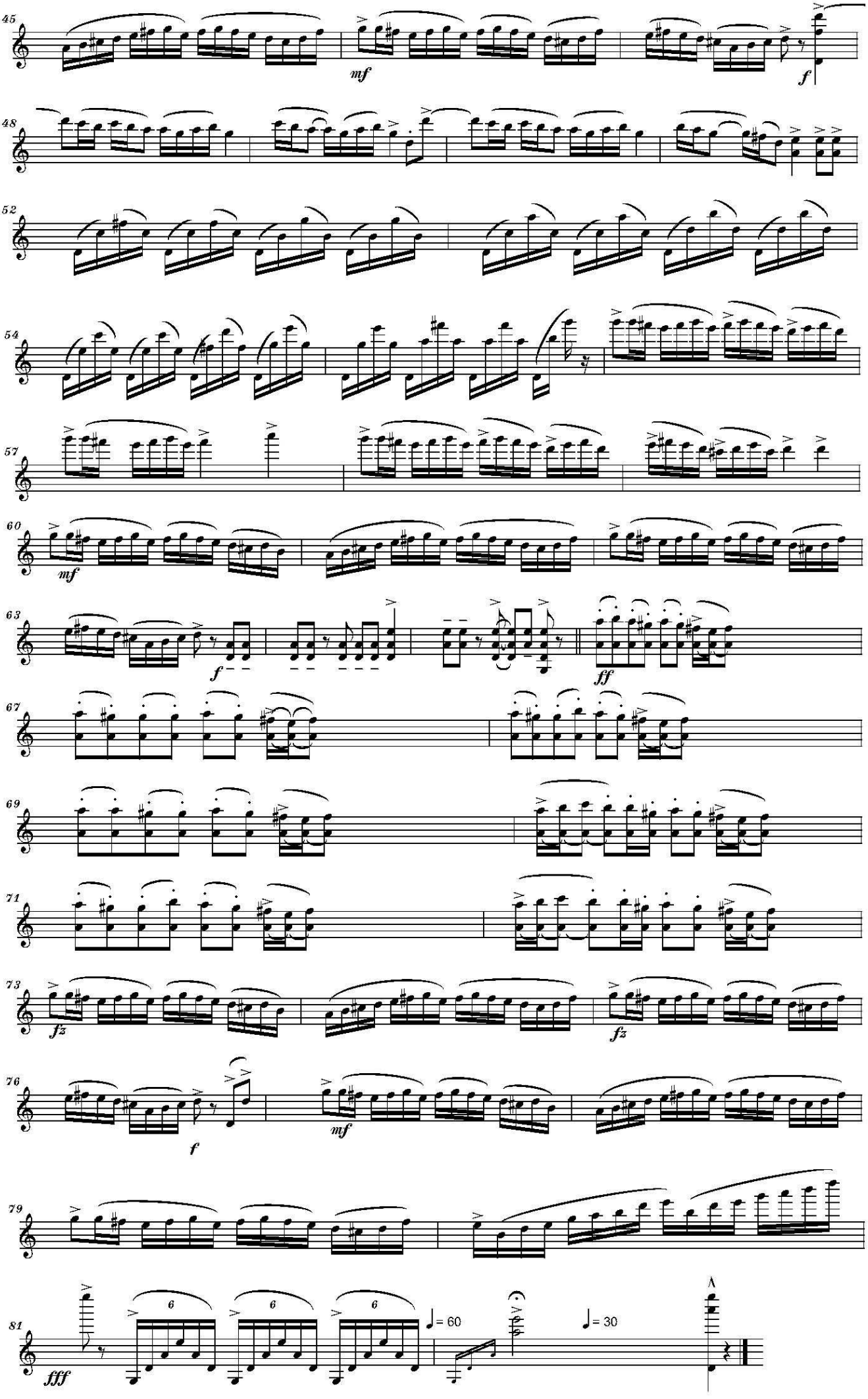


Presto possibile

7.) Perpetuum Mobile

Serban NICHIFOR




45
mf
f
48
52
54
57
60
mf
63
f
ff
67
69
71
73
fz
fz
76
f
mf
79
81
fff
6
6
6
= 60
= 30

Serban Nichifor

TRANSYLVANIAN BLUEGRASS
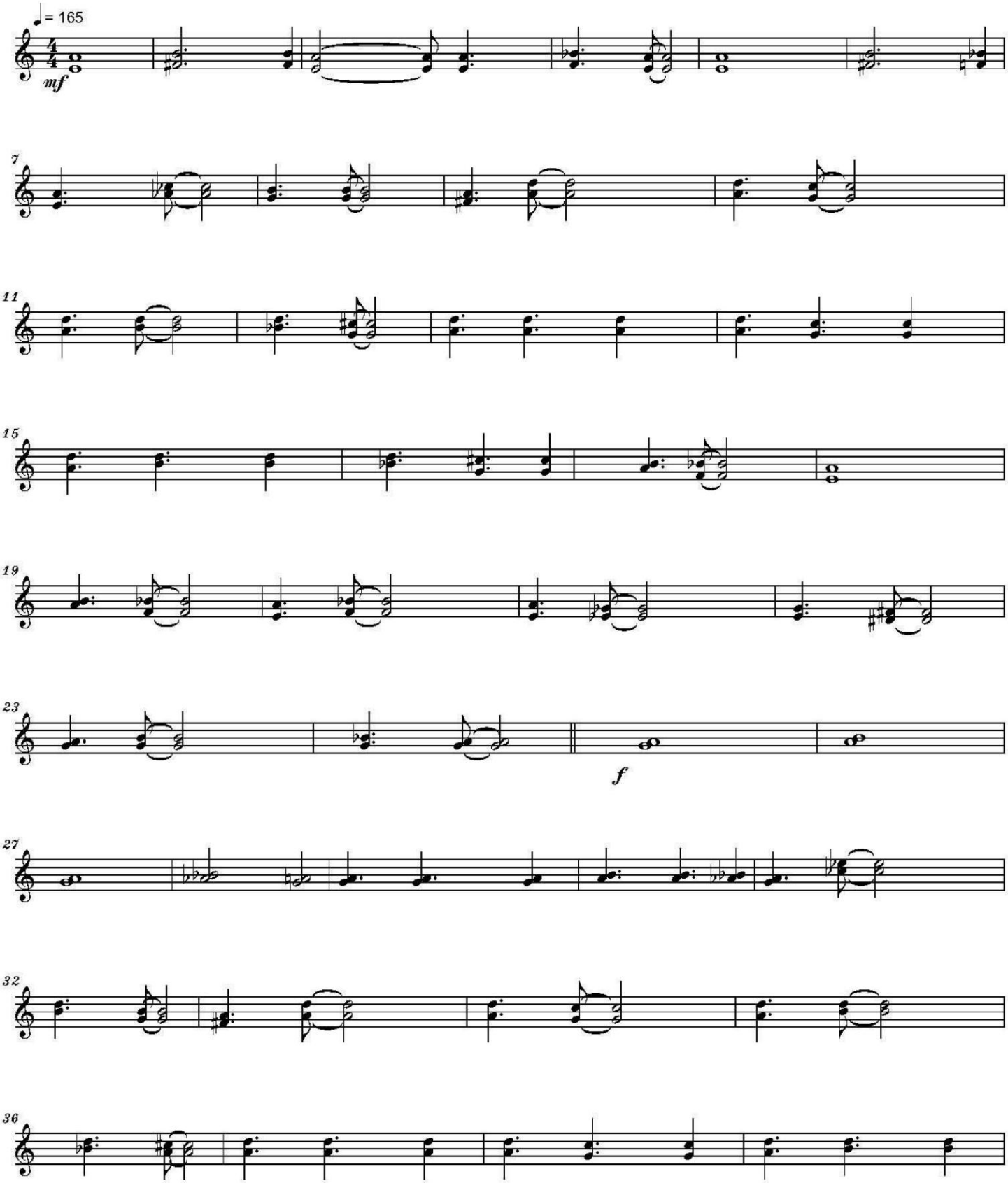
Violini Ripieni
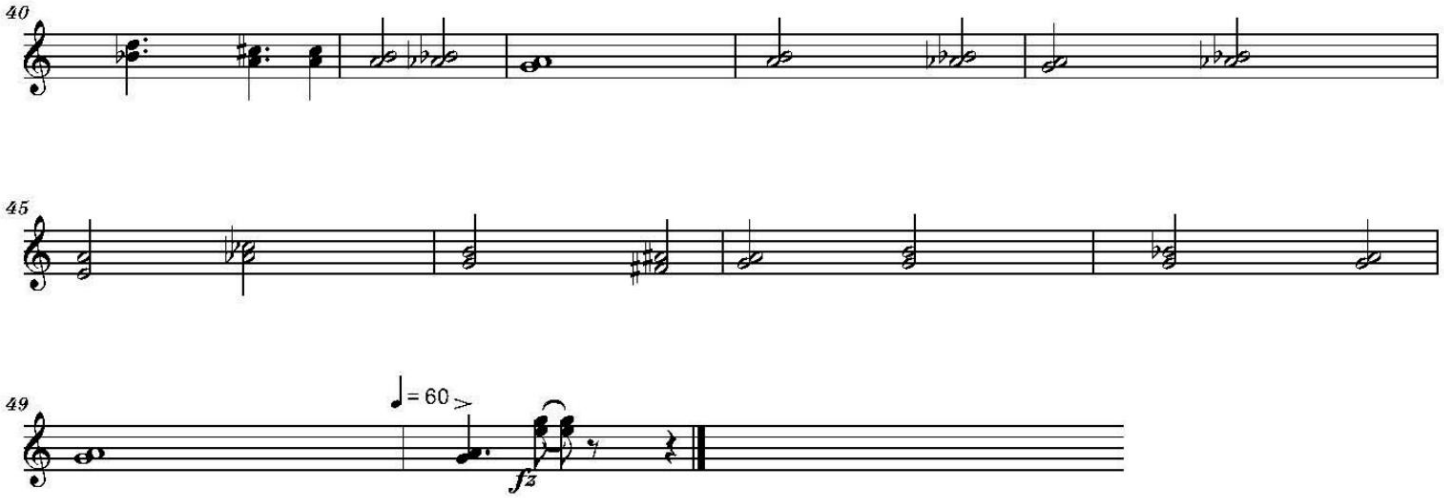
Violini Ripieni

1.) TACET

2.) Hora

Allegro Vivo — **Serban NICHIFOR**
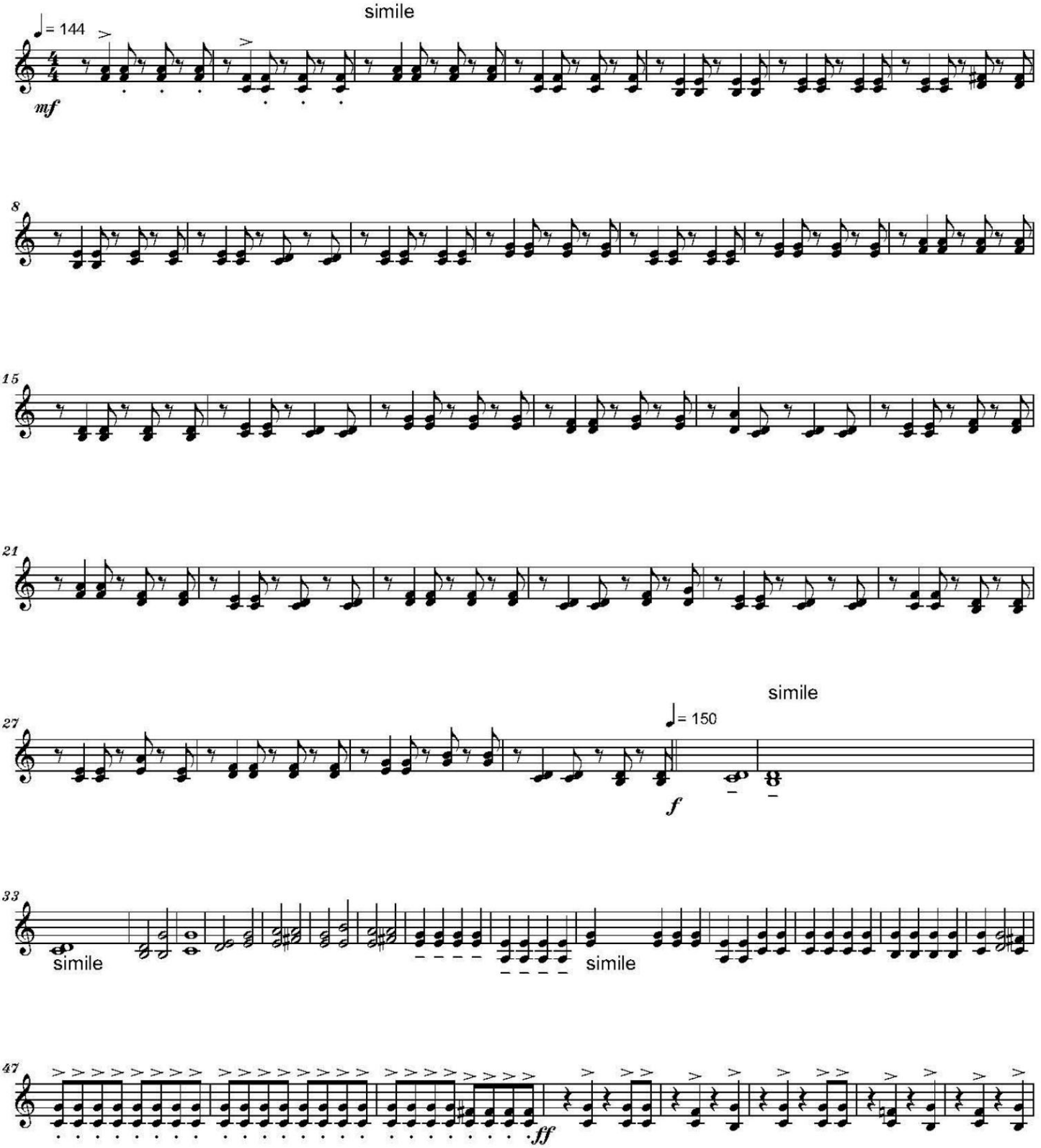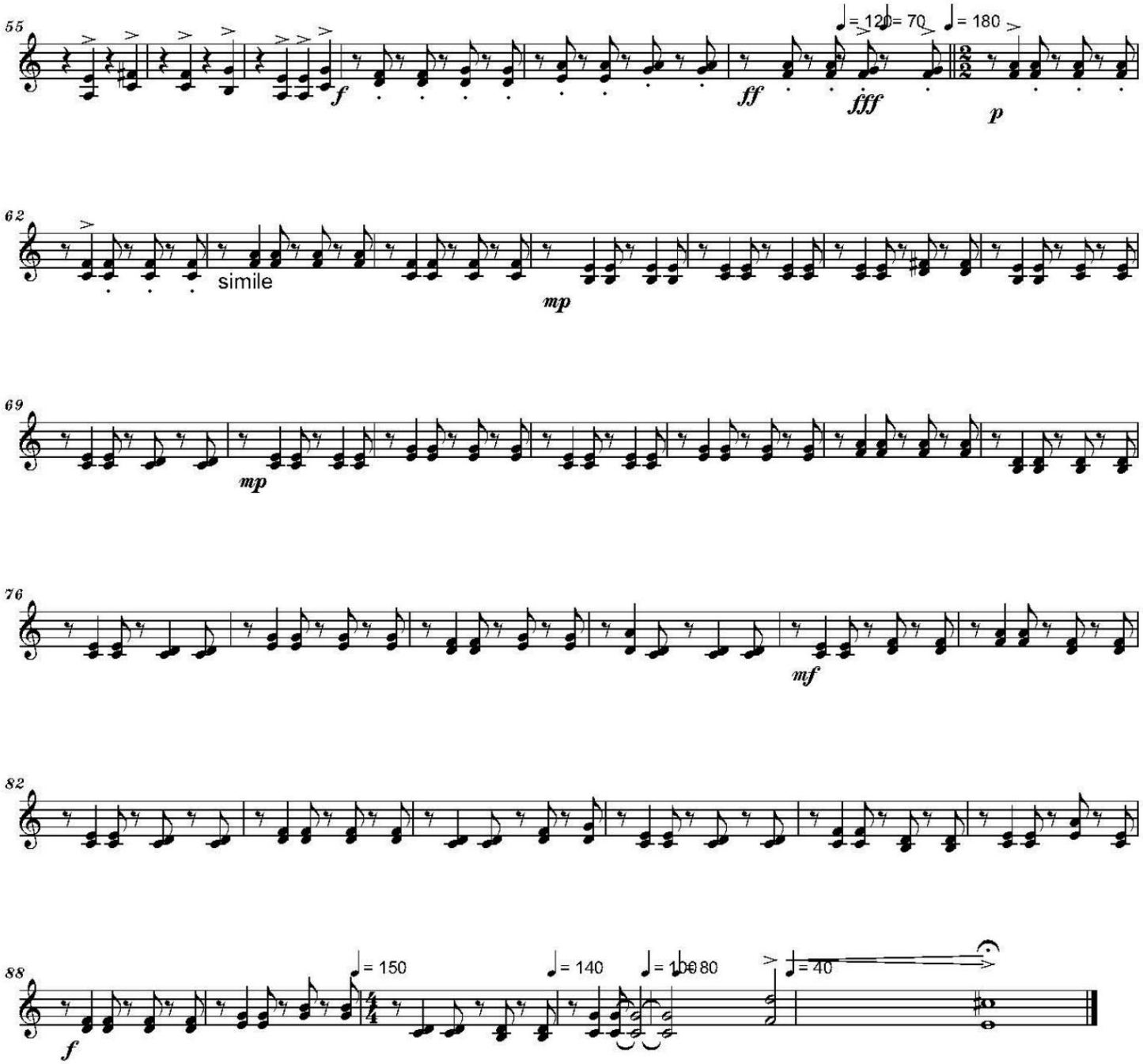



40
45
49
♩= 60
fz

Allegro

3.) Batraneasca

Serban NICHIFOR
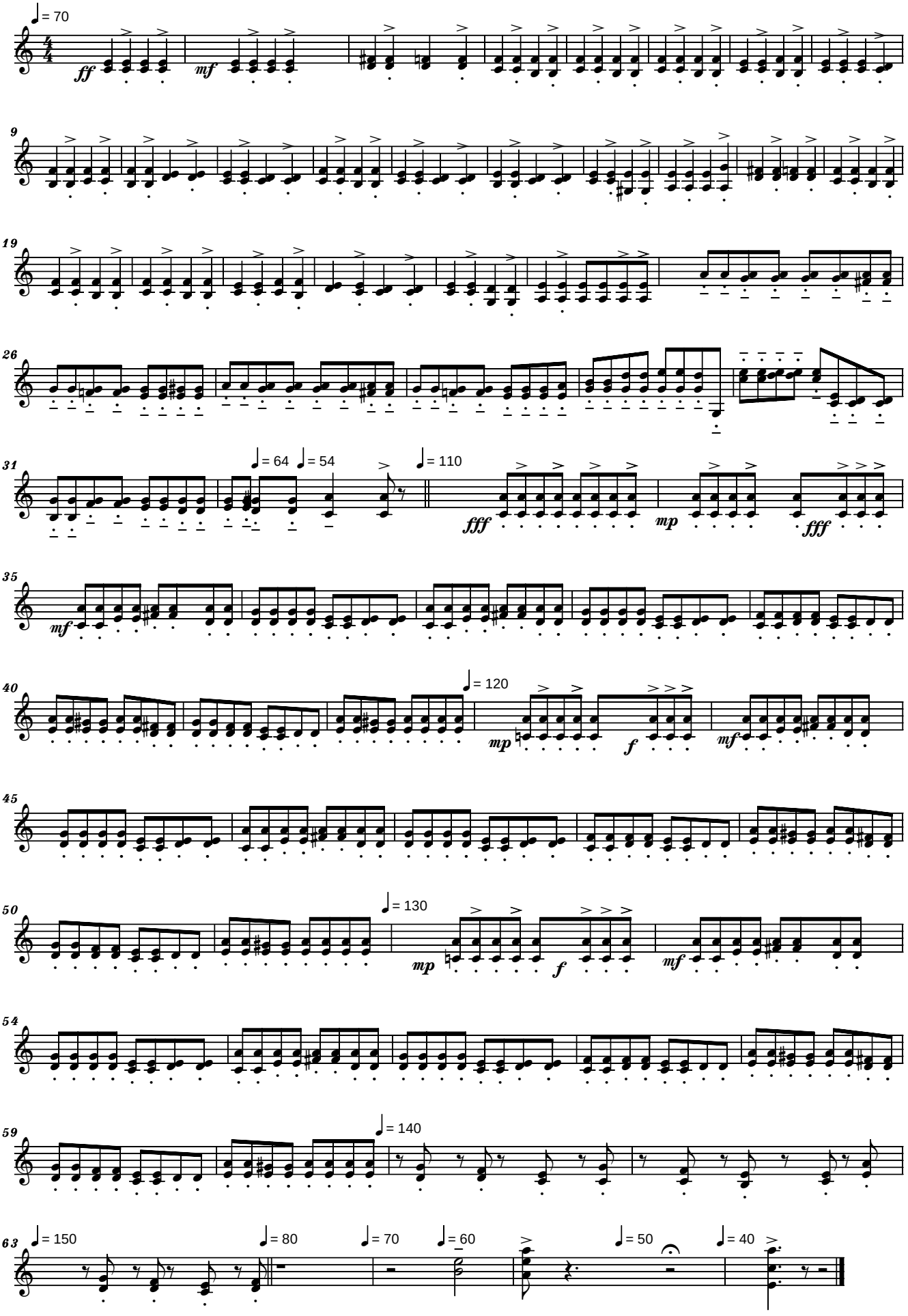



55
f
ff
fff
= 120
= 70
= 180
p
62
simile
mp
69
mp
76
mf
82
88
f
= 150
= 140
= 80
= 40

Deciso

4.) Csardas

Serban Nichifor
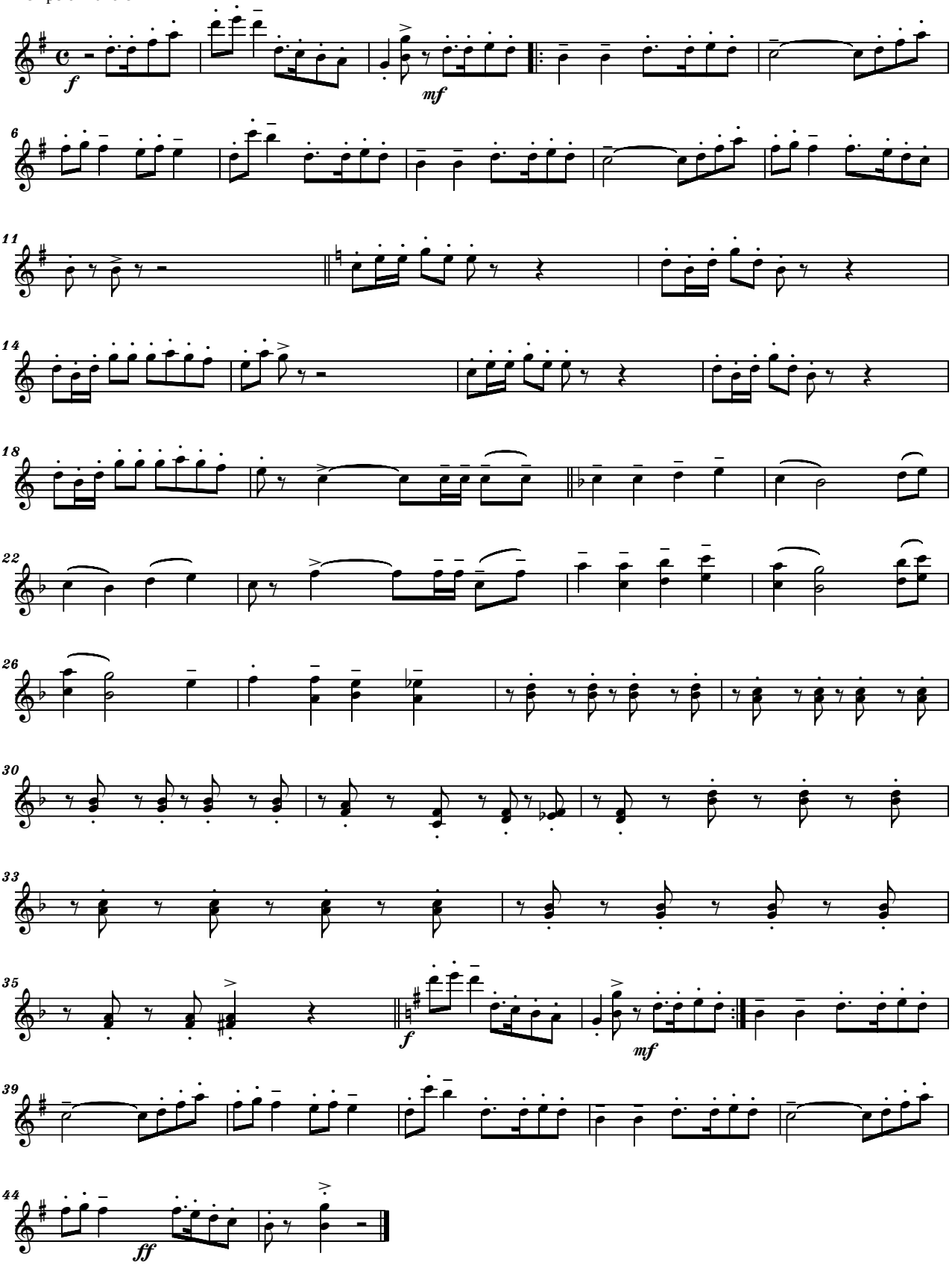


Copyright © 2014 by Serban Nichifor (SABAM, UCMR-ADA)

5.) Ländler

Tempo di Ländler

Serban Nichifor
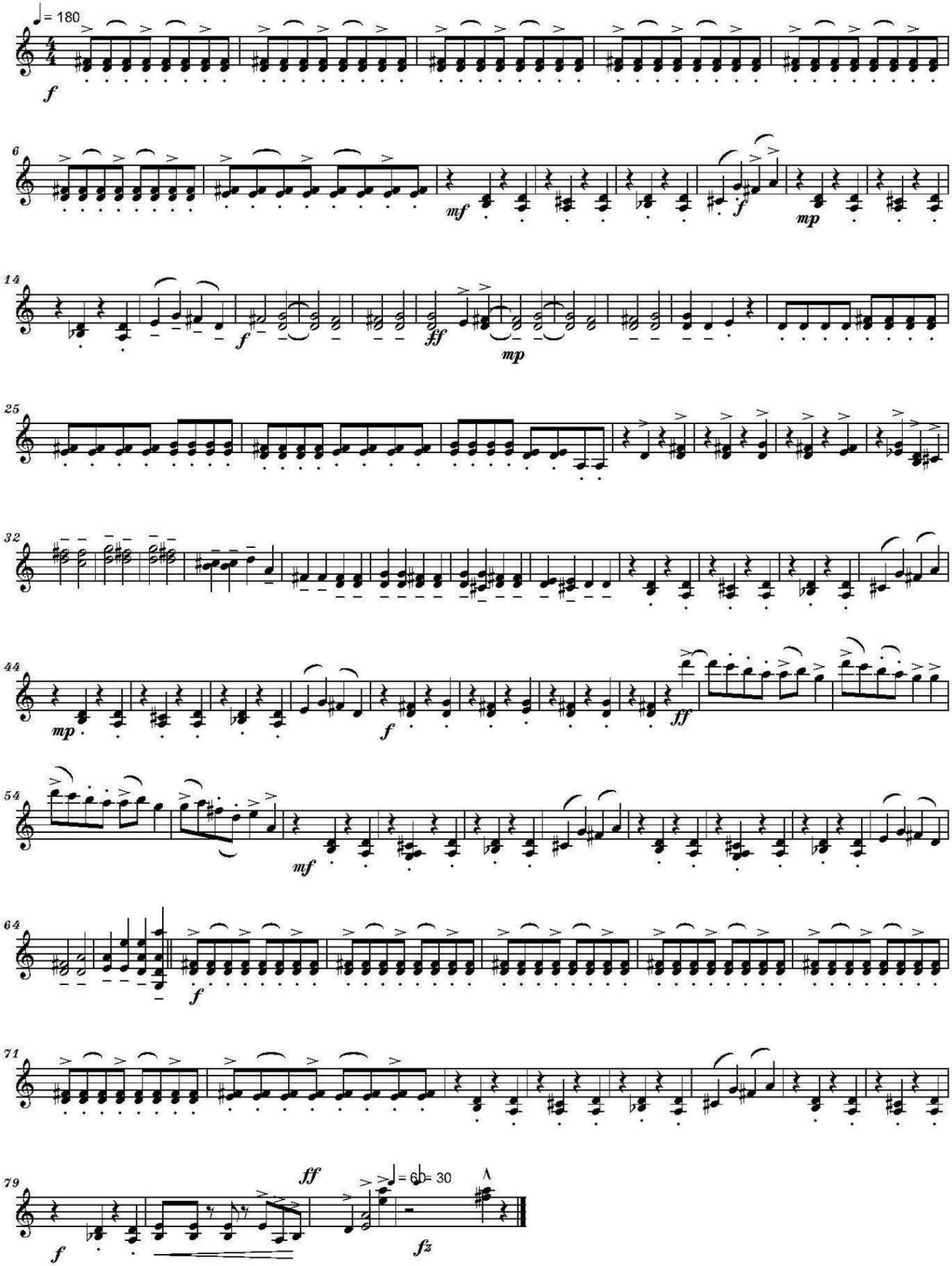


Copyright © 2014 by Serban Nichifor (SABAM, UCMR-ADA)

6.) TACET

Presto possibile

7.) Perpetuum Mobile

Serban NICHIFOR



Serban Nichifor

TRANSYLVANIAN BLUEGRASS

Viole
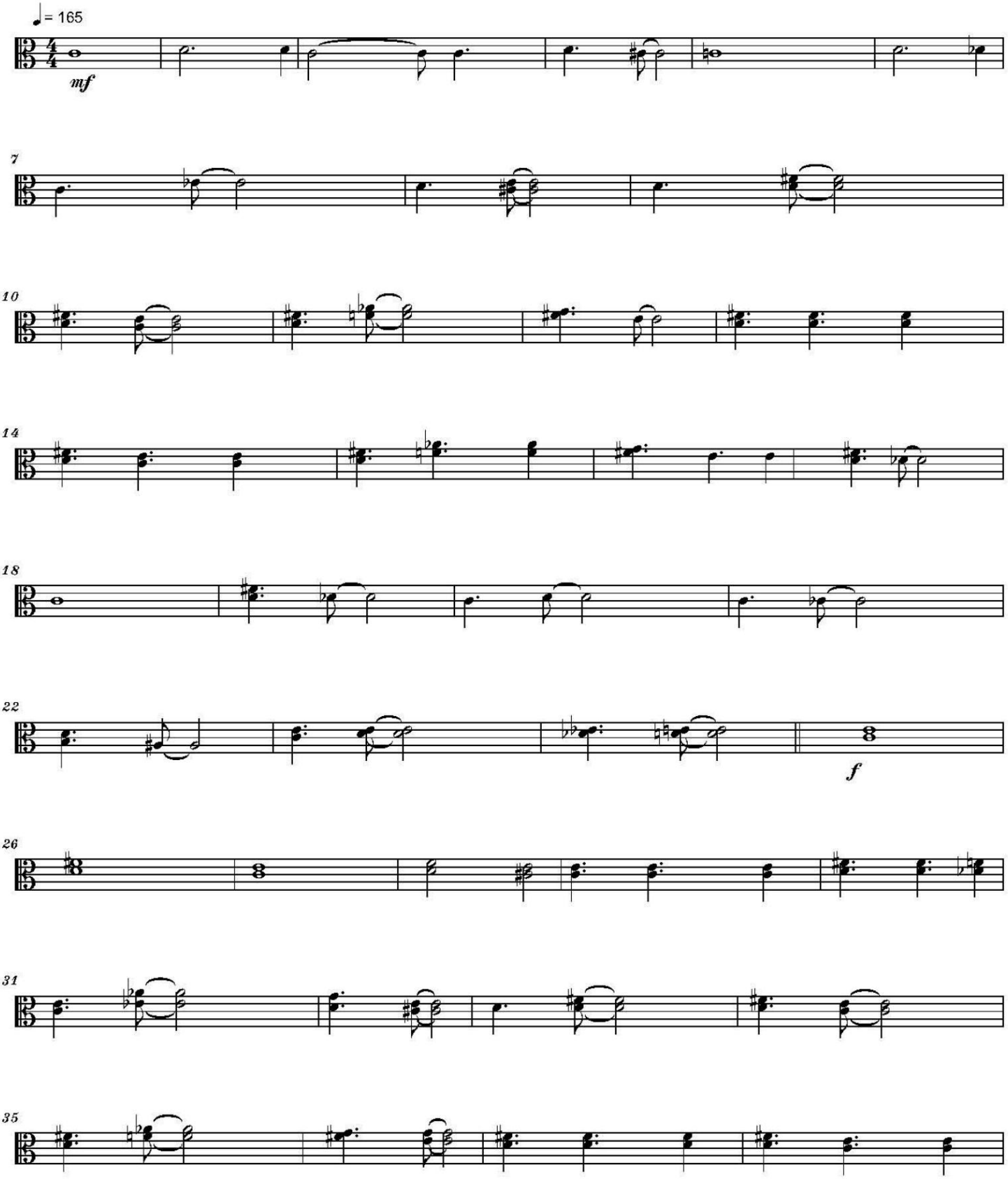
Viola

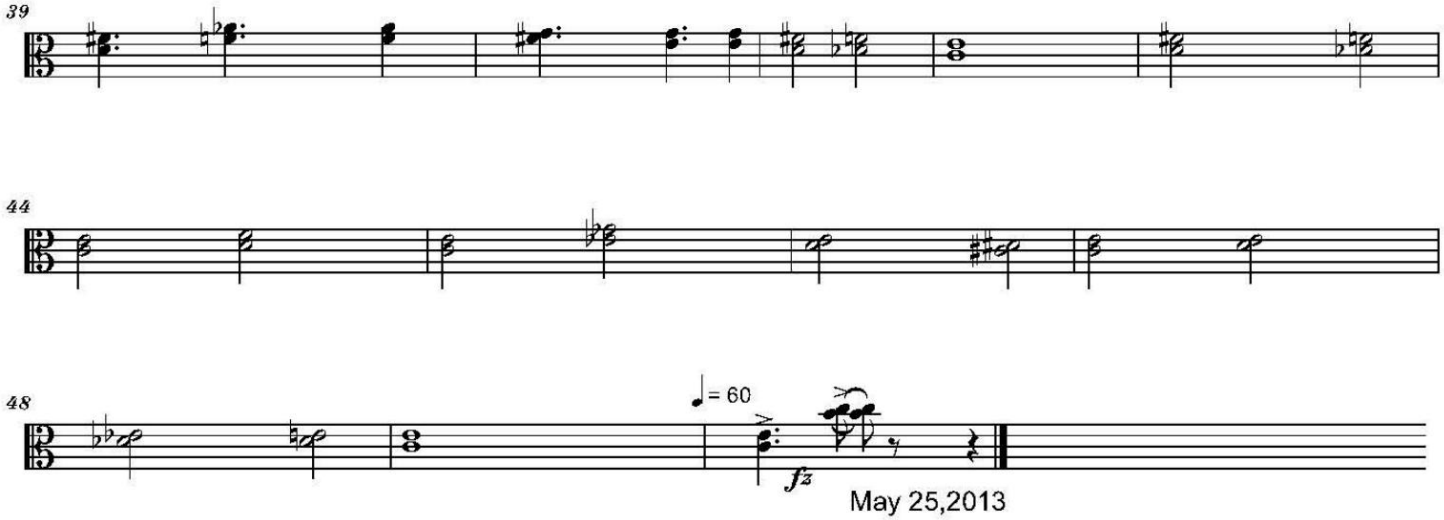
1.) TACET

2.) Hora

Allegro Vivo

Serban NICHIFOR
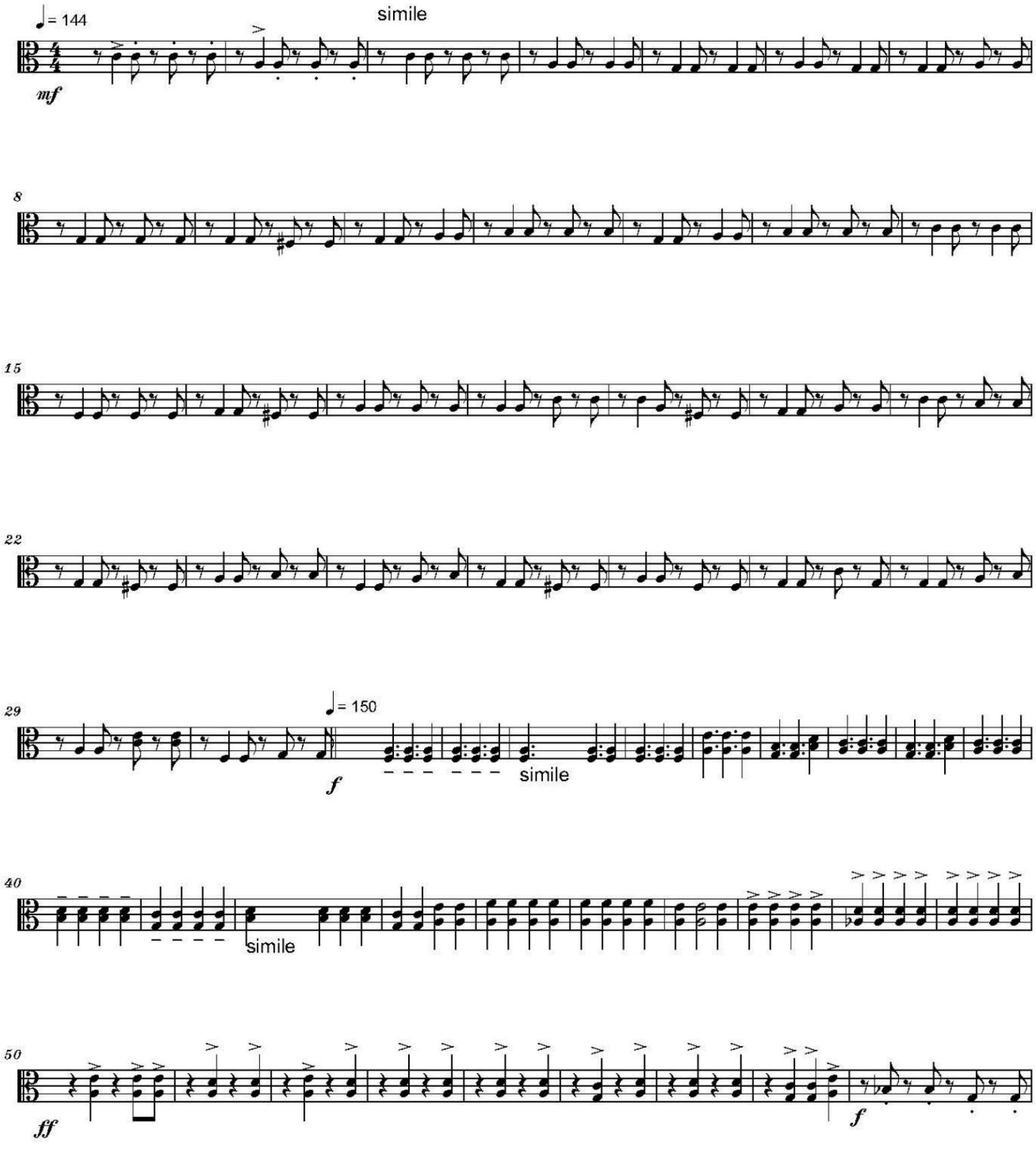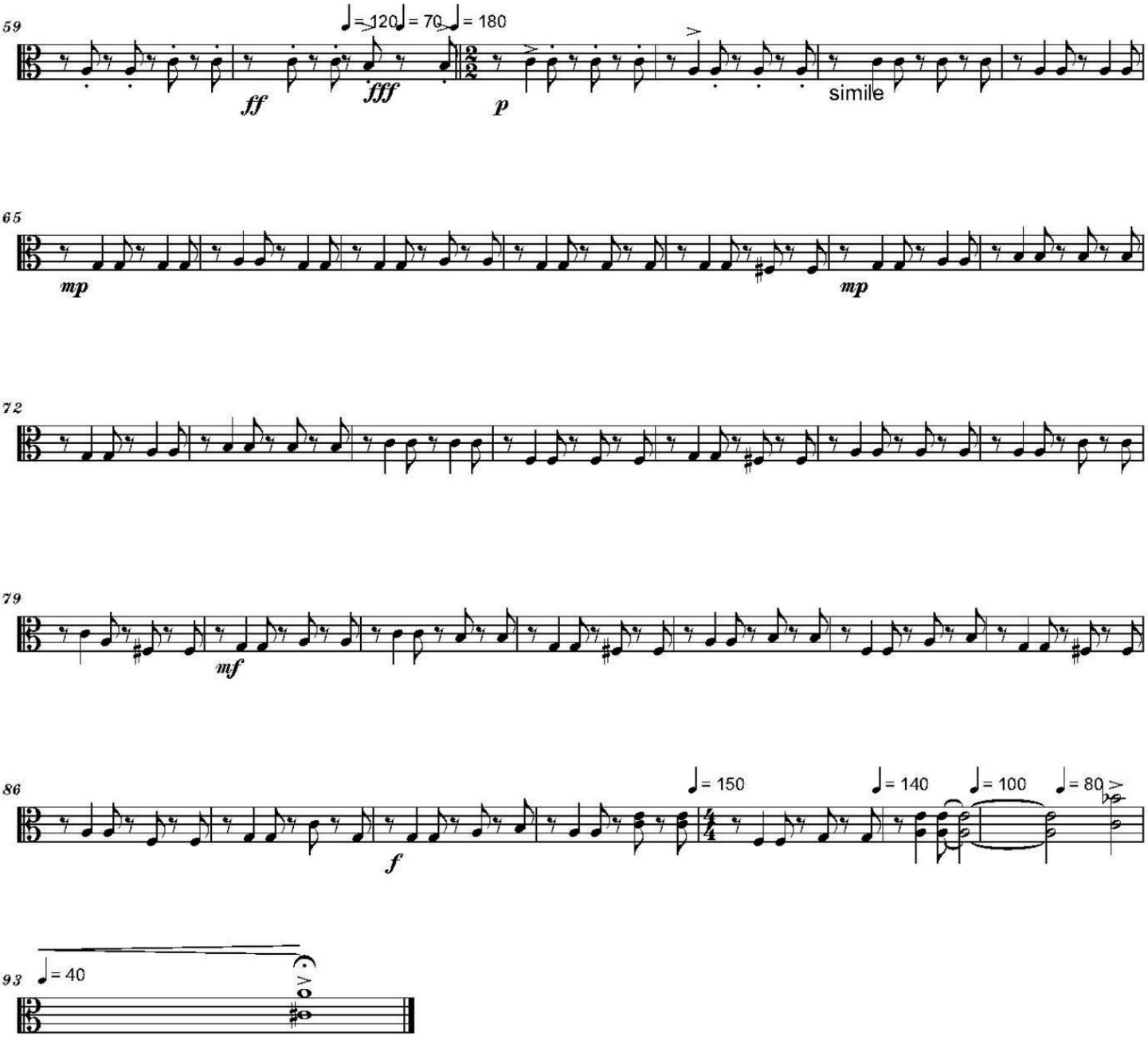




Viola 2

Allegro

3.) Batraneasca
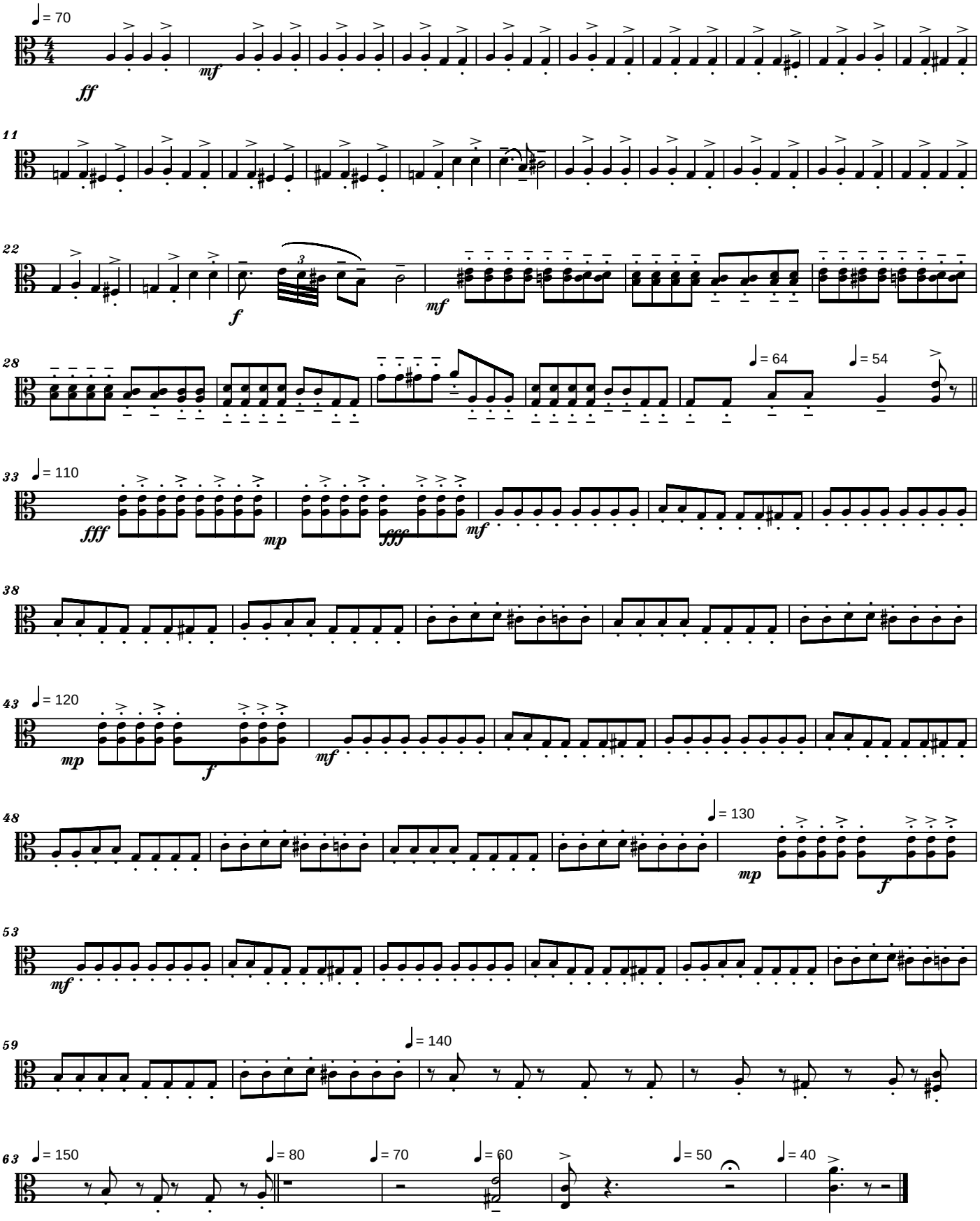
Serban NICHIFOR




59
♩= 120 ♩= 70 ♩= 180
ff
fff
p
simile
65
mp
mp
72
79
mf
86
f
♩= 150
♩= 140
♩= 100
♩= 80
93
♩= 40

4.) Csardas

Deciso **Serban Nichifor**
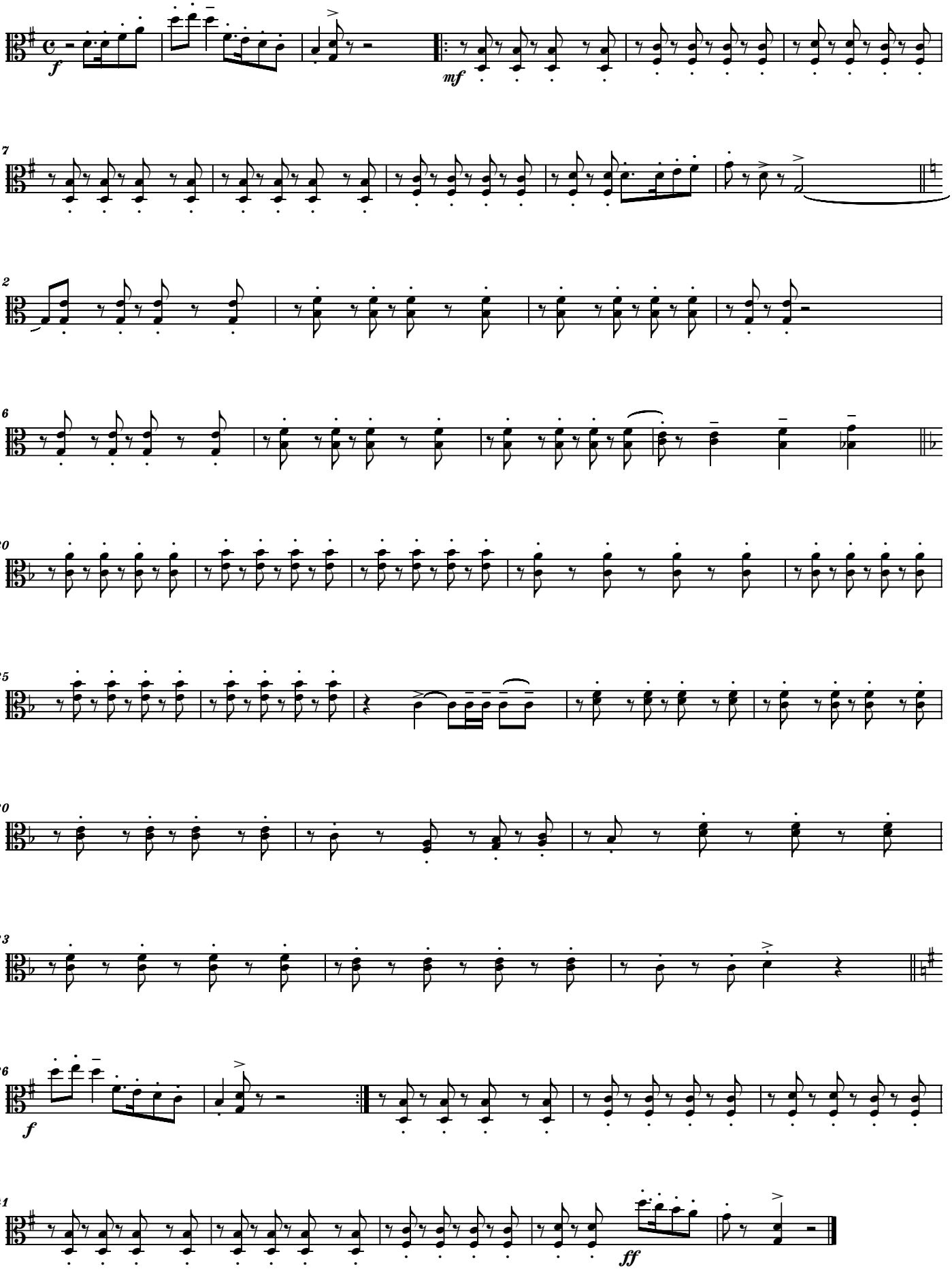


Copyright © 2014 by Serban Nichifor (SABAM, UCMR-ADA)

5.) Ländler

Tempo di Ländler

Serban Nichifor
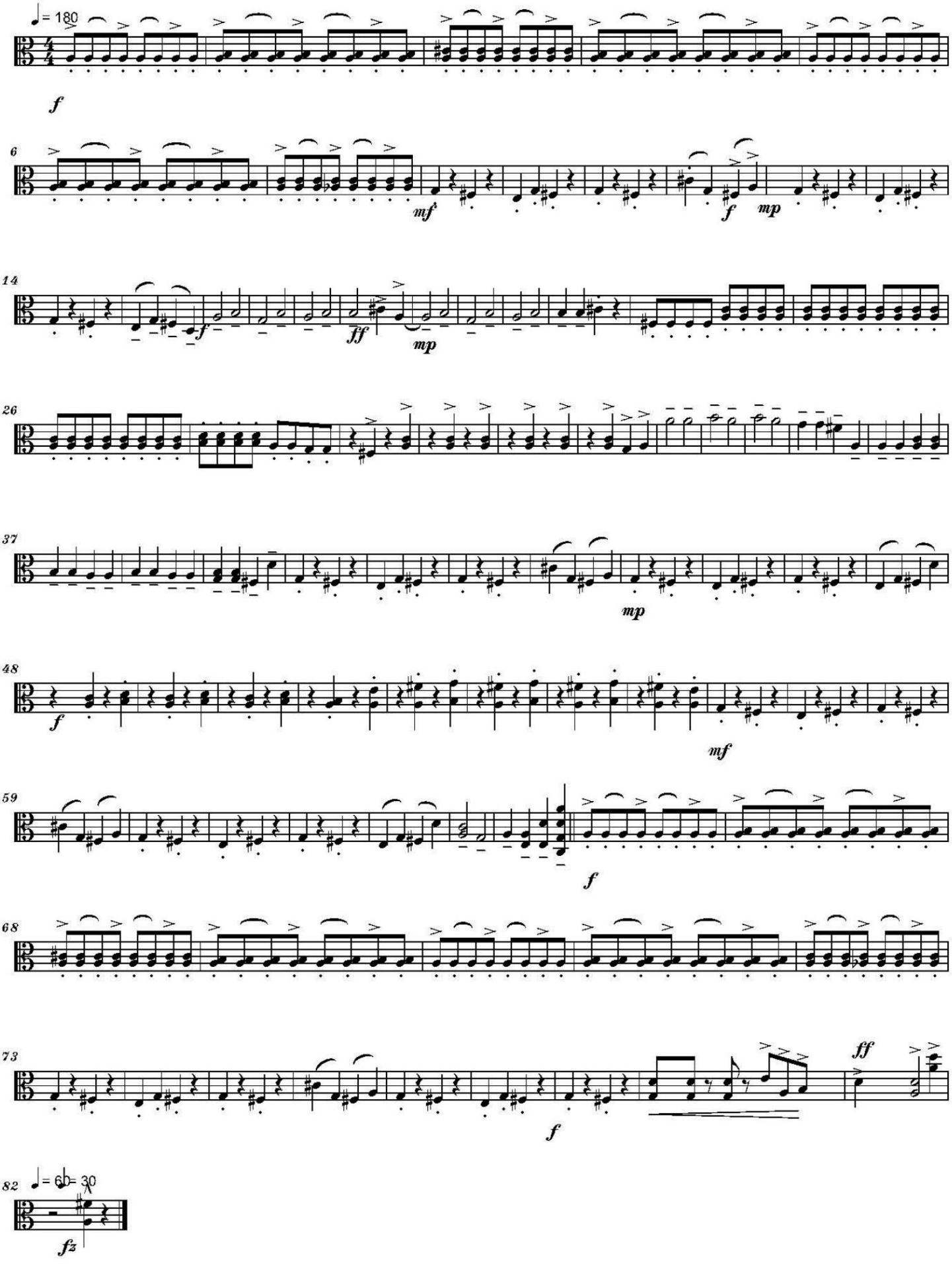


Copyright © 2014 by Serban Nichifor (SABAM, UCMR-ADA)

6.) TACET

7.) Perpetuum Mobile

Presto possibile

Serban NICHIFOR



Serban Nichifor

TRANSYLVANIAN BLUEGRASS

Celli & Bassi
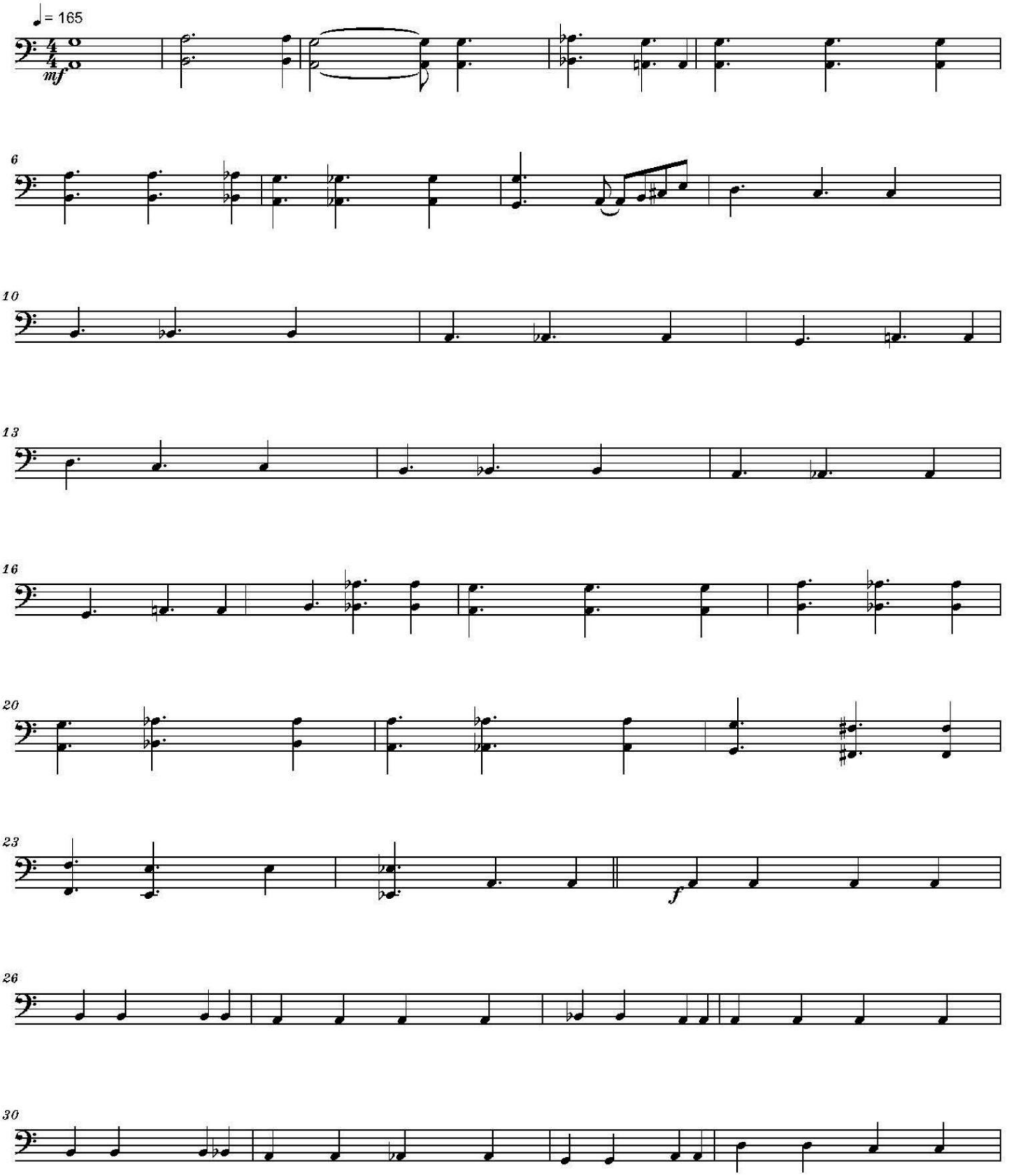
Cello (& Cb.)
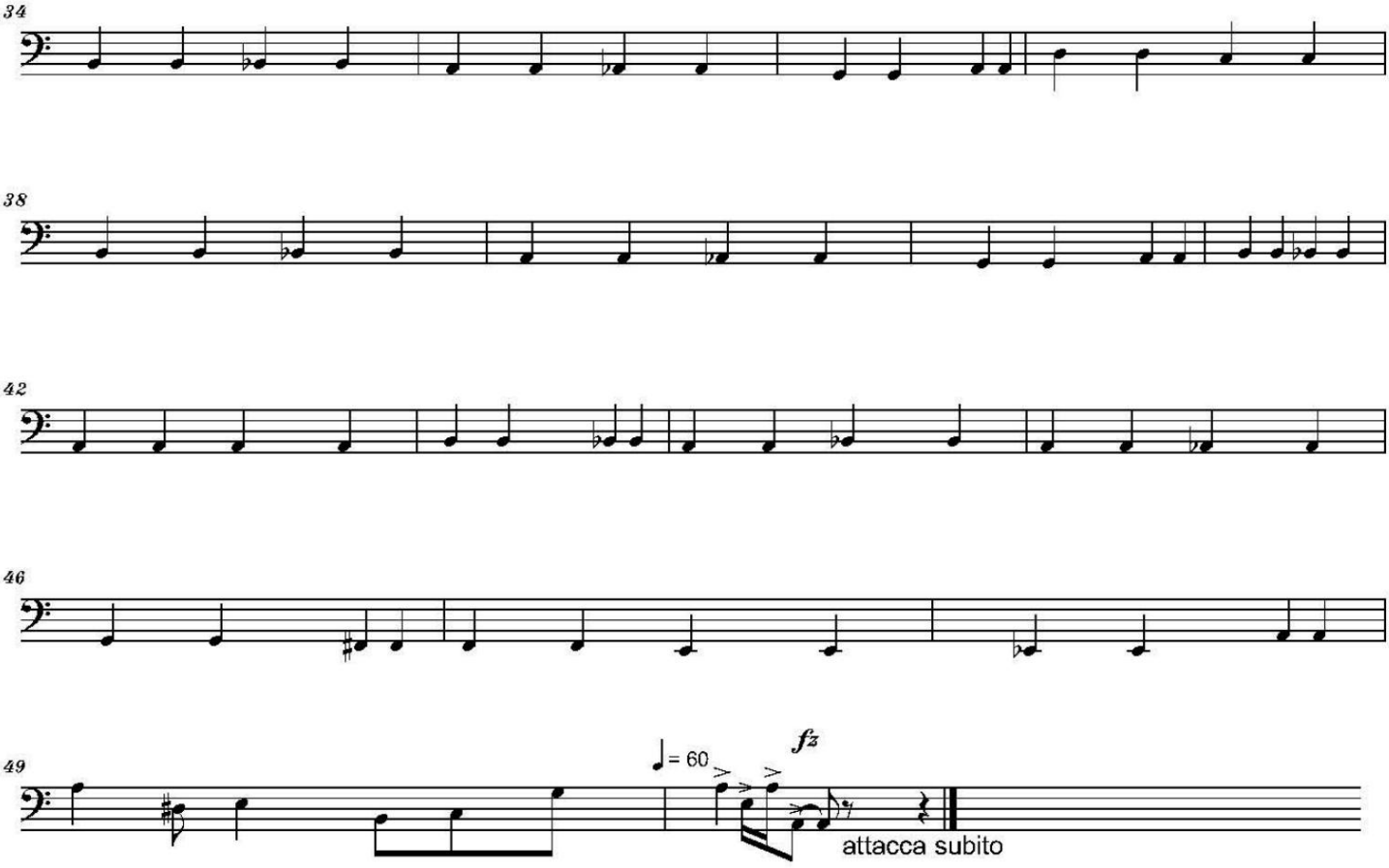
1.) TACET

2.) Hora

Allegro Vivo

Serban NICHIFOR
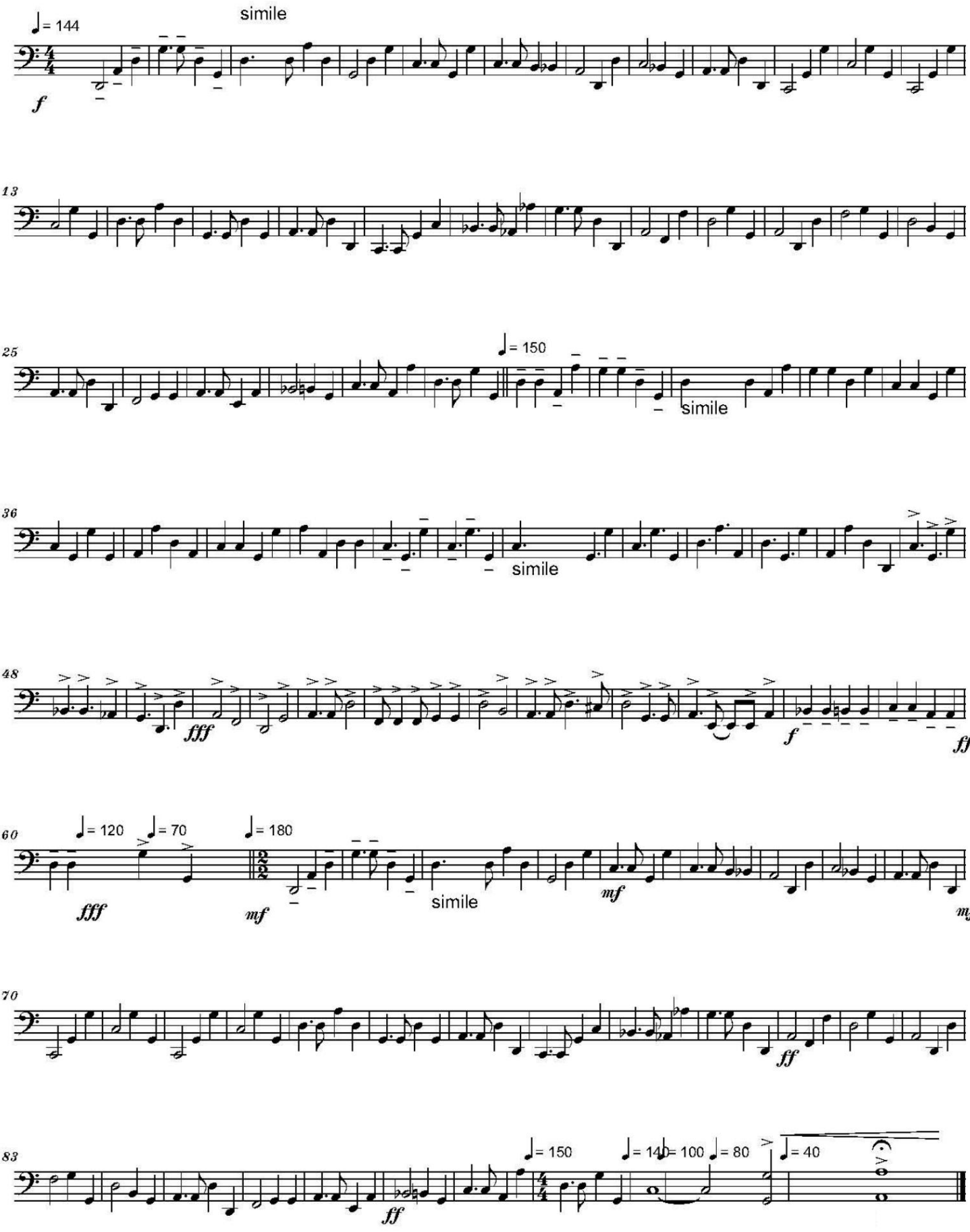



34
38
42
46
49
♩= 60
fz
attacca subito

Allegro

3.) Batraneasca
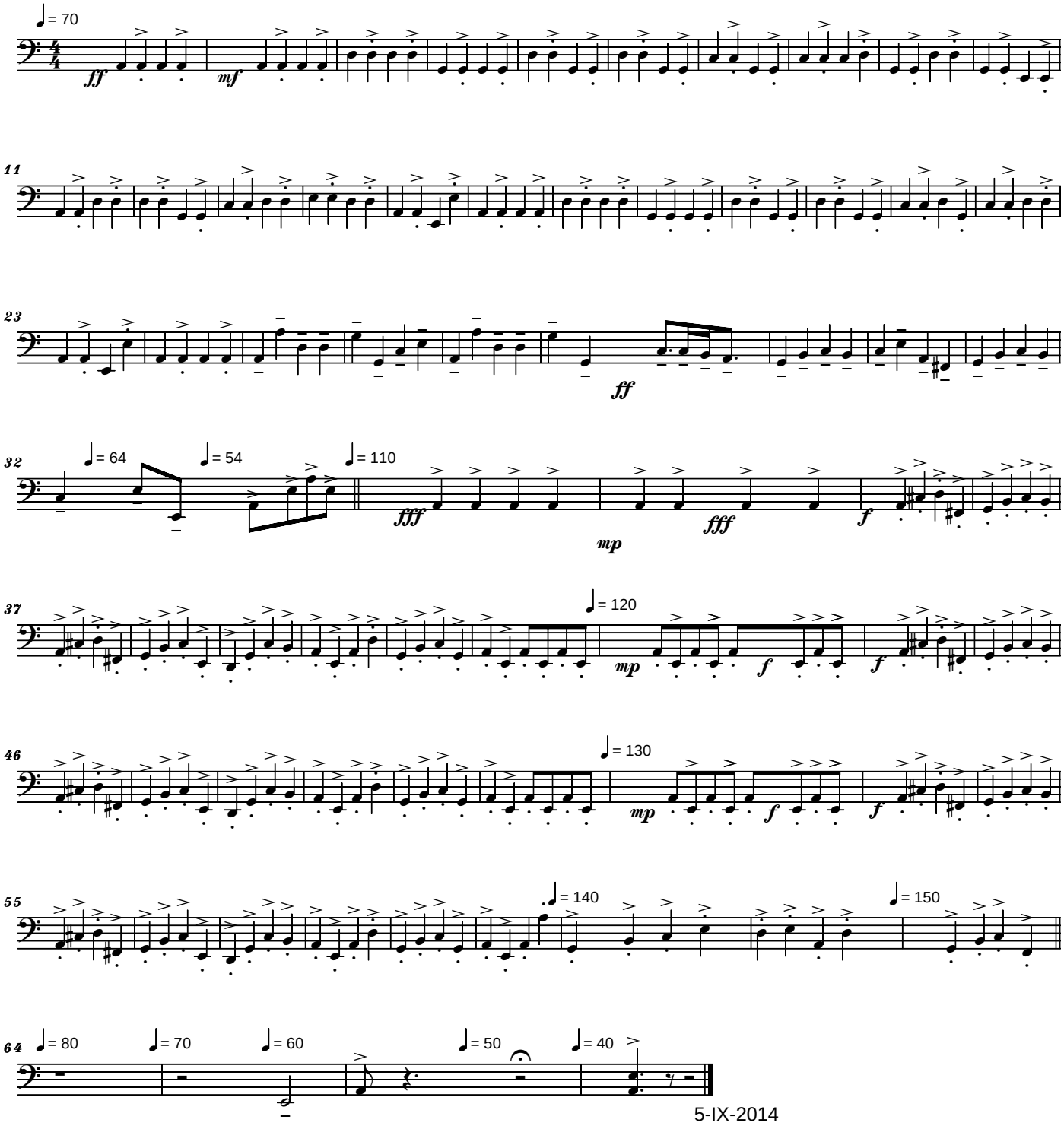
Serban NICHIFOR



Deciso

4.) Csardas

Serban Nichifor
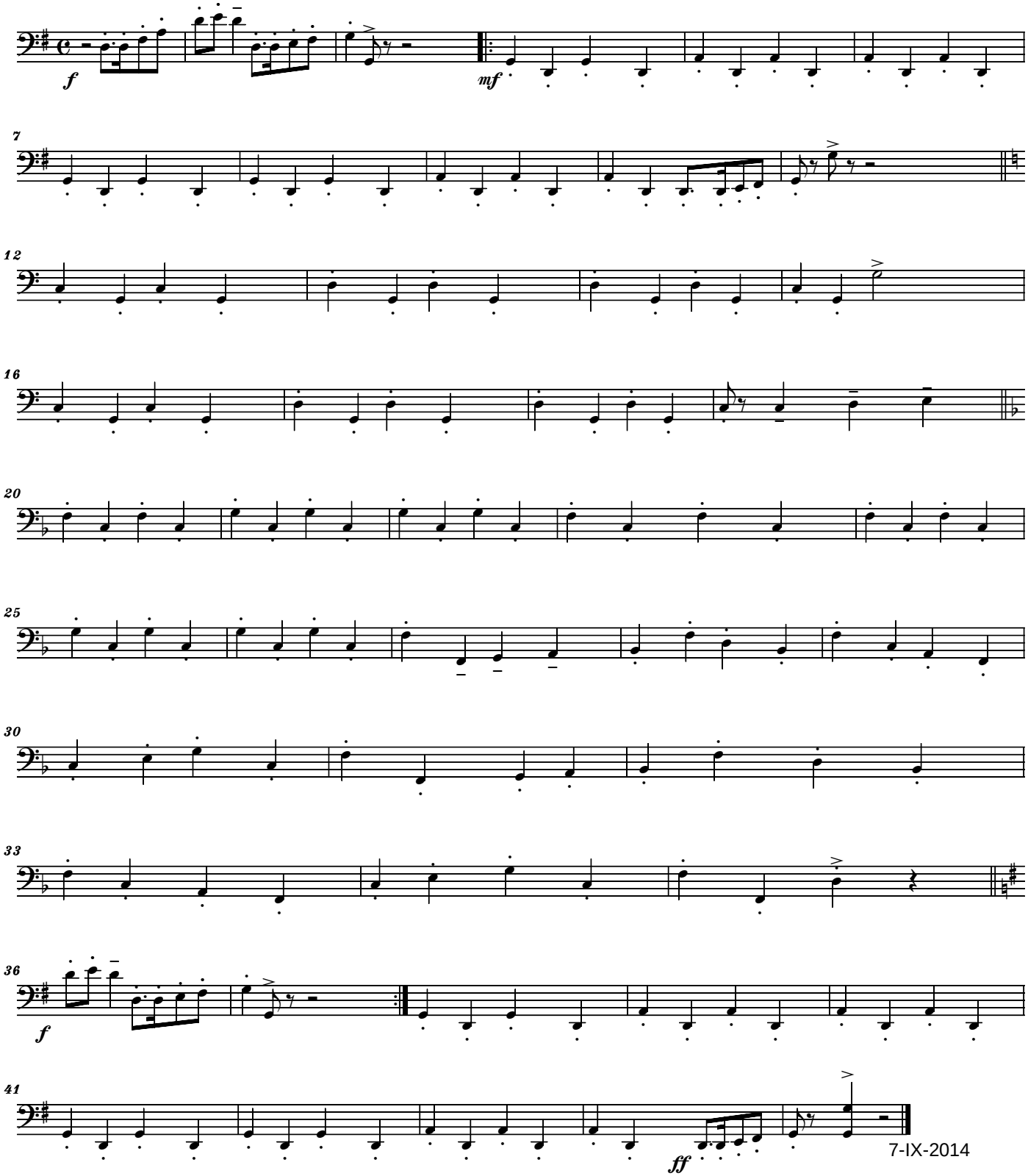


5-IX-2014

Copyright © 2014 by Serban Nichifor (SABAM, UCMR-ADA)

5.) Ländler

Tempo di Ländler

Serban Nichifor



7-IX-2014
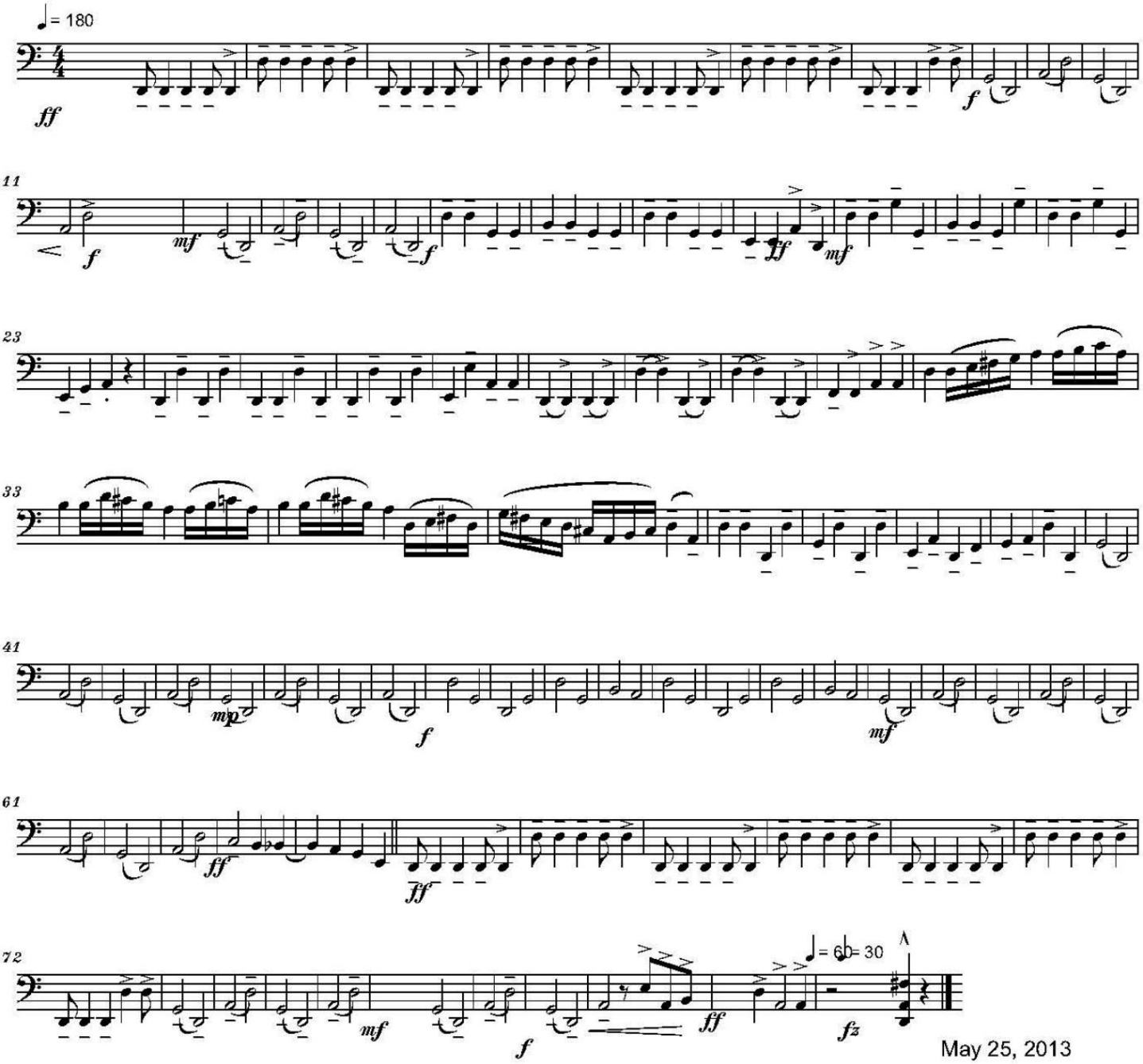
Copyright © 2014 by Serban Nichifor (SABAM, UCMR-ADA)

6.) TACET

7.) Perpetuum Mobile
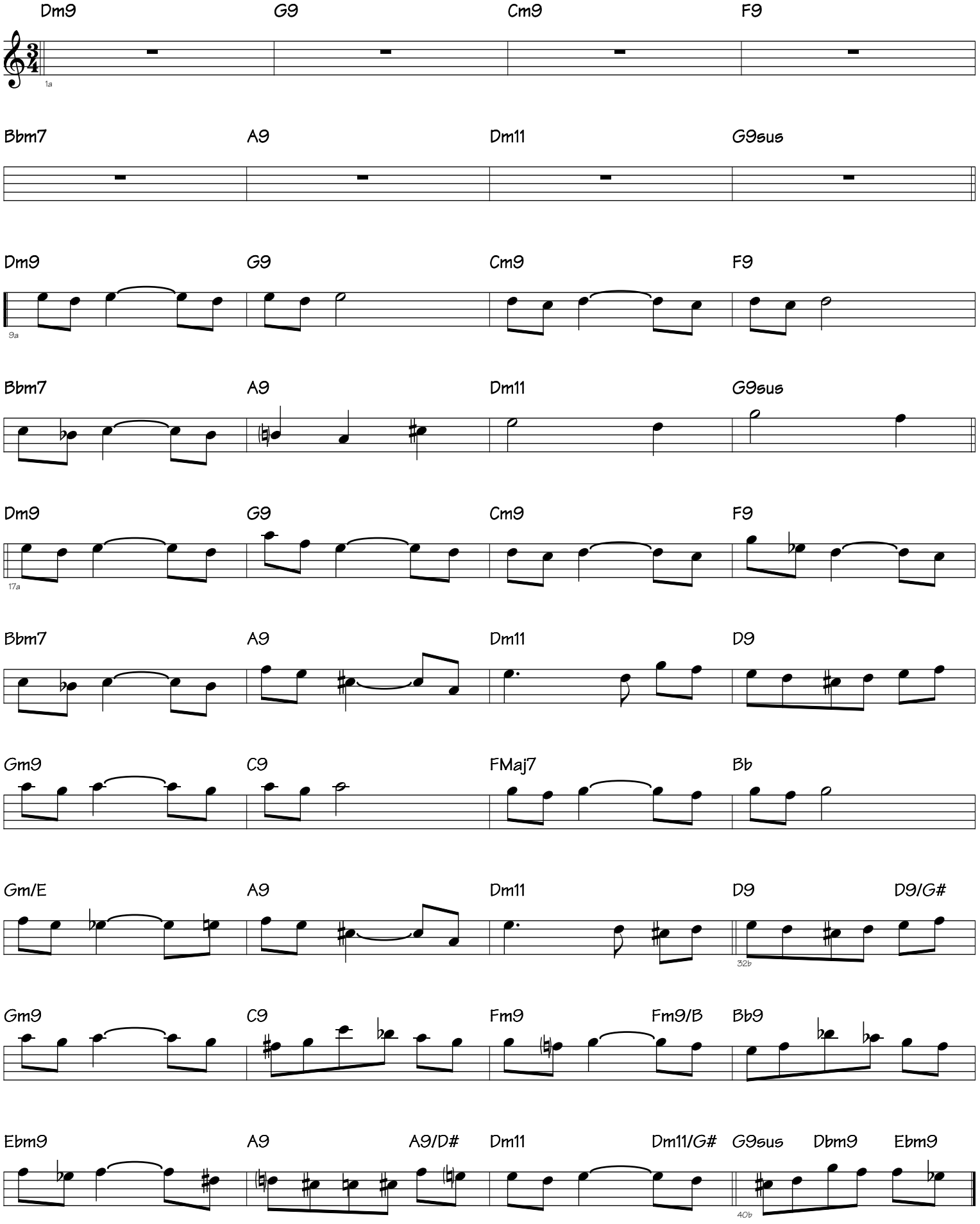
Presto possibile

Serban NICHIFOR



May 25, 2013

Serban Nichifor: Musical Moment - To Gratiela Nichita



PROLEGOMENE LA VISUAL MUSIC

Muzica a fost dintotdeauna direct influentata in plan organologic, dar si sub aspect conceptual, de evolutia stiintifica - un exemplu edificator in acest sens fiind reprezentat si prin creatia lui Johann Sebastian Bach. Astfel, o capodopera precum *„Das wohltemperierte Klavier“* (vol. I – 1722; vol. II – 1742) a ilustrat, cu maiestria unica a genialului compozitor, calitatile sistemului intonational egal-temperat (bazat pe frecvente stabilite teoretic prin divizarea octavei in 12 semitonuri egale, fiecare semiton avand valoarea constanta de 25,08 savarti) aplicat la instrumenele baroce cu claviaturi (clavecinul, orga) de Andreas Werkmeister (*„Musikalische Temperatur“*) prin adaptarea in planul artei sunetelor a teoriilor lui Johannes Kepler (*„Harmonices Mundi“*) referitoare la configuratia armonica a Universului (*„Musica Universalis“*, sau „muzica sferelor“ – in consonanta si cu sintagma *„panarmonious Kosmou syntaxis“* propusa de Sfantul Athanasie cel Mare).

Dezvoltarea in a doua jumatate a secolului XX a noilor instrumente electro-acustice analoge din clasa *„Moog synthesizers“* a determinat o interesanta continare a preocuparilor lui Bach, prin foarte apreciatele experimente realizate de compozitorul american Wendy (Walter) Carlos in cadrul proiectelor *„Switched-On-Bach“* (1968) si *„The Well-Tempered Synthesizer“* (1969). In paralel, in aceeasi epoca si in acelasi atat de fecund spatiu nord-american sunt efectuale si primele teste in domeniul *„Computer Music“* ce va revolutiona arta sunetelor prin noile solutii oferite atat la nivelul sintezei sonore digitale, cat si in cel al creatiei alogoritmice - initiate in 1957 de Lejaren Hiller si Leonard Isaacson (*„Illiac Suite“*) si continuate prin aplicarea in muzica a „teoriei fractalilor“ enuntate de ilustrul matematician american Benoit Mandelbrot. Aceste elemente vor produce mutatii semnificative in chiar esenta procesului componistic – programe precum *„Band-In-A-Box“* (software creat de Peter Gannon – www.pgmusic.com) propunand efectiv o noua abordare in sinteza discursului sonor conform principiilor algoritmice.

Astfel, muzicianul zilelor noastre beneficiaza de noi instrumente reale si virtuale ce ii permit sa elaboreze creatii majore in noi dimensiuni spatio-temporale „amplificate“ semantic si gratie comunicarii globale si totodata quasi-instantanee prin Internet.

Apar noi genuri sincretice – unul dintre cele mai recente si importante fiind si genul *„Visual Music“*, fundamentat pe procesele complementare de *sonificare* (implicand transformarea digitala a imaginii in sunet – de pilda cu ajutorul exceptionalului program *„MIDImage“* conceput de informaticianul american Daniel Wojcik - http://www.genjerdan.com/) si *vizualizare* (conducand la transformarea sunetului in imagine) – un creator redutabil in acest domeniu de avangarda fiind si Dennis Miller (www.dennismiller.neu.edu) , profesor la ilustra Northeastern University din Boston (www.2009vm.neu.edu). O edificatoare prezentare a genului poate fi accesata la link-ul http://www.soundingvisual.com/visualmusic/VisualMusicEssay.pdf

Primul festival „Visual Music Marathon“ a fost organizat in 2007 la Boston (www.music.neu.edu/vmm/) de Prof. Dr. Dennis Miller in colaborarea cu Larry Cuba (pionier al animatiei digitale si realizator al efectelor vizuale ale celebrului film „Star Wars“) si Bruce Wands (autorul unor lucrari de referinta precum „*Digital Creativity*“ si „*Art of the Digital Age*“). Festivalul a fost reluat in 2009 la New York, fiind programate 60 de filme experimentale selectionate dintr-un total de 325 de lucrari trimise din 34 de tari – prin cei laureati fiind si romanii Liana Alexandra („*Variation # 4*“) si Serban Nichifor („*Infinite Song*“).

Pe contientul european semnalez centrul de excelenta „*Arts Santa Monica*“ din Barcelona, organizatorul- in colaborarea cu „*Iota Center*“ din USA (http://www.iotacenter.org/) – a festivalului „*Punto y Raya*“ (http://www.puntoyrayafestival.com/) – la editia din acest an fiind distinsa si lucrarea „*Variations 4 and 5*“ de Liana Alexandra.

Promotorii genului „*Visual Music*“ in Romania sunt Prof. Univ. Dr. Liana Alexandra (http://www.youtube.com/user/lianaalexandra) si Prof. Univ. Dr. Serban Nichifor (http://www.youtubecom/user/serbannichifor) - ei sustinand cursuri de specialitate atat la Universitatea Nationala de Muzica din Bucuresti (Modulul „*Limbaje Muzicale Contemporane / Muzia Noua*“, 2003-2008), cat si la Universitata „Transilvania“ din Brasov (disciplina „*Meloterapie Computerizata*“, 2008-2009).

Aflat in plina evolutie, genul „*Visual Music*“ se impune cu fermitate atat printr-o eficienta deosebita in dezvoltarea creativitatii audio-vizuale la cele mai diferite nivele educationale, cat si printr-o din ce in ce mai larga accesibilitate – in conditiile in care noile aplicatii (inclusiv interactive) sunt deschise unei benefice comunicari a mesajului artistic.

Conf. Univ. Dr. Serban Nichifor
Compozitor
Universitatea Nationala de Muzica Bucuresto
http://www.myspace.com/nichiforserban
http://www.shoahmusic.com/

1-XII-2009

Vox Novus

Nuova Musica Consonante - Living Music Foundation Inc. (USA)
NMC
Member of the ECPNM and of VOX NOVUS (USA)
Founders Liana Alexandra & Serban Nichifor

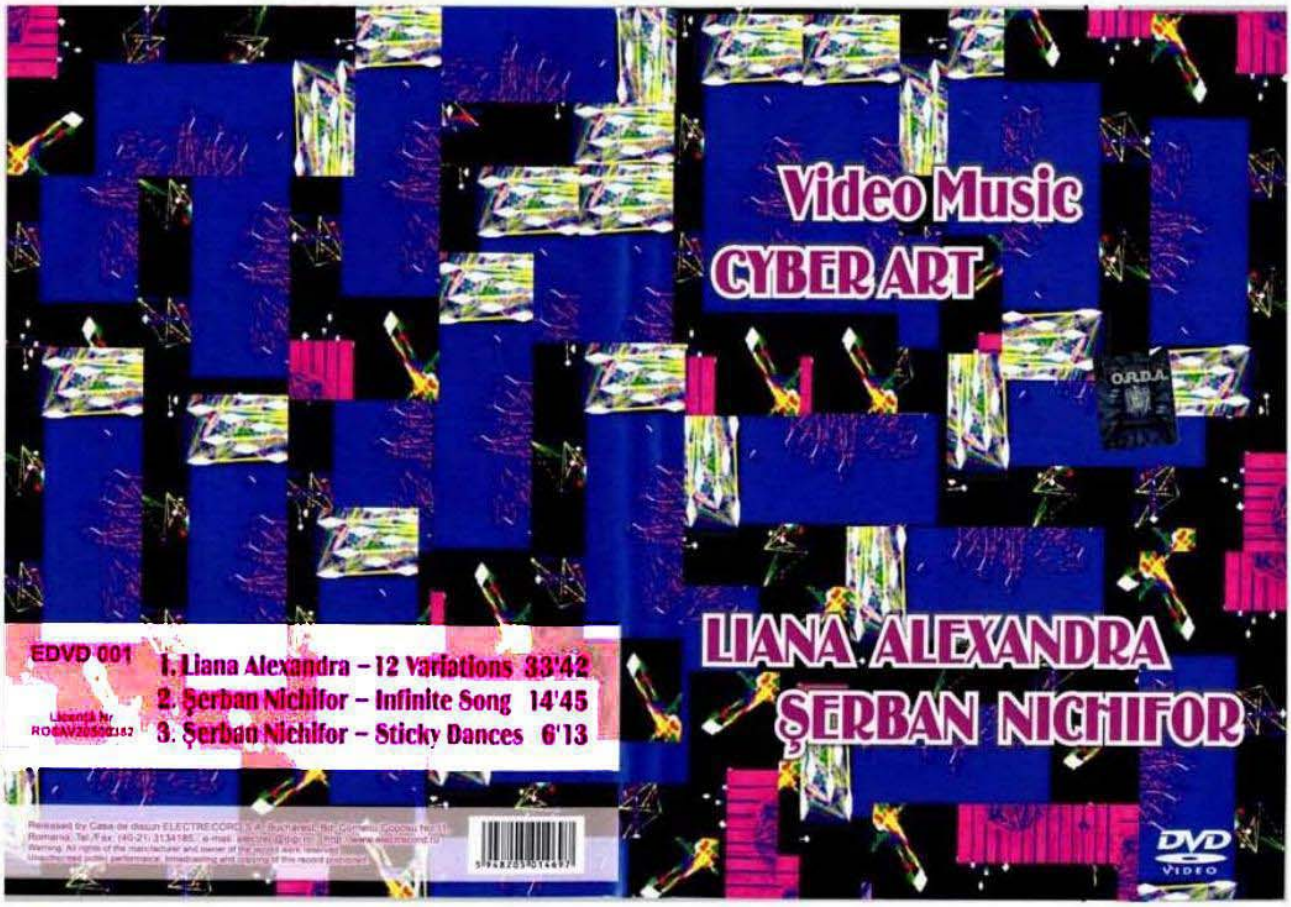
ecpnm
european conference of promoters of new music

COMPOZITORII ROMANI LIANA ALEXANDRA SI SERBAN NICHIFOR – PIONIERI AI GENULUI "VISUAL MUSIC" ("VIDEO MUSIC")

O prezentare a lucrarilor "*12 Variations*" (2003) de Liana Alexandra si "*Infinite Song*" (2003) de Serban Nichifor, ce ilustreaza contributiile celor doi compozitori romani la prima manifestare a acestui nou gen: "*Visual Music Marathon 2007*", Northeastern University, Boston (USA): http://www.music.neu.edu/vmm/
Initiatori ai genului "visual music" ("video music") in Romania, Liana Alexandra si Serban Nichifor au sustinut si primul concert de aceasta factura la Filarmonica "George Enescu", pe data de 18 mai 2008:
https://www.scribd.com/doc/259254271/Liana-Alexandra-Serban-Nichifor-Video-Music-Concert-18-May-2008



Cele doua lucrari mentionate mai sus au fost gravate in anul 2008 pe primul DVD Visual Music realizat in Romania: "*Video Music Cyber Art Liana Alexandra & Serban Nichifor*", EDVD 001 Electrecord:
https://www.scribd.com/doc/259253953/Liana-Alexandra-Serban-Nichifor-Video-Music-Cyber-Art-DVD-2008
https://www.youtube.com/watch?v=__okc4hQkH4
https://www.youtube.com/watch?v=qdQVoPKuoHU



Liana Alexandra ***12 Variaţiuni***

Video simfonia ***12 Variaţiuni*** (care poate fi consideratã şi simfonia mea a VIII-a) compusã în anul 2006, a fost realizatã cu "Mozart The Music Processor" Software (Anglia) şi vizualizatã cu programu Music Animation Machine al lui Stephen Malinowski (SUA). Lucrarea a fost prezentatã în primã audiţie absolutã la Universitatea din Boston(aprilie 2007), în cadrul proiectului internaţional intitulat *Boston Cyberarts Visual Music Marathon*. În acelaşi an, în noiembrie 2007, a fost reluatã în cadrul Festivalului CYNETart organizat de Academia de Arte Hellerau de la Dresda (Germania). Tot în Septembre 2007, video simfonia ***12 Variaţiuni*** a fost prezentatã la *SIGGRAPH* Art gallery de la Universitatea din California, San Diego. În cursul anului 2008 este inclusã în *International Animation Festival* de la Melbourne(Australia) şi totodatã este preluatã de compania cinematograficã *Panasonic*, pentru studioul *International Microcinema*(SUA).

www.geocities.com/lianaalexandra/classic_blue.html
www.YouTube.com/user/lianaalexandra
http://www.myspace.com/lianaalexandramoraru
www.musanim.com

Liana Alexandra ***12 Variations***

Video symphony ***12 Variations*** (that could be considered my eighth symphony) was composed in 2006 and performed in cooperation with "Mozart The Music Processor" Software (England), while the video part was realized with Stephen Malinowski's (USA) program Music Animation Machine.

The premiere of the symphony was given at the Boston University (in April 2007) as part of the international project *Boston Cyberarts Visual Music Marathon*. In November of the same year, the symphony was performed at the CYNETart Festival organized by the Hellerau Academy of Arts in Dresden (Germany). ***12 Variations*** was part of the *SIGGRAPH Animation* Project and presented at the The Art Institute in San Diego (California), also in 2007.

In 2008, it was included in the *International Animation Festival* in Melbourne (Australia) and then taken over by *Panasonic* Film Company for the *International Microcinema* Studios (USA).



Liana Alexandra şi Şerban Nichifor

Şerban Nichifor

Poemul video "***Infinite Song***" a fost compus în anul 2006 utilizând "*Mozart The Music Processor*" *Software* (creat de David Webber, Anglia) şi *MilkDrop Visualization Plug-Ins* de Ryan Geiss(USA). Prezentat în primã audiţie absolutã la *Boston Cyberarts Visual Music Marathon* (aprilie 2007, ca proiect al Universitãţii din Boston, USA), el a fost difuzat ulterior de *Animation World Network / VFXWorld – Hollywood, USA* (mai 2007), precum şi la festivalul *CYNETart al Academiei de Arta Hellerau din Dresda, Germania* (noiembrie 2007). În acest an lucrarea este programatã atât la festivalul *Independent Exposure* organizat de *International Microcinema - Panasonic* şi de *Asthmatic Kitty Records* la San Francisco (USA), cât şi la *International Animation Festival* de la Melbourne (Australia). Compania de Televiziune Hobnox (USA) a preluat „Infinite song" în 2008 în cadrul programului *Music Intelligence*. Suita experimentalã „***Sticky Dances***" – compusã cu *Band-in-a-Box Software* (creat de Peter Gannon, Canada) şi vizualizatã cu un *plug-ins* de Lucian Wischik (USA) – a fost prezentatã în primã audiţie absolutã cu ocazia *Sãptãmânii Muzicii Noi* de la Bucureşti (mai 2007).

www.geocities.com/serbannichifor/classic_blue.html
www.YouTube.com/user/serbannichifor
http://www.myspace.com/nichiforserban

Şerban Nichifor

Video poem "***Infinite Song***" was composed in 2006 with "*Mozart The Music Procesor*" *Software* (created by David Webber, England) and *MilkDrop Visualization Plug-Ins* by Ryan Geiss (USA). Its premiere was given at *Boston Cyberarts Visual Music Marathon* (in April 2007, as a project of the Boston University, USA) and was later presented by *Animation World Network / VFXWorld – Hollywood, USA* (in May 2007), as well as at the *CYNETart* Festival of the *Hellerau* Academy of Arts in *Dresden, Germany* (in November 2007). This year, "***Infinite Song***" will be present at both the *Independent Exposure* Festival organized by *International Microcinema - Panasonic* and by *Asthmatic Kitty Records* in San Francisco (USA) and at the *International Animation Festival* in Melbourne (Australia). The work was included in the program of the Hobnox Broadcast Company (Boston, USA). The experimental suite „***Sticky Dances***" – composed with *Band-in-a-Box Software* (created by Peter Gannon, Canada), visuals with *plug-ins* by Lucian Wischik (USA) – had its premiere in the *Sãptãmâna Muzicii Noi* (The week of New Music) organized in Bucharest (in May 2007).



De asemenea, cele doua lucrari au fost ulterior incluse in Festivalul de la Dresden (Germania) - 2007 https://www.scribd.com/doc/259255283/Visual-Music-Marathon-Dresden-2007 , la Festivalul International "George Enescu" (13 Septembrie 2007) https://www.scribd.com/doc/259256601/Liana-Alexandra-Serban-Nichifor-Visual-Music-George-Enescu-Festival-13-September-2007 , precum si in festivalul "Visual Music 2009", New York (USA) https://www.scribd.com/doc/259250353/VISUAL-MUSIC-MARATHON-Booklet

VISUAL MUSIC MARATHON 2009

April 11, 2009

MFA COMPUTER ART

S V A School of VISUAL ARTS

Northeastern University

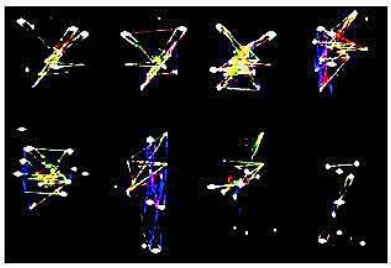
NYDS New York Digital Salon

VARIATIONS 4, 2006
3:00

Liana Alexandra

Romania
lianaalexandra@gmail.com
www.geocities.com/lianaalexandra/classic_blue.html

Computer Music with MAM software visualisations.

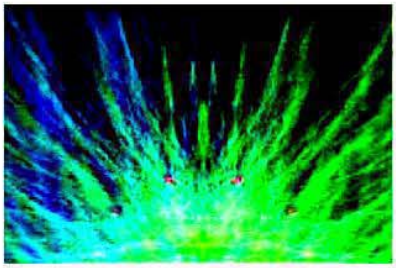


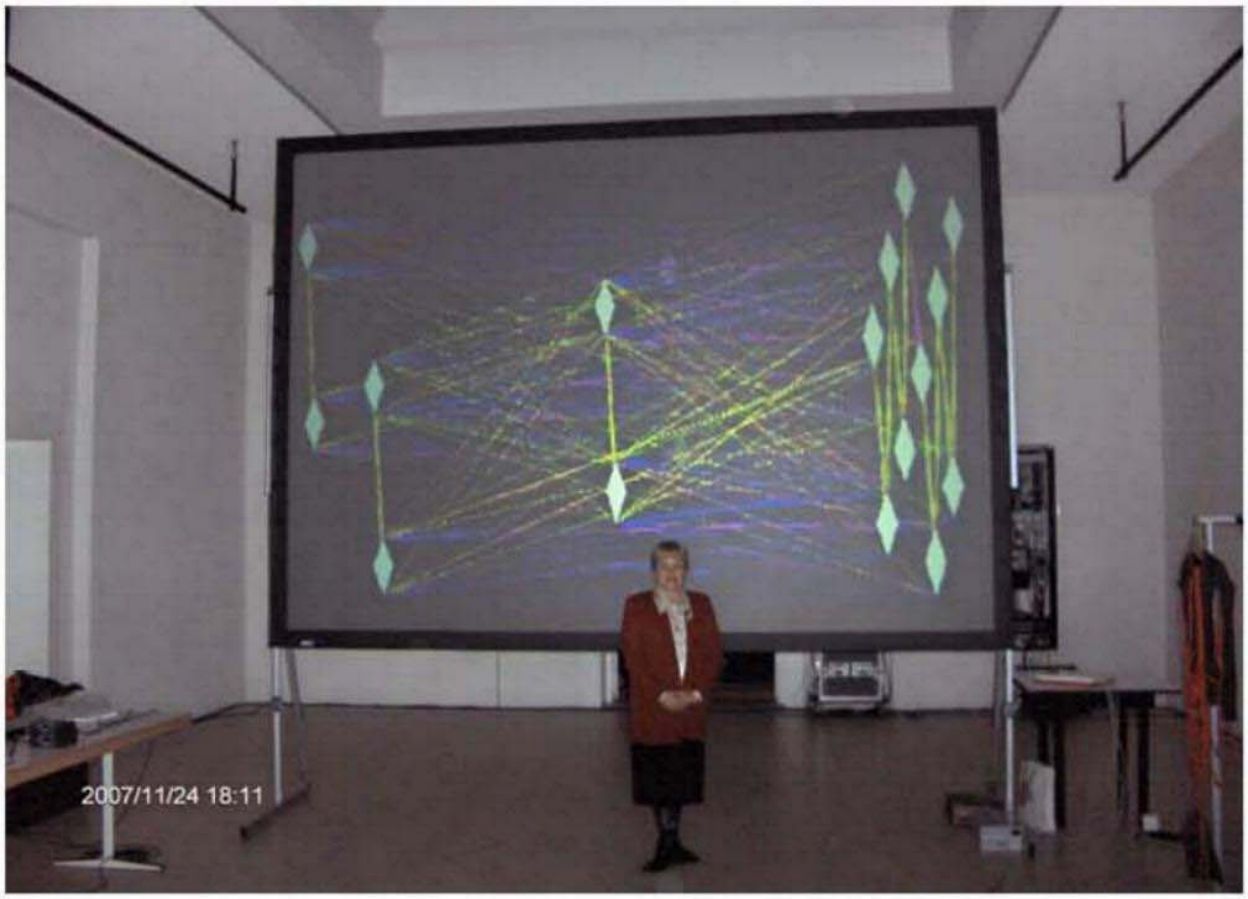
INFINITE SONG, 2006
14:40

Serban Nichifor

Romania
serbannichifor@gmail.com
www.geocities.com/serbannichifor/classic_blue.html

Music composed with Moyart 6 software and video composed with Geiss 2_10 free software.




2007/11/24 18:11


2007/11/24 18:13





Festivalul GEORGE ENESCU, 13 sep. 2007,
Liana Alexandra & Serban Nichifor:
opera video "A Sojourn of the Spirit"







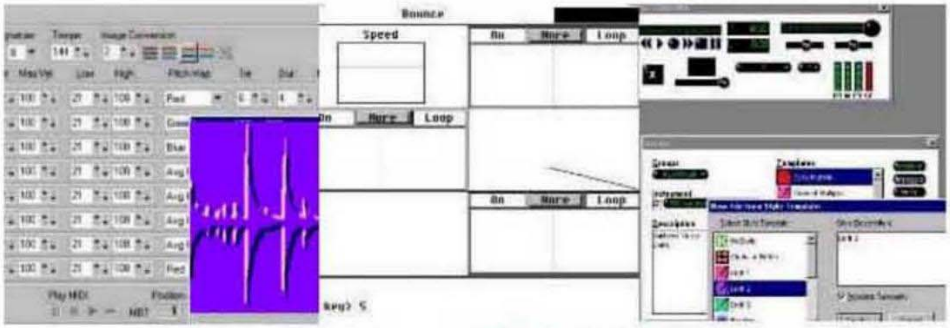


Liana Alexandra: premiul "Punto y Raya" la
Festivalul visual music de la
Barcelona, 27 nov. 2009
- impreuna cu Larry Cuba (USA) -

Tratatul "Introduction to Computer Music" de Liana Alexandra si Serban Nichifor (Ed. Stephanus, Bucuresti, 2009, ISBN 973-7857-25-7) include o descriere detaliata a tehnicilor utilizate in elaborarea lucrarilor inscrise in genul "visual music" ("video music").
http://imslp.org/wiki/Introduction_to_Computer_Music_(Nichifor,_Serban)

SERBAN NICHIFOR

LIANA ALEXANDRA



INTRODUCERE IN COMPUTER MUSIC

Compendiu
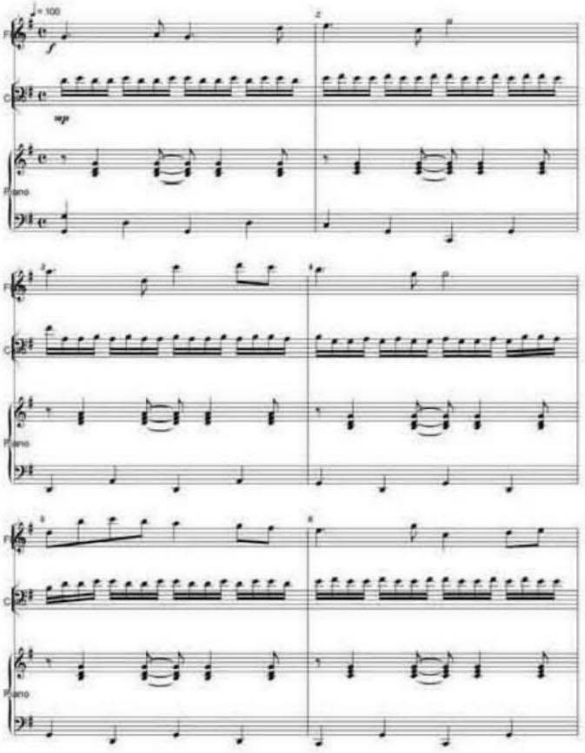


Thank you so much for sending me your updated Introduction to Computer Music. It is a great achievement, and will be of much use to your students and people working in the field. Congratulations.
BARRY SCHRADER
Professor - CALARTS: California Arts School of Music

Dear Serban,
Thank you very much for sending your book. I appreciate it very much.
BEN BIERMAN
Professor - Center for Computer Music at Brooklyn College

Editura Stephanus
2009

102

LIANA ALEXANDRA: Melody for Orange Fiddle
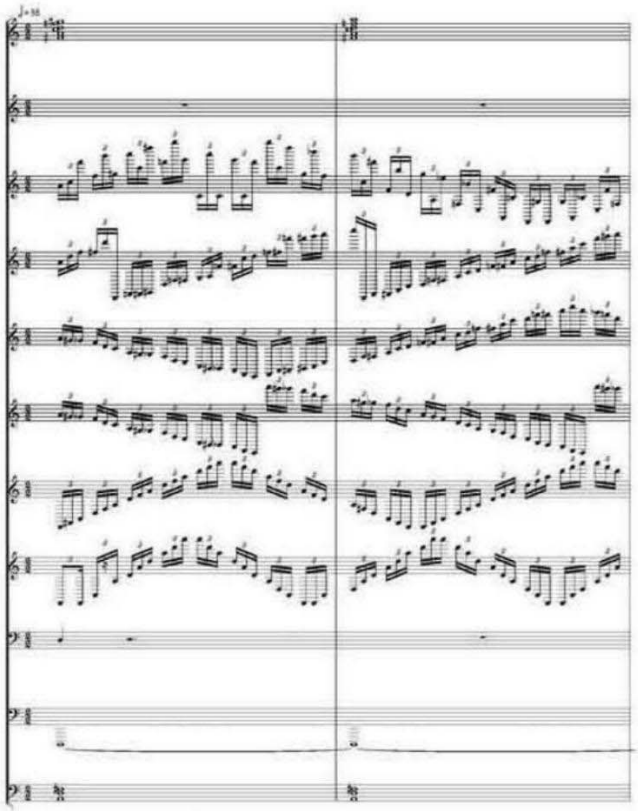






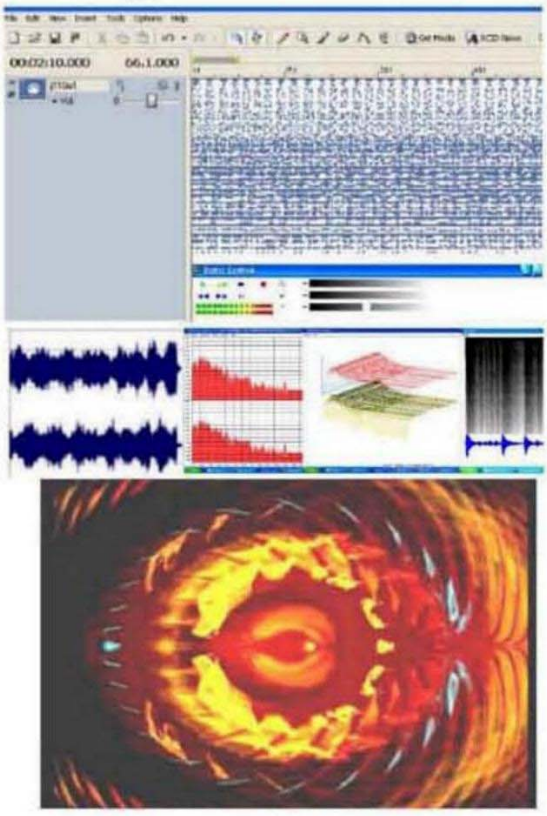
Video Chamber Music

Copyright (c) by LIANA ALEXANDRA (GEMA)

1

SERBAN NICHIFOR: Infinite Song





Copyright (c) by SERBAN NICHIFOR (SABAM)

Conf.Univ.Dr. Serban Nichifor

COMPOZITORII ROMANI LIANA ALEXANDRA SI SERBAN NICHIFOR – PIONIERI AI GENULUI "VISUAL MUSIC" ("VIDEO MUSIC")

- rezumat -

O prezentare a lucrarilor "*12 Variations*" (2003) de Liana Alexandra si "*Infinite Song*" (2003) de Serban Nichifor, ce ilustreaza contributiile celor doi compozitori romani la prima manifestare a acestui nou gen: "*Visual Music Marathon 2007*", Northeastern University, Boston (USA): http://www.music.neu.edu/vmm/

Initiatori ai genului "visual music" ("video music") in Romania, Liana Alexandra si Serban Nichifor au sustinut si primul concert de aceasta factura la Filarmonica "George Enescu", pe data de 18 mai 2008:
https://www.scribd.com/doc/259254271/Liana-Alexandra-Serban-Nichifor-Video-Music-Concert-18-May-2008

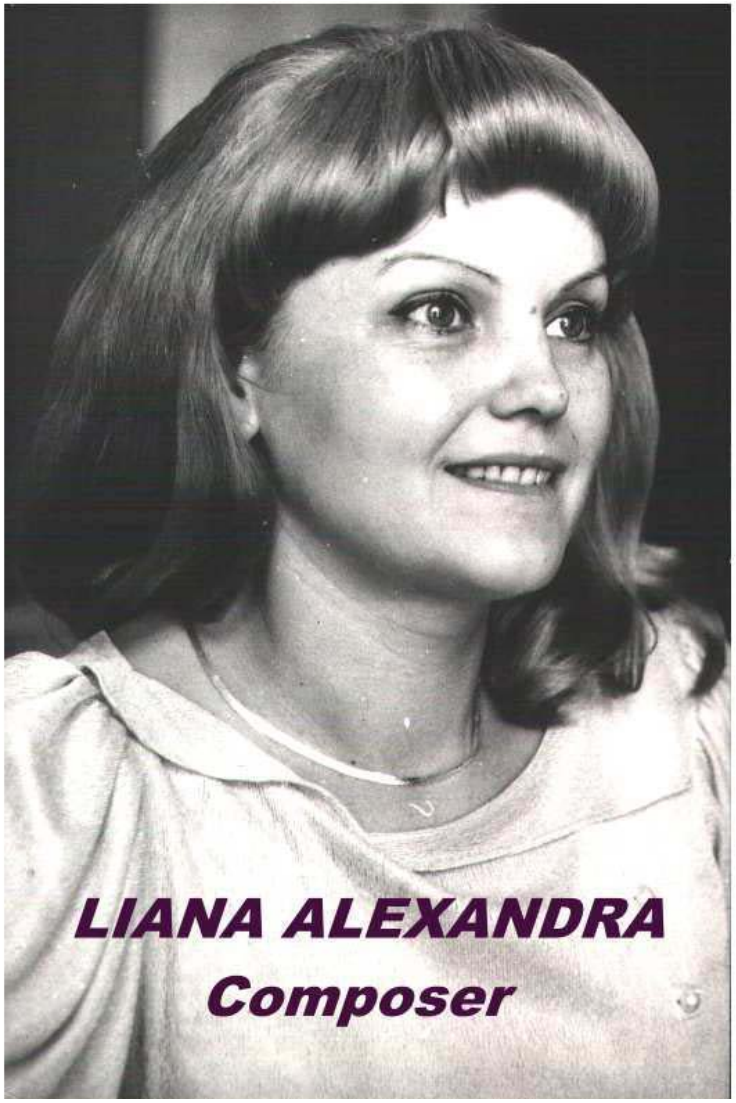
Cele doua lucrari mentionate mai sus au fost gravate in anul 2008 pe primul DVD Visual Music realizat in Romania: "*Video Music – Cyber Art – Liana Alexandra & Serban Nichifor*", EDVD 001 Electrecord:
https://www.scribd.com/doc/259253953/Liana-Alexandra-Serban-Nichifor-Video-Music-Cyber-Art-DVD-2008
https://www.youtube.com/watch?v=__okc4hQkH4
https://www.youtube.com/watch?v=qdQVoPKuoHU

De asemenea, cele doua lucrari au fost ulterior incluse in Festivalul de la Dresden (Germania) - 2007 https://www.scribd.com/doc/259255283/Visual-Music-Marathon-Dresden-2007 , la Festivalul International "George Enescu" (13 Septembrie 2007) https://www.scribd.com/doc/259256601/Liana-Alexandra-Serban-Nichifor-Visual-Music-George-Enescu-Festival-13-September-2007 , precum si in festivalul "Visual Music 2009", New York (USA)
https://www.scribd.com/doc/259250353/VISUAL-MUSIC-MARATHON-Booklet

Tratatul "Introduction to Computer Music" de Liana Alexandra si Serban Nichifor (Ed. Stephanus, Bucuresti, 2009, ISBN 973-7857-25-7) include o descriere detaliata a tehnicilor utilizate in elaborarea lucrarilor inscrise in genul "visual music" ("video music").
http://imslp.org/wiki/Introduction_to_Computer_Music_(Nichifor,_Serban)

.----------.




LIANA ALEXANDRA
Composer

Liana Alexandra
Composer

Born:May 27,1947,Bucharest,Romania
Studies:
1965-1971- „Ciprian Porumbescu“ University of Music, Bucharest,Composition Department. Awarded the special scholarship „George Enescu“.
1974,1978,1980,1984 – international courses of composition at Darmstadt,West Germany
1983- an USIA stipendium in USA
PhD in Musicology
At present:
Master in music; Professor at the National University of Music from Bucharest (teaching orchestration,musical analyses and composition).Member of the Union of Romanian Composers,Member of GEMA(Germany),Member of „Frau und Musik“(Germany),The First Vice-President of the Cultural Association Romania-Israel(ACPRI),Member of the Research Board of Advisors(American Biographical Institute,USA),Member of the Professional Women‘s Advisory Board(USA),Member of the International Council Research(IBC,England), Member of LIVING MUSIC FOUNDATION Inc.(USA), Member of ECPNM(European Conference of Promoters of New Music).
Compositions: she has composed several works (more than one hundred),7 symphonies, 7 concertos for different instruments and orchestra, 3 operas, 4 cantatas, 1 oratorio, chamber music,choral music,music for children. Her compositions were published at :Editura Muzicala (Bucharest),Edition Modern (München),Edition Furore (Kassel), Score-on-Line (SUA).__Its were played in Romania,S.U.A.,Germany,Holland,France,Israel,Belgium,Poland,Austria,Sweden, Cehia,Australia,Spain England a.s.o. Liana Alexandra is also the author of the books:“Musical creation – an ineffable measure between the fantasy and the arithmetical and geometrical rigour“ and „Technics of Orchestrations“.
Prizes and Awards:
1975,1979,1980,1982,1984,1987,1988 – Prize of the Union of Romanian Composers
1979,1980 –Gaudeamus Prize (Holland)
1979 –First Prize „Carl Maria von Weber“, Dresden
1980 – Prize of Romanian Academy
1982,1983 –Diploma from „Who‘s Who in the World Dictionary“, USA
1986 –Prize of Beer-Sheva, Israel
1989 – Second Prize,Mannheim-Gedock, Germany
1991 – Third Prize „Fanny Mendelssohn“,Dortmund-Unna,Germany

1993 – ISCM Prize,Mexico
1995,1997,1998,1999,2000,2001,2002,2003-„Woman of the Year“,USA
1997,1998 – „Woman of the Year“, Great Britain
1997-Prize ACMEOR, Bucharest
1998 – Prize ACMEOR, Tel-Aviv,Israel
2000 – „International Commendation of Success“, USA
2001 –„International Personality of the Year 2001“,Great Britain
2001 –Researcher of the year 2001, USA
2003,2004 –Prize Bourges (France)
2003- International Peace Prize (United Cultural Convention,USA)
2004-Cultural Order,the 2nd Class,Romania
Like pianist, Liana Alexandra founded in 1990 together with the composer and cellist Serban Nichifor duo-ul „Intermedia-Nuova Consonante“,dedicated to „promote the contemporary music.They have had concerts and recordings in Romania,Italy,Belgium. Duo „Intermedia“ founded also the annual mini-festival „NUOVA MUSICA CONSONANTE“(member of ECPNM). From 2003 „Nuova Musica Consonante“ joined with „Living Music Foundation“ Inc. from U.S.A.
Press Reviews:
„Liana Alexandra has proved from many years,that her composition technique is already well set. Helped by musicality and imagination,this technique allows the composer to get the best results with any kind of musical groups“.(Contemporanul,Bucharest)
„Liana Alexandra is regarded as the leading Romanian composer of her generation. Her compositional vocabulary is wide,ranging from cluster and aleatoric technique to broad lyric melody based on folk elements from her native culture“(Grey Youtz,The Michigan University,USA)
„Liana Alexandra suepasses all her colleagues and annihilates the still alive prejudice of sexes.“(Frankfurter Allgemeine Zeitung,Germany)
„Liana Alexandra has been excellent at „Gaudeamus“.This week, the utmost has been reached indeed by the Romanian Liana Alexandra…Enormously rich fancy,terrible piquant, a huge existence“(N.R.C. Handelsblad,Amsterdam,Holland)
„Liana Alexandra‘s music is full of warmth and original melody elements,side by side with a broad wonderful dramatic spirit. Her ineffable and imaginative orchestration has been amazing“ (Arbetarbladet,Gevle,Sweden)
www.geocities.com/lianaalexandra/classic_blue.html
www.geocities.com/novacons2001/classic_blue.html
http://romania-on-line.net/whoswho/AlexandraLiana.htm
lianaalexandra@gmail.com
lianaalexandra@yahoo.com
lianaalexandra@pcnet.ro





SERBAN NICHIFOR

Composer

Serban Nichifor
Composer

Born **in Bucharest (Romania), 25.08.1954.** ***Studies*****: National University of Music - Bucharest, Doctor in Musicology; University of Bucharest (Theology Faculty). Internationals courses at Darmstadt, Weimar, Breukelen and Munchen; USIA Stipendium (USA).** ***At present*****: Professor at the National University of Music - Bucharest (Chamber Music Department);Member of UCMR (Romania), SABAM (Belgium), ECPMN (Holland); Vice-president of the ROMANIA-BELGIUM Association; Cellist of the Duo INTERMEDIA and co-director, with Liana Alexandra,of the NUOVA MUSICA CONSONANTE-LIVING MUSIC FOUNDATION(USA).** ***Composition prizes*** **at: First Prize Gaudeamus-Amsterdam, Tours, Athens, Urbana-Illinois, Evian, Toledo, Trento, Roma, Bydgoszcz, Köln, Karlsruhe, Newtown-Wales, Birmingham-Alabama. Comandor of the "Merit National Order".** ***Works published*** **at: Editura Muzicala (Bucharest), Edition Modern (Munchen), "Pro musica Studium"(Roma), "Quadrivium Music Press" (New York), "Mnemes" (Palermo).** ***Principal works*****: "Postludium" per Org. (1975); "Sorcova" per Coro Misto a capella (1995);Quartetto per Archi I - "Anamorphose" (1976); "Constellations" for Orchestra (1977); Symphony I "Shadows" (1980); Cantata "Sources" (1977); "Carols" per Trombone e Percussione (1978); Cantata "Gloria Heroum Holocausti" (1978); Opera "Miss Christina" (libretto by Mircea ELIADE,1981); "Canto di Speranza" per Fl., Vn, Vn, Vlc. e Pf. (1981); "Onirophonie" per Fl., Vn.e Pf. (1982);"Chanson d'Antan" per Vn.e Pf.(1983); "Aprite le porte di questo castel" per Coro Maschile (1984); "Carnyx" per Clarinetto (1984); "Tango for Yvar" per Pf.(1984); Quartetto per Archi II - "Vallons de l'Oubli" (1984); Symphony II "Via Lucis" (1985); "6 Melodies Irlandaises d'Amerique" per 2 Ob.,C.i. e 2 Fg. (1985); "Horn Call Rag" per Corno e Pf. (1986); "Czarna Rosa" per Mezzo-Soprano e Pf. (1986); "7 Canti Rumeni di Natale" per 4 Tbe, 4 Tni ed Org. (1986); Symphony III "American Symphony - I" (1986); Symphony IV "American Symphony - II" (1987); Symphony V "Pro Patria" (1987); "AVE MARIA" per Soprano ed Organo (1987); "Isola di Euthanasios" per Pianoforte (1988); Symphony VI "Time Archways" (1988); Cantata "Remember" (1988); "Transgressio" per Fl.,Ob. e Fg. (1989); "Battuta" per Percussione (1989); "Missa da Requiem" (1990); Missa "Actio Gratiarum Oecumenica" per Coro Misto (1991); "NATALIS DOMINI" per Coro Misto (1992); "Isihia" per Vlc. (1992); "Epiphania" per Cello e Pianoforte (1993); "Musica Caelestis" – treatise (1994); "Rorate Caeli" per Soprano ed Orchestra (1994); Chamber-Opera "Talaria" (libretto by Etienne DE SADELEER, 1994); "Medium per Arpa" (1995); "Medium per Flauto" (1995); Cantata "Per CHRISTUM" (1997); "Concerto GRIEGoriano" for Piano and Orchestra (1997); "3 Christmas German Chorals" for Organ (1997); "Hommage a DEBUSSY" per 2 Pf. - ossia Pf. e Nastro Magnetico (1998; "La Nuit Obscure" per Orchestra da Camera (1998); Chamber-Opera "Le Martyre de Saint Claude DEBUSSY" (libretto after Claude DEBUSSY and E.A.POE, 1999); "Turkish Bolero" for 4 Cellos and Orchestra (2002), Symphony VII "Cello-Memoirs" (2003); "Introduction to Computer Music" – handbook.**

SUNDAY TIMES (London, 18.08.1977) - ***"The First Prize went to a 22-year-old Romanian Serban NICHIFOR, for his <Anamorphose>, played by the Gaudeamus String Quartet in the smaller hall of the Amsterdam Concertgebouw. Its virtually silent beginning, seemingly addressed to the eye rather than the ear, already hinted at a spatial element which later furnished a valid and charming feature of its ending. The visual gradually became audible, and the mosaic of sound soon acquired continuity as a few folk-tune motifs were set in relief. This innocuous, inextravagant, musically and visually direct essay in quartet-writing deserved recognition and won an ovation !" (Felix APRAHAMIAN)***

DARMSTADTER ECHO (04.08.1980) - ***"Das absolute Gegenteil dazu wurde in der Streichquartett-Komposition <Anamorphose> des Rumanen Serban NICHIFOR geboten. Komplexe polyphone Schichtungen, vorwiegend mit wisperndern Spiel am Steg und scharrenden Flageolett-Tone aufgebaut, zeugten von einer ausgesprochen raffinierten Schreibweise..." (Jo TRILLIG)***

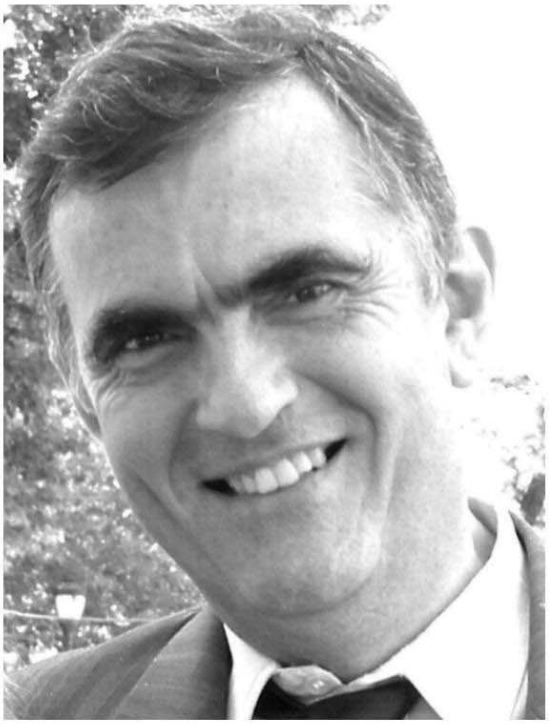
THE WHITE HOUSE - WASHINGTON D.C. (01.10.1992) - ***"Dear Mr. NICHIFOR, thank you for the beautiful recordings of your Third and Fourth Symphonies, which I recently received through the U.S.Information Agency. I appreciate your having dedicated them <to the glory of America> and I am delighted to know that our cities have inspired you in this uniquely creative way. The recordings have been donated to the Library Of Congress so that they may be preserved for the people of the United States. Your thoughtful gift will bring many hours of pleasure to all who come to enjoy them." George BUSH, The President of the United States of America***

LE JOURNAL DE ST-GERMAIN (24.09.1999) - ***"...C'est pour honorer la memoire de Claude DEBUSSY que le compositeur Serban NICHIFOR a compose en 1999 , <Le Martyre de Saint Claude DEBUSSY>, drame lyrique evoquant les dernieres annees du musicien. Il vient d'adresser au Musee Claude DEBUSSY sa piece pour piano et bande magnetique. Dans cette piece,on retrouvera tout l'univers debussyste: de la poesie enchanteresse,a l'appel du lontain... Cet enregistrement vient enrichir le fonds du musee (en cours de constitution) et devrait s'integrer au projet d'ecoutes musicales." (Jacques BERLIE)***

LUXEMBURGER WORT (23.02.2000) - ***"...Finalement, c'est <La Nuit Obscure> de Serban NICHIFOR qui nous impressionna le plus. Concue comme un veritable <concerto pour percussion>,l'oeuvre surprend par son originalite et sa beaute intrinseque, mais aussi par la virtuosite qu'elle exige du soliste. Pas de bavardage, pas de fioriture, rien que de la tres belle musique, fracassante certes, mais tellement vraie !" (Pierre SCHWICKERATH)***

Serban NICHIFOR, Str.Principatele Unite Nr.2,Vila I, Ap.7, Sector 4, RO-040165 BUCHAREST, ROMANIA, Tel.(0040-1)336.13.99. and (0040-1)772.30.29,
http://www.geocities.com/serbannichifor/classic_blue.html
Email serbannichifor@gmail.com , serbannichifor@yahoo.com , serbannichifor@pcnet.ro






DEFENSE ATTACHE SYSTEM
E PLURIBUS
UNITED STATES OF AMERICA


UNITED STATES DEFENSE ATTACHE OFFICE
BUCHAREST, ROMANIA



- Cuvânt de deschidere al Rectorului U.N.M.B., Prof.univ.Dr. DAN DEDIU



- Profesor.Dr. CONSTANTIN SANDU
 Conservatório de Música do Porto (Portugalia)

Pedagogia muzicală portugheză—istorie și actualitate



- Profesor Dr. MAYA BADIAN
 Royal Conservatory of Music (Canada)

Integrarea Tehnologiei Calculatorului în Învățământ. Educația muzicală în Canada. Aplicații practice



- Prof.univ.Dr. GABRIELA MUNTEANU
 Universitatea "Spiru Haret"

Istorie si actualitate in metodele lui Alexandru Trifu



- Prof.univ.Dr. LAVINIA COMAN
 U.N.M.B.

Rememorare: Silvia Serbescu, 50 de ani de posteritate.



- Profesor.Dr. BARRIE WEBB
 University of Huddersfield (Marea Britanie)

Moștenirea didactică a lui Constantin Bugeanu



- Profesor Dr. DANIELA COIMBRA
 Instituto de Investigação em Arte, Design e Sociedade, Universidade do Porto (Portugalia)

Simptome psihopatologice la studenții de la un colegiu de muzică



- Lect.univ.Dr. ANAMARIA CĂLIN
 U.N.M.B.

Carl Orff – compozitor și pedagog



- Prof.univ.Dr. VASILE VASILE
 U.N.M.B.

Afirmarea europeană a sistemului de educație muzicală a lui George Breazul



- Profesor CRISTINA AGHIR

Chuan Chang - direcția psihologică în pedagogia pentru pian



- Prof.univ.Dr. OLGUȚA LUPU
 U.N.M.B.

Memoria muzicală, temelie a gândirii cu sunete



- Conf.univ.Dr. DRAGOȘ CĂLIN
 U.N.M.B.

Valori și atitudini în educația muzicală



- Prof.univ.Dr. MARCEL FRANDEȘ
 U.N.M.B.

Dimensiunea euristică a instruirii în predarea avansată a viorii



- Conf.univ.dr. ȘERBAN NICHIFOR
 U.N.M.B.

Compozitorii romani Liana Alexandra și Șerban Nichifor –Pionieri ai genului "visual music" ("video music")



- Lect.univ.Dr.
DORINA ARSENESCU
Universitatea "Valahia"
Târgovişte

Constantin Silvestri în cronici muzicale semnate Cella Delavrancea



- Conf.univ.Dr.
SANDA MAISTOROVICI
Universitatea "Valahia"
Târgovişte

Predarea pianului general în învăţământul universitar românesc.Unitate în diversitate.



- Asist.univ.Dr.
DENISSE ROSE MARIE DRAGOE
U.N.M.B.

Viaţa metodei



- Lector univ. Dr.
MARIA-CLAUDIA MIHALCEA-CODREANU
U.N.M.B.

Tradiţie şi inovaţie în arta cântului secolului XXI



- Lect.univ.Dr.
MIHAELA MODORAN
Universitatea "Ovidius"
Constanţa

Clasic versus modern în metodologia educaţiei muzicale

50 DE ANI 1864 - 2014
UNIVERSITATEA NAŢIONALĂ DE MUZICĂ BUCUREŞTI



Parteneri

Radio România · Radio România Muzical · Radio România Cultural · Institutul Polonez Bucureşti · Editura Humanitas

Detalii pe www.unmb.ro
şi pe
Universitatea Nationala de Muzica din Bucuresti (Pagina Oficiala)

CHEI Festivalul UNMB

UNMB

Departamentul pentru Pregătirea Personalului Didactic (DPPD)
Departamentul de Muzicologie şi Ştiinţele Educaţiei Muzicale

SIMPOZION INTERNAŢIONAL

Metode moderne de educaţie muzicală vocală şi instrumentală

Coordonator:
Conf.univ.dr. Dragoş Călin

27.04.2015, ora 10:00

Sala "Dinu Lipatti"

UNIVERSITATEA NAŢIONALĂ DE MUZICĂ BUCUREŞTI

http://www.ecpnm.com/member/42/liana_alexandra_nuova_musica_consonante_living_music_foundation_usa_



www.voxnovus.com/composer/Liana_Alexandra.htm

www.voxnovus.com/composer/Serban_Nichifor.htm

http://romania-on-line.net/whoswho/AlexandraLiana.htm

http://romania-on-line.net/whoswho/NichiforSerban.htm

Duo INTERMEDIA

http://romania-on-line.net/general/duointermedia.htm

Contact:
lianaalexandra@gmail.com
serbannichifor@yahoo.com

Happy New Year 2014!

NUOVA MUSICA CONSONANTE - LIVING MUSIC FOUNDATION (USA)
Bucharest, Romania

1994 - 2014

Artistic Directors:
LIANA ALEXANDRA
and
SERBAN NICHIFOR

http://www.nuovamusicaconsonante.info/

Vox Novus | living music | Daniel Pearl WORLD MUSIC DAYS | NMC

NUOVA MUSICA CONSONANTE - LIVING MUSIC FOUNDATION (USA) 1994 - 2014

More than 240 Composers Repertory (1/2)

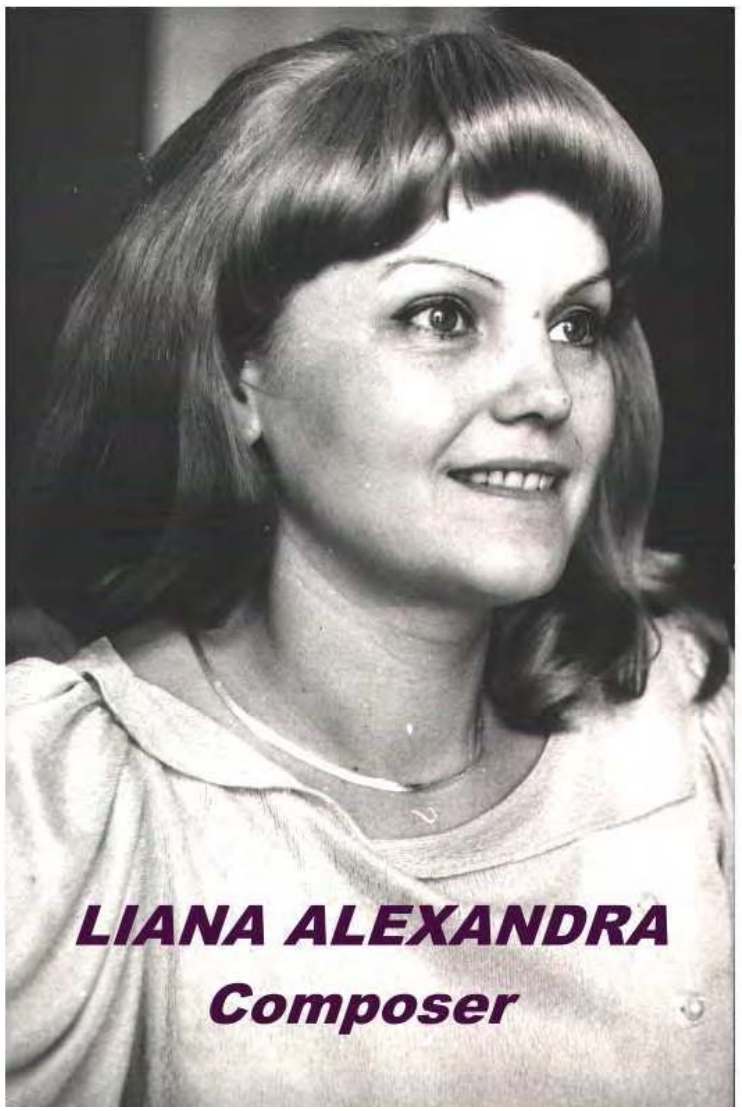
Abdel-Gawd, Riad
Acosta, Aaron
Alexander, William
Alexandra, Liana
Allemeier, John
Alotin, Jardena
Anderson, Beth
Andriessen, Louis
Anghelescu, Veronica
Armado, Ugo
Avram, Ana-Maria
Banassik, Christian
Barber, Samuel
Barriere, Francoise
Basacopol,Carmen Petra
Bathory-Kitsz, Denis
Beggio, Bernardino
Ben-Haim, Paul
Berger, Wilhelm Georg
Besses, Antoni
Betts, Stephen
Bhagwati, Sandeep
Bierman, Ben
Bousch, Francois
Brancusi, Cristian
Brandus, Nicolae
Braun, Jehezkel
Breame, Justin
Brickman, Scott
Brisman, Heskel
Brunner, George
Buciu, Dan
Buckinx, Boudewijn
Buyle, Erik
Byrne, Madelyn
Cage, John
Call, Cherie
Cangemi, Gianluca
Capoianu, Dumitru
Carl, Robert
Castleton, T.
Cervello, Jordi
Chafe, Chris
Cibisescu, Iulia
Ciglar, Miha
Claman, David
Clozier, Christian
Cohen, Douglas
Coman, Nicolae
Cont, Alexandra
Copland, Aaron
Cosma, Vladimir
Creshvsky, Noah
Crumb, George
Cundick, Gwen M.
DaSilva, Douglas
Dayley, K. Newell
De Baedermacker, Kris
De Groot, Cor
De Jong, Hans
De Laet, Joris
De Leeuw, Ton
De Melcher, Leslie
De Smet, Raoul
Devreese, Frederic
Donceanu, Felicia
Dorobisz, Patrick
Dragulescu, Theodor
Drese, Ingrid
Du Bois, Rob
Dumitrescu, Iancu
Dumitrescu, Ion
Dumitrescu, Robert
Eggert, Moritz
Enescu, George
Ernst, Siegrid
Essl, Karlheinz
Fanelli, Rob
Feldman, Morton
Fennelly, Brian
Fontyn, Jacqueline
Forlivesi, Carlo
Fox, Luacine Clark
Gamper, Davis
Garcia, Orlando Jacinto
Geers, Douglas
Gelbrun, Arthur
Georgescu,Corneliu Dan
Germani, Ferruccio
Gershwin, George
Gilbert, Peter
Gistelinck, Elias
Gluck, Robert
Goeyvaerts, Karel
Goode, Daniel
Gorgoitia, Ramon
Gorsch, Ursula
Gruger, Vincent
Gugel, Alexander
Hay, Matthew
Hegarty, James
Henry, Mark
Herman, Vasile
Hicks, Michael
Hindman, Dorothy
Hinds, Erik
Hudson, Andrew
Hughes, Nernand
Huguest y Tagell,Rogelio
Hus, Walter
Ikeda, Satoru
Ioachimescu, Calin
Ives, Charles
Jaggard, David
Jannone, John J. A.
Johnson, Keith
Kinney, Michael
Kirk, Peter
Koblitz, David
Kopelent, Marek
Koykkar, Joseph
Krause, Zygmund

NUOVA MUSICA CONSONANTE - LIVING MUSIC FOUNDATION (USA) 1994 - 2014

More than 240 Composers Repertory (2/2)

Kucinkas, Antanas
Lachert, Piotr
Laporte, Andre
Lavry, Marc
Lawalree, Dominique
Layon, Laurence
Leduc, Jacques
Legrand, Michel
Lerescu, Sorin
Link, John
Little, David T.
Livingston, Guy
Lockwood, Annea
Lopez, Tom
Macias, Miguel
Mamiya, Michio
Mason, Charles Norman
Matsudaira, Jori-Aki
Mayer, Stephen
McClellan, John
McGuire, David
McWilliam, James
Menacho, Luis
Mendelsohn, Alfred
Mendes, Gilberto
Metianu, Lucian
Miereanu, Costin
Mihai, Daniel
Mociulschi, Adrian
Mooney, David
Morohashi, Reiko
Muller Hauxleden, Detlef
Munakata, Kazu
Murphy, David
Natra, Sergiu
Nemescu, Octavian
Nichifor, Serban
Nuyts, Frank
O´Donnell, Richard
Oakes, Rodney
Okasaka, Keiki
Olah, Tiberiu
Oppedisano, Marco
Orgad, Ben-Zion
Payne, Maggi
Pelacis. Georgs
Petculescu, Valentin
Petering, Mark
Peters, S.
Pladott, Udi
Pop, Adrian
Popovici, Doru
Popovici, Fred
Posman, Lucien
Priest, Mark
Quaintance, Morgan
Rabushka, Aaron
Rapisarda, Giuseppe
Ratiu, Adrian
Reich, Steve
Reid, Laura
Rentowski, Wieslaw
Repar, Patricia
Ricks, Steve
Rihm, Wolfgang
Riley, Terry
Rotaru, Doina
Sahl, Michael
Sazdov, Robert
Schrader, Barry
Schreiber, Jacky
Seter, Mordecai
Shapiro, Alex
Shinohara, Makoto
Shlonsky, Verdina
Simon, Martin
Solare, Juan Maria
Soreanu, Serban
Spatarelu, Vasile
Stem, Erch
Stockhausen, Karlheinz
Strange, Allen
Stromberg, Dirk Johan
Stutschewischy, Joachim
Sutter, Thomas
Swerts, Piet
Tal, Josef
Tanasescu, Andrei
Teodorescu, Livia
Terenyi, Eduard
Thornock, Neil
Timaru, Valentin
Tipei, Sever
Todoroff, Todor
Toscic, Vladimir
Towbin, Catherin
Tsabary, Eldad
Tudor, Livia
Turk, Hans Peter
Van Appledorn,Mary Jeanne
Van Vlijmen, Jan
Vande Gorne, Annette
Vevlemans, Dick
Vieru, Anatol
Voda, Diana
Voiculescu, Dan
Voisey, Robert
Ward, Samuel
Webber, David
Webern, Anton
Weinberger, A.G.
Westerlinck, Wilfried
Winenger, Dwight
Wojcik, Daniel J.
Wolman, Amnon
Wyckmans, Marie-Jeanne
Ysaye, Eugene
Yuasa, Joji
Zalu, Cristea
Zimmermann, Bernd A.
Zur, Menahem




LIANA ALEXANDRA
Composer

Liana Alexandra
Composer

Born:May 27,1947,Bucharest,Romania
Studies:
1965-1971- „Ciprian Porumbescu“ University of Music, Bucharest,Composition Department. Awarded the special scholarship „George Enescu“.
1974,1978,1980,1984 – international courses of composition at Darmstadt,West Germany
1983- an USIA stipendium in USA
PhD in Musicology
At present:
Master in music; Professor at the National University of Music from Bucharest (teaching orchestration,musical analyses and composition).Member of the Union of Romanian Composers,Member of GEMA(Germany),Member of „Frau und Musik“(Germany),The First Vice-President of the Cultural Association Romania-Israel(ACPRI),Member of the Research Board of Advisors(American Biographical Institute,USA),Member of the Professional Women‘s Advisory Board(USA),Member of the International Council Research(IBC,England), Member of LIVING MUSIC FOUNDATION Inc.(USA), Member of ECPNM(European Conference of Promoters of New Music).
Compositions: she has composed several works (more than one hundred),7 symphonies, 7 concertos for different instruments and orchestra, 3 operas, 4 cantatas, 1 oratorio, chamber music,choral music,music for children. Her compositions were published at :Editura Muzicala (Bucharest),Edition Modern (München),Edition Furore (Kassel), Score-on-Line (SUA).__Its were played in Romania,S.U.A.,Germany,Holland,France,Israel,Belgium,Poland,Austria,Sweden, Cehia,Australia,Spain England a.s.o. Liana Alexandra is also the author of the books:“Musical creation – an ineffable measure between the fantasy and the arithmetical and geometrical rigour“ and „Technics of Orchestrations“.
Prizes and Awards:
1975,1979,1980,1982,1984,1987,1988 – Prize of the Union of Romanian Composers
1979,1980 –Gaudeamus Prize (Holland)
1979 –First Prize „Carl Maria von Weber“, Dresden
1980 – Prize of Romanian Academy
1982,1983 –Diploma from „Who‘s Who in the World Dictionary“, USA
1986 –Prize of Beer-Sheva, Israel
1989 – Second Prize,Mannheim-Gedock, Germany
1991 – Third Prize „Fanny Mendelssohn“,Dortmund-Unna,Germany
1993 – ISCM Prize,Mexico
1995,1997,1998,1999,2000,2001,2002,2003-„Woman of the Year“,USA
1997,1998 – „Woman of the Year“, Great Britain
1997-Prize ACMEOR, Bucharest
1998 – Prize ACMEOR, Tel-Aviv,Israel
2000 – „International Commendation of Success“, USA
2001 –„International Personality of the Year 2001“,Great Britain
2001 –Researcher of the year 2001, USA
2003,2004 –Prize Bourges (France)
2003- International Peace Prize (United Cultural Convention,USA)
2004-Cultural Order,the 2nd Class,Romania
Like pianist, Liana Alexandra founded in 1990 together with the composer and cellist Serban Nichifor duo-ul „Intermedia-Nuova Consonante“,dedicated to „promote the contemporary music.They have had concerts and recordings in Romania,Italy,Belgium. Duo „Intermedia“ founded also the annual mini-festival „NUOVA MUSICA CONSONANTE“(member of ECPNM). From 2003 „Nuova Musica Consonante“ joined with „Living Music Foundation“ Inc. from U.S.A.
Press Reviews:
„Liana Alexandra has proved from many years,that her composition technique is already well set. Helped by musicality and imagination,this technique allows the composer to get the best results with any kind of musical groups“.(Contemporanul,Bucharest)
„Liana Alexandra is regarded as the leading Romanian composer of her generation. Her compositional vocabulary is wide,ranging from cluster and aleatoric technique to broad lyric melody based on folk elements from her native culture“(Grey Youtz,The Michigan University,USA)
„Liana Alexandra suepasses all her colleagues and annihilates the still alive prejudice of sexes.“(Frankfurter Allgemeine Zeitung,Germany)
„Liana Alexandra has been excellent at „Gaudeamus“.This week, the utmost has been reached indeed by the Romanian Liana Alexandra…Enormously rich fancy,terrible piquant, a huge existence“(N.R.C. Handelsblad,Amsterdam,Holland)
„Liana Alexandra‘s music is full of warmth and original melody elements,side by side with a broad wonderful dramatic spirit. Her ineffable and imaginative orchestration has been amazing“ (Arbetarbladet,Gevle,Sweden)
www.geocities.com/lianaalexandra/classic_blue.html
www.geocities.com/novacons2001/classic_blue.html
http://romania-on-line.net/whoswho/AlexandraLiana.htm
lianaalexandra@gmail.com
lianaalexandra@yahoo.com
lianaalexandra@pcnet.ro





SERBAN NICHIFOR

Composer

Serban Nichifor
Composer

Born **in Bucharest (Romania), 25.08.1954.** ***Studies*****: National University of Music - Bucharest, Doctor in Musicology; University of Bucharest (Theology Faculty). Internationals courses at Darmstadt, Weimar, Breukelen and Munchen; USIA Stipendium (USA).** ***At present*****: Professor at the National University of Music - Bucharest (Chamber Music Department);Member of UCMR (Romania), SABAM (Belgium), ECPMN (Holland); Vice-president of the ROMANIA-BELGIUM Association; Cellist of the Duo INTERMEDIA and co-director, with Liana Alexandra,of the NUOVA MUSICA CONSONANTE-LIVING MUSIC FOUNDATION(USA).** ***Composition prizes*** **at: First Prize Gaudeamus-Amsterdam, Tours, Athens, Urbana-Illinois, Evian, Toledo, Trento, Roma, Bydgoszcz, Köln, Karlsruhe, Newtown-Wales, Birmingham-Alabama. Comandor of the "Merit National Order".** ***Works published*** **at: Editura Muzicala (Bucharest), Edition Modern (Munchen), "Pro musica Studium"(Roma), "Quadrivium Music Press" (New York), "Mnemes" (Palermo).** ***Principal works*****: "Postludium" per Org. (1975); "Sorcova" per Coro Misto a capella (1995);Quartetto per Archi I - "Anamorphose" (1976); "Constellations" for Orchestra (1977); Symphony I "Shadows" (1980); Cantata "Sources" (1977); "Carols" per Trombone e Percussione (1978); Cantata "Gloria Heroum Holocausti" (1978); Opera "Miss Christina" (libretto by Mircea ELIADE,1981); "Canto di Speranza" per Fl., Vn, Vn, Vlc. e Pf. (1981); "Onirophonie" per Fl., Vn.e Pf. (1982);"Chanson d'Antan" per Vn.e Pf.(1983); "Aprite le porte di questo castel" per Coro Maschile (1984); "Carnyx" per Clarinetto (1984); "Tango for Yvar" per Pf.(1984); Quartetto per Archi II - "Vallons de l'Oubli" (1984); Symphony II "Via Lucis" (1985); "6 Melodies Irlandaises d'Amerique" per 2 Ob.,C.i. e 2 Fg. (1985); "Horn Call Rag" per Corno e Pf. (1986); "Czarna Rosa" per Mezzo-Soprano e Pf. (1986); "7 Canti Rumeni di Natale" per 4 Tbe, 4 Tni ed Org. (1986); Symphony III "American Symphony - I" (1986); Symphony IV "American Symphony - II" (1987); Symphony V "Pro Patria" (1987); "AVE MARIA" per Soprano ed Organo (1987); "Isola di Euthanasios" per Pianoforte (1988); Symphony VI "Time Archways" (1988); Cantata "Remember" (1988); "Transgressio" per Fl.,Ob. e Fg. (1989); "Battuta" per Percussione (1989); "Missa da Requiem" (1990); Missa "Actio Gratiarum Oecumenica" per Coro Misto (1991); "NATALIS DOMINI" per Coro Misto (1992); "Isihia" per Vlc. (1992); "Epiphania" per Cello e Pianoforte (1993); "Musica Caelestis" – treatise (1994); "Rorate Caeli" per Soprano ed Orchestra (1994); Chamber-Opera "Talaria" (libretto by Etienne DE SADELEER, 1994); "Medium per Arpa" (1995); "Medium per Flauto" (1995); Cantata "Per CHRISTUM" (1997); "Concerto GRIEGoriano" for Piano and Orchestra (1997); "3 Christmas German Chorals" for Organ (1997); "Hommage a DEBUSSY" per 2 Pf. - ossia Pf. e Nastro Magnetico (1998; "La Nuit Obscure" per Orchestra da Camera (1998); Chamber-Opera "Le Martyre de Saint Claude DEBUSSY" (libretto after Claude DEBUSSY and E.A.POE, 1999); "Turkish Bolero" for 4 Cellos and Orchestra (2002), Symphony VII "Cello-Memoirs" (2003); "Introduction to Computer Music" – handbook.**

SUNDAY TIMES (London, 18.08.1977) - ***"The First Prize went to a 22-year-old Romanian Serban NICHIFOR, for his <Anamorphose>, played by the Gaudeamus String Quartet in the smaller hall of the Amsterdam Concertgebouw. Its virtually silent beginning, seemingly addressed to the eye rather than the ear, already hinted at a spatial element which later furnished a valid and charming feature of its ending. The visual gradually became audible, and the mosaic of sound soon acquired continuity as a few folk-tune motifs were set in relief. This innocuous, inextravagant, musically and visually direct essay in quartet-writing deserved recognition and won an ovation !" (Felix APRAHAMIAN)***

DARMSTADTER ECHO (04.08.1980) - ***"Das absolute Gegenteil dazu wurde in der Streichquartett-Komposition <Anamorphose> des Rumanen Serban NICHIFOR geboten. Komplexe polyphone Schichtungen, vorwiegend mit wisperndern Spiel am Steg und scharrenden Flageolett-Tone aufgebaut, zeugten von einer ausgesprochen raffinierten Schreibweise..." (Jo TRILLIG)***

THE WHITE HOUSE - WASHINGTON D.C. (01.10.1992) - ***"Dear Mr. NICHIFOR, thank you for the beautiful recordings of your Third and Fourth Symphonies, which I recently received through the U.S.Information Agency. I appreciate your having dedicated them <to the glory of America> and I am delighted to know that our cities have inspired you in this uniquely creative way. The recordings have been donated to the Library Of Congress so that they may be preserved for the people of the United States. Your thoughtful gift will bring many hours of pleasure to all who come to enjoy them." George BUSH, The President of the United States of America***

LE JOURNAL DE ST-GERMAIN (24.09.1999) - ***"...C'est pour honorer la memoire de Claude DEBUSSY que le compositeur Serban NICHIFOR a compose en 1999 , <Le Martyre de Saint Claude DEBUSSY>, drame lyrique evoquant les dernieres annees du musicien. Il vient d'adresser au Musee Claude DEBUSSY sa piece pour piano et bande magnetique. Dans cette piece,on retrouvera tout l'univers debussyste: de la poesie enchanteresse,a l'appel du lontain... Cet enregistrement vient enrichir le fonds du musee (en cours de constitution) et devrait s'integrer au projet d'ecoutes musicales." (Jacques BERLIE)***

LUXEMBURGER WORT (23.02.2000) - ***"...Finalement, c'est <La Nuit Obscure> de Serban NICHIFOR qui nous impressionna le plus. Concue comme un veritable <concerto pour percussion>,l'oeuvre surprend par son originalite et sa beaute intrinseque, mais aussi par la virtuosite qu'elle exige du soliste. Pas de bavardage, pas de fioriture, rien que de la tres belle musique, fracassante certes, mais tellement vraie !" (Pierre SCHWICKERATH)***

Serban NICHIFOR, Str.Principatele Unite Nr.2,Vila I, Ap.7, Sector 4, RO-040165 BUCHAREST, ROMANIA, Tel.(0040-1)336.13.99. and (0040-1)772.30.29,
http://www.geocities.com/serbannichifor/classic_blue.html
Email serbannichifor@gmail.com , serbannichifor@yahoo.com , serbannichifor@pcnet.ro

Living Music Foundation

P.O. Box 2264 * Birmingham, AL 35201 * USA cmason@bsc.edu * 205-226-4957
California Office173 * Desert Hot Springs, CA 92240-0173 * USA
http://www.e-universe.com/lmfhome
a tax-exempt cultural and educational corporation

Board of Directors

Charles Norman Mason
Executive Director
Dwight Winenger,
Founder and Webmaster
Rob Voisey
Vice-President of Programs

George Crumb
Greg D'Alessio
David Del Tredici
Orlando J. Garcia
Dorothy Hindman
Craig Hultgren
Dennis Kam
Hye Kyung Lee

David Liptak
Tom Lopez
Bruce Reiprich
Andrew Rindfleisch
Gregg Smith
Augusta Reed Thomas
David Vayo
Olly Wilson

Staff

Romanian/American New Music Festival
Liana Alexandra
Serban Nichifor

Carson Cooman
Journal Editor

To whom it may concern,

January 22, 2009

I am writing to verify that Liana Alexandra and Serban Nichifor are the Co-artisic Directors of Nuova Musica Consonante-Living Music Foundation Inc. for concert series and conferences, which take place in Romania.

Sincerely,

Charles Norman Mason
www.charlesnormanmason.com
cmason@bsc.edu
205-226-4952 USA

which created them for its own purposes.

How we do talk about music

An interesting sidebar of the language-music relationship is the use of onomatopoeia or nonsense words in talking about music. Listen closely to musicians in rehearsal once and it's interesting what they do when trying to communicate about the music they're working on. They'll say something like: "you know that one little 'beedley-beedly' bit? What about if we took a bit longer there – and then sort "unnf" on the next downbeat?" This sort of allusive, half-speech, half-singing, or other imitation of musical sound while appearing almost unintelligible as written text, is actually marvelously communicative and very efficient speech. I think that it is quite illuminating, really. When forced to communicate about music in a situation of real importance – like rehearsing a piece – people use a verbal system wholly unlike grammatical written language. It's also interesting the amount of gesturing and body movement that take place in these situations – things that actually do communicate the dynamic. I think it really speaks to the fact that language is an inapt tool for dealing with music. This odd sort of pidgin that musicians speak to one another is really about as close as words can come to being useful in the matter.

The problem is, of course, that we live in a world entirely established to operate on the basis of writing. Other than speech, it is our principal means of communicating and is the primary means of remembering and retaining the thoughts and events of our world. To be engaged in music, an activity that is almost entirely off the table when it comes to writing effectively, has its good and bad results. On the one hand, written language keeps music in a curious ghetto in relation to the rest of the arts and to culture in general. Any musician, I'm sure, has had the experience of talking to other artists, writers, or to just generally cultured people to realize that these otherwise competent people knew absolutely nothing about music. Music is a mysterious black box for most non-musicians. Without that universal flashlight – language – to probe and illuminate it, it remains almost an unknowable magic event wholly outside their imagination.

The positive side of this is that music has a privileged place in the world. Like the shamans in the village, musicians, if they are not scorned, are met with a certain respect that comes from doing something which is powerful and yet beyond the reach of names and words. This dual-reality seems an unavoidable state, unsusceptible to education or explanation because the means of education and explanation is writing, and as we have found, writing is of no use. Music and the world music describes is destined to be as inaccessible to our writing mind as colors in the infrared or ultra violet spectrums are to our visual mind.

That language is a failure in the matter of music, in the end, does not trouble me – I actually find it rather liberating. Reviews don't need to concern you, (unless positive of course, in which case the exception proves the rule) analyses can be safely disregarded and program notes safely skimmed. As a point of fact, the almost universally silly things that are written about music would, if this failure was unacknowledged, be enough to induce real despair. On the other hand, if the complementary inabilities of music and language are embraced as not merely an unfortunate reality but as a finely-tuned mental ecosystem, then, this odd state of affairs is as comforting as the miraculously perfect combination of oxygen and nitrogen which keeps the corpuscles happily coursing through our brains and the atmosphere clinging to the planet.

Guggenheim Prize-winning composer Greg D'Alessio teaches at Cleveland State University. He was recently in Tallahassee, FL for the performance of his Trio for Flute, Cello, and Piano at The Florida State University's New Music Festival.

CD RELEASE

Living Artist Recordings announces the release of *Semantems*, Volume 10 of Living Artist Recordings. *Semantems* features works by Jeremy Beck, Carson Cooman, Dorothy Hindman, Edwin C. Robertson, and Erich Stem. Discs can be purchased online from Amazon.com, CDemusic, and Living Music Foundation.

News Briefs

The **Composers Concordance** is continuing a winter wonderland of new works in its second seasonal concert, Wednesday, February 26, 2003, 8PM at Washington Square United Methodist Church, 135 West 4th Street, NYC. Three composers, Martin Bresnick, Frank Oteri, and Dan Cooper will be present and will be interviewed by actress Linda Past.

The music of **Jeffrey Hoover** of Illinois Central College has received several premieres lately. *Latin Steps*, for violin and piano, was performed by Rachel Barton and Matthew Hagle on the Illinois Central College Subscription Series on November 8. The same day, GéNIA gave the premiere of *My City* for piano, tape, and videopainting on the Arts and Ideas series at Lewis University in Chicago. On November 10, the London-based group presented *My City* at the ICC Performing Arts Center in East Peoria, IL.

Living Music announces joint venture with Nuova Musica Consonante: Living Music has joined forces with Nuova Musica Consonante in Romania to jointly create a series of concerts and conferences. Through the efforts of Liana Alexandra and Serbon Nichifor, Living Music will be linked with the prestigious Nuova Musica Consonante series in Romania to promote the works of Living Music members.

Composer's Voice Concerts: Vox Novus and the Living Music Foundation joined forces on October 20, 2002 to present their third Composer's Voice Concert at A.R.T. in New York, NY. The event featured Sonata for Flute, by Liana Alexandria; *Tremblings*, by Dorothy Hindman; *Conversations for Flute and Piano*, by Michael Kinney; *Fishing Through the Open Door*, by Charles Norman Mason; *Rendezvous with*

Alexandra, Liana: Componistica Muzicala – un inefabil demers intre fantezie si rigoare, Editura Universitatii Nationale de Muzica, Bucuresti, 2005, ISBN 973-7857-02-X

Alexandra, Liana: Sintaxe Omofone Tonale, Editura Universitatii Nationale de Muzica, Bucuresti, 2005, ISBN 973-7857-27-5

Alexandra, Liana: Tehnici de Orchestratie, Editura Universitatii Nationale de Muzica, Bucuresti, 2000, ISBN 973-0-02115-5

- Boland, : Pierre-André: What is New Consonant Music - Alain Van Kerckhoven Editeur, www.avk.org/ncm/index2.html

Buckinx, Boudewijn: De kleine Pomo – Ed. Alamire, Belgium, 1994, ISBN 90 6853 084 4

Buckinx, Boudewijn: Aria van de diepe Noot - Ed. Alamire, Belgium, 1996, ISBN 90 6853 141 4

Buckinx, Boudewijn: Artistieke creativiteit en onderwijs, in Prometheus zoekt Aquarius - Ed. Alamire, Belgium, ISBN 90 6853 148 4

Buckinx, Boudewijn: O pequeno Pomo -Editoria Giordano,Sao Paulo, 1998, ISBN 90 6853 146 8

- Brouwers, Fred: Wij denken dat Beethoven muziek is! Muziekkrant (oktober 1978)

De Haas, Fons: Het gewone als buitengewoon

Huvenne, Martine: Eenvoudig maar niet evident. Over de muziek van Boudewijn Buckinx Kunst en Cultuur (januari 1988)

- Knockaert, Yves: Focus on the visually handicapped, Flanders 32 (Quarterly December 1996 Antwerpen)

Lawalrée, Dominique: Boudewijn Buckinx, portrait d'un compositeur - Arts et Culture (feb. 1988)

Lachert, Piotr: Noi, Pianisti, Chiola Music Press, Spoltore (Italia), 2000 (p. 259)

Nichifor, Serban: Anamorfoza Sonora, rev."Muzica" (Romania) Nr.6/Iunie 1985, p.18-21

- Nichifor, Serban: Musica Caelestis – anamorfoza Sacrului in arta sunetelor, Editura Universitatii Nationale de Muzica, Bucuresti, 2000, ISBN 973-0-02102-3; ed. a II-a 2006, ISBN 973-7857-41-0

Nichifor, Serban: Introducere in Computer Music, Editura Universitatii Nationale de Muzica, Bucuresti, ISBN 973-7857-26-7

- Sutton, Gérard: Nouvelle Musique Consonante – L`Entrepôt, Paris 2006, lentrepot.fr/musique%20consonnante.htm

MENTION D'HONNEUR MENTION D'HONNEUR MENTION D'HONNEUR MENTION D'HONNEUR MENTION D'HONNEUR MENTION D'HONNEUR

UNION DES COMPOSITEURS BELGES (UCB)

RUE D'ARLON 75-77 – 1040 BRUXELLES

En sa séance du jeudi 20 octobre 2005,
le Conseil d'administration de l'UCB a décerné une

MENTION D'HONNEUR

à

Madame Liana Alexandra

et à

Monsieur Serban Nichifor

compositeurs roumains, résidant à Bucarest,
pour le talent et le dynamisme avec lesquels ils ont diffusé les oeuvres de compositeurs belges
dans les nombreux concerts et festivals qu'ils ont organisés.

Fait à Bruxelles, le 20 octobre 2005.

Pour l'UCB,
le Président, Chevalier Jacques LEDUC

MENTION D'HONNEUR MENTION D'HONNEUR MENTION D'HONNEUR MENTION D'HONNEUR MENTION D'HONNEUR MENTION D'HONNEUR

the *LIVING MUSIC*
foundation, inc.
m u s i c b y l i v i n g a r t i s t s



- Mission
- Membership
- Living Music Journal
- Living Artist Recordings
- Concerts
- Donations/ Sponsorship
- Promotions
- Legal
- Contact us
- Search site
- Home

-- *Living Artist Recordings* --

Random visit a Living Music member site

PAGE OUTLINE

music program concert bgsound recent

Concerts...

Living Music in Romania...



Liana Alexandra and Serban Nichifor

sueliaser/friendship
lianaalexandra/classic_blue
serbannichifor/classic_blue
novacons2001/classic_blue

New Attractions:

"Cries from Earth to Heaven" by Serban Nichifor -- dedicated to Holocaust Survivors and Remembrance Network - iSurvived.org

Copyright (c) by Holocaust Survivors and Remembrance Network, Forget You Not Project & Network, NatureQuest Publications, PO Box 381797, Cambridge, MA 02238-1797, U.S.A.,
http://iSurvived.org

Email: Contact@iSurvived.org

Midi: http://isurvived.org/SerbanNichifor-music.html

movies sites:



Video Concerts
Liana Alexandra
Symphony #4
Cristian BRANCUSI - conductor
Romania Radio Orchestra



Video Concerts
Serban Nichifor
Solo Cello
Structural Variations
by Dwight Winenger

ANNOUNCEMENT:

Filharmonica
George Enescu

Johann Sebastian BACH:

„DIE KUNST DER FUGE" / „THE ART OF FUGUE"

– the new version for guitars ensemble
at the Romanian Athenaeum in Bucharest (Romania)
on 29 April 2007.

Wikipedia („The Art Of The Fugue"):

.wikipedia.org

"Dr. Serban Nichifor: "The Art of Fugue" version for 2 guitar quartets;

performers:

Calin Grigoriu,
Gabriel Brosteanu,

Radu Miculita,
Hanelore Mocanu,
Radu Corbos,
Andra Stanciu,
Zsolt Bara
and Tudor Niculescu-Mizil;

National University of Music Bucharest (Romania),

23.04.2007"

Links - Bach, "The Art of Fugue" - new guitars ensemble version in concert – on YouTube

v=6avz1W8jW7U
v=JXXxGGilpAo
v=XP_0V8a40QQ
v=ZfKyU_e0OTE
v=vjGJcYsglkk
v=njYvcY4hONY
v=pfRYjJep8QA
v=3sC8OmcPlxU
v=AqGdpNogpVU
v=53z4gyJrmeY
v=4gvLSjh3CoM

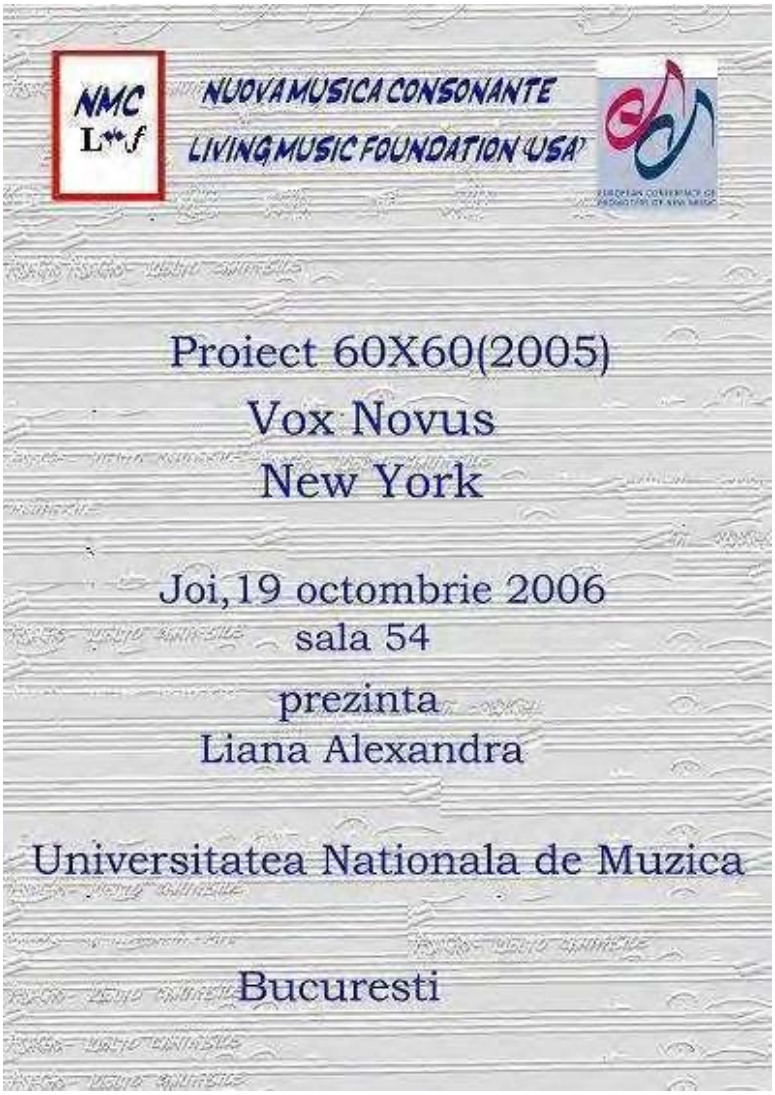
Prof.Dr. Serban NICHIFOR, National University of Music Bucharest (Romania) - Candidate for the Election of the Chairman - EUROPEAN CHAMBER MUSIC TEACHERS ASSOCIATION (ECMTA)
Serban Nichifor Composer and Cellist
Born: August 25, 1954, in Bucharest (Romania); Mother: Dr. Livia Nichifor, physician; Father: Dr. Ermil Nichifor, physician, founder and conductor (1954-1997) of the “Bucharest Physicians` Orchestra”; Married to Liana Alexandra, composer
Studies National University of Music, Bucharest, Doctor in Musicology Theology Faculty, University of Bucharest
International courses of composition at Darmstadt, Weimar, Breukelen and Munchen USIA Stipendium (USA)
Present Position Professor at the National University of Music, Bucharest (Chamber Music Department);
Member of UCMR (Romania), SABAM (Belgium), ECPMN (Holland)
Vice-president of the ROMANIA-BELGIUM Association
Cellist of the Duo INTERMEDIA <../general/duointermedia.htm> and co-director of the NUOVA MUSICA CONSONANTE-LIVING MUSIC FOUNDATION INC. (U.S.A) Festival, with Liana ALEXANDRA

Selected Works OPERA, SYMPHONIC, VOCAL-SYMPHONIC AND CONCERTANTE MUSIC:
"Constellations" for Orchestra (1977)
Symphony I "Shadows" (1980)
Cantata "Sources" (1977)
Cantata "Gloria Heroum Holocausti" (1978)
Opera "Miss Christina" (libretto by Mircea ELIADE,1981)
Symphony II "Via Lucis" (1985)
Symphony III "American Symphony - I" (1986)
Symphony IV "American Symphony - II" (1987)
Symphony V "Pro Patria" (1987)
Symphony VI "Time Archways" (1988)
Cantata "Remember" (1988)
"Missa da Requiem" (1990)
Chamber-Opera "Talaria" (libretto by Etienne DE SADELEER, 1994)
Cantata "Per CHRISTUM" (1997)
"Concerto GRIEGoriano" for Piano and Orchestra (1997)
Chamber-Opera "Le Martyre de Saint Claude DEBUSSY" (libretto after Claude DEBUSSY and E.A.POE, 1999)
"Un Certain Instant" for Cello and Orchestra (2001)
CHAMBER, CHORAL AND VOCAL MUSIC
"Postludium" per Organo (1975)
"Sorcova" per Coro Misto a capella (1995)
Quartetto per Archi I - "Anamorphose" (1976)
"Carols" per Trombone e Percussione (1978)
"Invocatio" per Flauto e Celesta (1979)
"Canto di Speranza" per Flauto,Violino,Viola,Cello e Pianoforte (1981)
"Onirophonie" per Fl., Vn.e Pf. (1982)
"Chanson d'Antan" per Vn.e Pf.(1983)
"Carnyx" per Clarinetto (1984)
"Tango for Yvar" per Pf.(1984)
Quartetto per Archi II - "Vallons de l'Oubli" (1984)
"Aprite le porte di questo castel" per Coro Maschile (1984)
"Morendo" per Cb. e Pianoforte (1985)
"6 Melodies Irlandaises d'Amerique" per 2 Ob.,C.i. e 2 Fg. (1985)
"Czarna Rosa" per Mezzo-Soprano e Pf. (1986)
"7 Canti Rumeni di Natale" per 4 Trombe, 4 Tromboni ed Organo (1986)
"Horn Call Rag" per Corno e Pf. (1986)
"AVE MARIA" per Soprano ed Organo (1987)
"Isola di Euthanasios" - Sonata "sopra acqua e pietra" per Pianoforte (1988)
"Transgressio" per Fl.,Ob. e Fg. (1989) "Battuta" per Percussione (1989)
"Lacrimosa" per Tenore e Pf. (1989)
"Meditatio"per Organo (1990)
Missa "Actio Gratiarum Oecumenica" per Coro Misto a capella (1991)
"NATALIS DOMINI" per Coro Misto a capella (1992)
"Isihia" per Cello (1992)
"Epiphania" per Cello e Pianoforte (1993)
"Rorate Caeli" per Soprano ed Orchestra da Camera (1994)
"Medium per Arpa" (1995)
"Medium per Flauto" (1995)
"3 Christmas German Chorals" for Organ (1997)

"Hommage a DEBUSSY" per 2 Pf. - ossia Pf. e Nastro Magnetico (1998)
"La Nuit Obscure" per Orchestra da Camera (1998)
"Invocation a Themis" per Sax.Alto (2001)
"Isihia" for violoncello and tape (2002)
Works published at Musical Publishing House, Bucharest Edition Modern, Munchen
"Pro musica Studium", Roma
"Quadrivium Music Press", New York
"Dohr Verlag", Koln a.s.o.
Edition SCORE-ON-LINE (France) Works played and recorded in Romania, Belgium, Holland, USA, Italy, France, Spain, Germany, Poland, England, Austria, Japan, Greece, a.s.o.
Affiliations
Member in good standing of the Research Board of Advisors of the American Biographical Institute, USA
Member of the European Conference for Promoters of New Music (see Nuova Musica Consonante)
Member of Living Music Foundation Inc., USA
www.dwightwinenger.net/lmfhome.htm
Prizes and Awards
1977 - First Prize GAUDEAMUS, Amsterdam
1977 - International Prize, Tours, France
1978 - "Press Prize", Evian
1979 - International Prize ISCM, Athens, Greece
1980, 1982, 1988 - Prizes of the Romanian Composers and Musicologists' Union
1980 - "Diego ORTIZ", Toledo
1982 - "George Enesco" Prize of the Romanian Academy
1983 - Urbana-Illinois
1984, 1993 - Trento
1985 - "Valentino BUCCHI", Roma
1986 - "Musica Antiqua Europae Orientalis", Bydgoszcz
1988 - ISCM, Hong-Kong
1994 - Jihlava
1996 - Karlsruhe
1997 - Koln
1998 - Newtown-Wales
1998 - Birmingham-Alabama
1998 - Bourges
2002 - "Man of the Year", American Biographical Institute, USA
PRESS REVIEWS
SUNDAY TIMES (London, 18.08.1977) - "The First Prize went to a 22-year-old Romanian Serban NICHIFOR, for his , played by the Gaudeamus String Quartet in the smaller hall of the Amsterdam Concertgebouw. Its virtually silent beginning, seemingly addressed to the eye rather than the ear, already hinted at a spatial element which later furnished a valid and charming feature of its ending. The visual gradually became audible, and the mosaic of sound soon acquired continuity as a few folk-tune motifs were set in relief. This innocuous, inextravagant, musically and visually direct essay in quartet-writing deserved recognition and won an ovation !" (Felix APRAHAMIAN)
FRANKFURTER ALLGEMEINE ZEITUNG (09.06.1978) - "Die Presse-Jury bedachte das rumanische Quartet mit einem Preis fur die ausgezeichnete Interpretation der attraktiven des jungen Komponisten Serban NICHIFOR" (Bernd

LEUKERT)
SUDDEUTSCHE ZEITUNG (27/28.05.1978) - "...Sein betiteltes Stuck exerziert die verschidensten technischen Affekte und Effekte auf den vier Instrumenten und zerfasert den Streicherklang schliesslich auf augenfallige Weise..." (Albrecht ROESELER)
DIE PRESSE (Wien,26.05.1978) - "...die originelle von Serban NICHIFOR..." (Olga OBRY)
LA VOIX (11.05.1978) - "...le Quatuor du Roumain Serban NICHIFOR,oeuvre d'une redoutable complexite, mais d'une indeniable valeur..." (Georges BERNAND)
NRC HANDELSBLAD (Amsterdam,13.09.1977) - "...Serban NICHIFOR,in sijn strijkwartet - een brok onstuimig muziek maken - integreert hij vijf Roemeense melodieen uit Transsylvanie en past hij als een soort van harmonische basis evenees vijf Roemeens-orthodoxe hymnes toe. Let wel: hij doet dat in een uit gespreken avant-gardistisch klanggemiddelde ! Resultaat hat grootste applaus en de eerste prijde van den jury." (Ernst VERMEULEN)
DARMSTADTER ECHO (04.08.1980) - "Das absolute Gegenteil dazu wurde in der Streichquartett- Komposition des Rumanen Serban NICHIFOR geboten. Komplexe polyphone Schichtungen, vorwiegend mit wisperndern Spiel am Steg und scharrenden Flageolett-Tone aufgebaut, zeugten von einer ausgesprochen raffinierten Schreibweise..." (Jo TRILLIG)
MUSICULTURA (Breukelen, II-1980) - "...NICHIFOR's final example was a 1980 cantata . The work deals with the peoples who lived in Romania in the most ancient times. In this energetic composition one can find a montage of folk materials and contemporary idioms..." (William P. MALM)
LIVING MUSIC (USA, Fall '93, Vol.11, No.1) - "...NICHIFOR has been active as a composer, performer, and musicologist. He has won numerous awards and is performed frequently in his own country and abroad. During the past years he has been especially active in Bucharest organizing concerts of music by Amarican composers. NICHIFOR did visit the United States in 1982, so he has a good sense of musical life in this country." (Rodney OAKES)
THE WHITE HOUSE - WASHINGTON D.C. (01.10.1992) - "Dear Mr. NICHIFOR, thank you for the beautiful recordings of your Third and Fourth Symphonies, which I recently received through the U.S.Information Agency. I appreciate your having dedicated them and I am delighted to know that our cities have inspired you in this uniquely creative way. The recordings have been donated to the Library Of Congress so that they may be preserved for the people of the United States. Your thoughtful gift will bring many hours of pleasure to all who come to enjoy them." George BUSH, The President of the United States of America
RHEIN-NECKAR-ZEITUNG (Karlsruhe,31.10.1996) - "...Und mit der des rumanischen Komponist Serban NICHIFOR wurde man dann doch noch hineingefuhrt in die versunkene Welt der stillen Gebete, des Archaischen, der ruhig brutenden Fauxbourdon-Klange, die zuweilen die innigen religioso-Harmonien eines Cesar FRANCK herbeizitieren. Doch dann 4 noch gesprochene lateinische Gebetformeln - da gab es alles, war die Glaubensseele begluckt. Dass davon gleichwohl ein subtiler Reiz ausging, blieb unbestritten."(Rainer KOHL)
LE JOURNAL DE ST-GERMAIN (24.09.1999) - "...C'est pour honorer la memoire de Claude DEBUSSY que le compositeur Serban NICHIFOR a compose en 1999 , , drame lyrique evoquant les dernieres annees du musicien. Il vient d'adresser au Musee Claude DEBUSSY sa piece pour piano et bande magnetique. Dans cette piece,on retrouvera tout l'univers debussyste: de la poesie enchanteresse,a l'appel du lontain... Cet enregistrement vient enrichir le fonds du musee (en cours de

constitution) et devrait s'integrer au projet d'ecoutes musicales." (Jacques BERLIE)
LUXEMBURGER WORT (23.02.2000) - "...Finalement, c'est de Serban NICHIFOR qui nous impressionna le plus. Concue comme un veritable ,l'oeuvre surprend par son originalite et sa beaute intrinseque, mais aussi par la virtuosite qu'elle exige du soliste. Pas de bavardage, pas de fioriture, rien que de la tres belle musique, fracassante certes, mais tellement vraie !" (Pierre SCHWICKERATH)
LA LETTRE DU HAUTBOISTE (France, No 5/2000) - "...Dans les <6 Melodies Irlandaises d'Amerique> de Serban NICHIFOR, les nantais, deja nombreux, s'etaient associes aus messins. Cette musique franche et limpide, se pretait bien a un effectif hors norme concu pour le plaisir de jouer tout ensemble." CORALITA (Trento, Nr.6/1985) - "... di Serban NICHIFOR - vivace e scherzoso elaborazione, tessuto su uno scheletro armonico in cui le tre strofe vengono variamente presentate... una precipitosa si conclude in un buffo , che sfoncia nel (e) dei due accordi finali."
KOLNER STADT-ANZEIGER (08.12.1997) - "...der Anhang umfasst 135 Kompositionen... Zweiter wurde Serban NICHIFOR aus Bukarest..." (Claudia FREYTAG)
LIVING MUSIC (USA, Spring 2000, Vol.17, No.3) - "Serban NICHIFOR himself turned in some splendid performances of our american cello music, and ensembles of student performers who are sure to develop technical and professional polish with experience filled the remaining concert-and-a-half with vibrantly enthusiastic renditions of chamber works..." (Aaron J. RABUSHKA)
Address Serban NICHIFOR, Str.Principatele Unite Nr.2,Vila I, Ap.7, Sector 4, RO-70512 BUCHAREST, ROMANIA, Tel.(0040- 1)336.13.99. and (0040-1)772.30.29,
E-mails: serbannichifor@gmail.com and serbannichifor@yahoo.com
Sites:
www.romania-on-line.
www.geocities.com/serbannichifor
http://serban-nichifor.omg-music.com/
www.geocities.com/novacons2001
www.mozart.co.uk/mzusers



From: Liana Alexandra
To: Dwight Winenger
Sent: Thursday, March 02, 2006 2:52 PM

Dear Maestro Dwight Winenger,

It is our great pleasure to send you two of our recent presentations with american and european contemporary music.We would be very grateful to you if you would announce it on the LMF site.

Sincerely,
Liana and Serban

UNIVERSITATEA
NATIONALA DE MUZICA
BUCURESTI

Miercuri 1 Martie 2006, ora 15 Sala 54 (Computer Music)

NUOVA MUSICA
CONSONANTE
LIVING MUSIC
FOUNDATION (USA)

LIMBAJE MUZICALE
CONTEMPORANE
- Ipostaze ale Postmodernismului –

Pagini antologice din creatia lui

VLADIMIR COSMA

Noi inregistrari realizate de
Orchestre National de Lyon
si de
Paris Philarmonic Orchestra
Dirijor *Vladimir Cosma*
Solisti: soprana *Wilhelmenia Fernandez,*
violonistii *Jean-Luc Ponty, Vadim Répine si*
Bartek Niziol, chitaristul Philip Catherine,
naistul *Simion Stanciu Syrinx,*
percutionistul *Peter Erskine*

Prezinta *Conf. univ. Dr. Serban Nichifor*

UNIVERSITATEA
NAȚIONALĂ DE MUZICĂ
BUCUREŞTI

Sala „Chopin“, Luni 24 Octombrie 2005, ora 16

NUOVA MUSICA
CONSONANTE –
LIVING MUSIC
FOUNDATION (USA)

COMPUTER MUSIC

În program lucrări în primă audiție de

BARRY SCHRADER (USA)

„First Spring“

„Beyond“

„Death“

Prezintă Conf. Dr. Şerban NICHIFOR

Date: Fri, 16 Sep 2005 12:07:59

Dear Maestro WINENGER,

It is with pleasure we send You the chronicle of our concert dedicated to the tragic events from 11 September 2001. We would be honoured if You will publish the article on the site of the LIVING MUSIC FOUNDATION although it is written in the Romanian language, . The repertory and the dedication are very clear.

With our best wishes,

Faithfully Yours,

Liana ALEXANDRA and Serban NICHIFOR

==========

Cu dragoste,DUO INTERMEDIA- NUOVA MUSICA CONSONANTE sub stele

-----Visul unui recital de sublim si muzica de came ra in aer liber------

... Ca tot atatea exercitii de recucerirea paradisu lui pierdut- file din calendarul unui miracol anuntat...Fabuloase afise de spectacol,invitatii la concert,caiete program si,cu parca zgomotul unei mas ini de cusut gigant,tipografia din inima vechilor Bucuresti patriarhali und e se naste peste noapte urmatorul numar al Jurnalului dse Festival,imortali zand clipa pentru eternitate (in prim-plan:instantanee cu protagonistii aven turilor sonore ale editiei; pe fundal-mereu furnicarul lumii elegante). Ma simt privilegiata sa schitez dara acum si aici,din cuvinte,silueta orasului devenit feerica boite-a-musique.Sunt negresit mai mult decat privilegiata sa consemnez cu - repet- aceleasi cuvinte in alb-negru de care nu ma tem decat ca n-ar putea exprima pe deplin luxurianta paleta cromatica a evenimentului,-visul recita lului de sublim si muzica in aer liber-NUOVA MUSICA

CONSONANTE in memoriam 11 Septembrie- Mesaj uman de iubire asupra careia moartea nu mai are nici o putere!

11 ?! Era duminica seara pe la ceasurile 8.3op.m. s i la finele unui incendiar program de folclor cu hora romaneasca rotund inc insa in aplauzele generale, vara indiana isi intindea inca peste careul Pietei Festivalului tentaculele. In mod reflex, avertizat ca urmeaza un recital de muzica contemporana, s-are fi presupus ca publicul va bate in retragere. Surpriza insa--do ar pentru cei ce nu stiu ca, sfidand desertul cotidian cu atita subjugant farmec, atita neoconsonanta de frumusete pura pe axa Orient-Occident, Liana Alexandra si Serban Nichifor si-au capatat demult locul in inima melomanilor! --asistenta reunita la kilometrul "O" al drumurilor care duc toam na aceasta spre Festival, saluta calduros prezenta pe scena a tandemului com pozitorilor-interpreti.

DUO INTERMEDIA- pian si violoncel pret de o reverie Living Music in Romania- Nuova Musica Consonante sub stele. In program, mi nunate creatii semnate de compozitorii americani Dwight Winenger, Tyler Cas tleton, Brian Jensen, Mollie Shaffer, Lynn Shurtleff, Marlyn Collard, Newell Dayley, alaturi de lucrari de Liana Alexandra, Serban Nichifor, Boudewijn Buckinx, Doru Popovici, Cor de Groot si Antanas Kucinkas.

Doi leaderi de generatie din galeria de portrete a componisticii mondiale, stapanind la superlativ arta comunicarii , si un sing ur regal- calatorie de seara, de liniste, si delicata afectiune, reflectie, privelisti virtuale si atmosfere...De la valorile noii muzici est si vest europene citire pana la transcriptii evocand, precum luna coborata pe Mississippi la vale, mai mult decat centenarele traditii ale pionierilor muzicii americane. Ascult. Imi ascult inima batand de emotie.

ANCA ROMECI

Living Music recently received the following message from Serban Nichifor, Romanian composer, who has aided the Foundation on many occasions over the years:

----- Original Message -----
From: Serban Nichifor
Sent: Monday, July 18, 2005 2:29 PM
Subject: TRIBUTE TO JOSEPH SMITH, THE AMERICAN PROPHET by Serban Nichifor

Dear Maestro Winenger,

I have written a « TRIBUTE TO JOSEPH SMITH, THE AMERICAN PROPHET ».
It gives me great pleasure to send you this musical work in 14 parts on the attachment of this message (in Midi format).

With the best wishes,
Faithfully Yours,

Serban NICHIFOR
Romanian Composer
Internet: romania-on-line.net/whoswho/NichiforSerban.htm

E-mail : serbannichifor@gmail.com
serbannichifor@yahoo.com

Gentle reader...

Our response, of course, since Ameriphiles are so rare these days, is to offer this work for your perusal. Click here to jump to another page to audit any or all of these fourteen MIDI files as you wish.

--the Editor/webmaster

Evenimente - Program Piata Festivalului

Duminica 11 septembrie

2005

11:00-12:00

Reluare film: „DIMENSIUNI ENESCIENE";
„SERGIU CELIBIDACHE" (film TVR Media)
13:00-14:00

"Cine stie, câstiga" - concurs spectacol având ca tema
viata si opera lui George Enescu
Program realizat de Postul Radio Romania Cultural
19:00-20:00

Program de cântece si jocuri populare - Ansamblul
"Ciuleandra" - Prof. Maria Tanase

20:30-21:00
NUOVA MUSICA CONSONANTE
Interpreteazo Duo INTERMEDIA: SERBAN NICHIFOR –
violoncel, LIANA ALEXANDRA *pian*
În program lucrari de:

Cor de Groot, Boudewijn Buckinx, Dwight Winenger, Doru Popovici, Liana Alexandra, Serban Nichifor, Brian Jensen*, Tyler Castleton*, Mollie Shaffer*, Lynn Shurtleff*,

Marlyn Collard*, Newell Dayley*

(*) – transcrieri instrumentale
de **Liana Alexandra si Serban Nichifor**

21:30-22:30
Film: „MARTURII DESPRE ENESCU"
„ELENA CERNEI" (film TVR Media)

See also: www.festivalenescu.ro/rom/program_piata.html

Societatea Romana de Radiodifuziune
Miercuri 25 Mai 2005,ora
19.00
Sala Alfred Alessandrescu

Recital Cameral
"Armonii pentru Umanitate"

"Omagiu Pionierilor Americani"(III)

Susan McClellan(SUA) flaut

Serban Nichifor -violoncel
Liana Alexandra -pian

In program:prime auditii absolute de: Brian Jensen,Tyler Castleton,Dennis Crocket,Mollie Shaffer,Gwen Cundick,Lynn Shurtleff,Marlyn Collard,Newell Dayley,Afterglow,Hilary Week,Tyler Astleton,Serban Nichifor,Liana Alexandra .

Dear Maestro WINENGER,

We have the pleasure to present the extraordinary "60x60" Project at the National University of Music from Bucharest (Romania) -- in the "Chopin" Concert Hall, on 9 December 2004, 15:00.

With warmest good wishes for the future,

Yours sincerely,

Click for Reviews in Romanian

Liana ALEXANDRA
E-mail:
lianaalexandra@pcnet.ro
and
lianaalexandra@yahoo.com

and

Serban NICHIFOR

E-mail:
serbannichifor@pcnet.ro
and
snichifor@yahoo.com

Biographical materials concerning **Serban Nichifor and Liana Alexandra** are available online:
http://romania-on-line.net/whoswho/AlexandraLiana.htm
http://romania-on-line.net/whoswho/NichiforSerban.htm
http://romania-on-line.net/general/duointermedia.htm

UNIVERSITATEA NATIONALA DE MUZICA BUCURESTI
Sala “Chopin”
Joi 9 Decembrie 2004, ora 15

NUOVA MUSICA CONSONANTE
LIVING MUSIC FOUNDATION –U.S.A.
VOX NOVUS – NEW YORK

COMPUTER MUSIC

60 x 60

In program 60 de lucrari de cate 60 de secunde semnate de:
Riad Abdel-Gawd , Aaron Acosta, Liana Alexandra,
John Allemeier, Christian Banasik, Dennis Bathory- Kitsz, Stephen Betts,
Sandeep Bhagwati, Justin Breame,
Scott Brickman, George Brunner, Robert Carl, Miha Ciglar,
David Claman, Douglas Cohen, Noah Creshevsky,
Leslie de Melcher, Patrick Dorobisz, Moritz Eggert, Karlheinz Essl,
Carlo Forlivesi, David Gamper,
Douglas Geers, Peter Gilbert, Robert Gluck, Daniel Goode, Ramon Gorgoitia,
James Hegarty, Mark Henry, Erik Hinds, Bernand Hughes, David Jaggard, Keith Johnson,
Michael Kinney, John Link, David T. Little, Guy Livingston,
Annea Lockwood, Juan Maria Solare, Charles Mason, James McWilliam,
Luis Menacho, David Mooney,
Michael Murphy, Serban Nichifor, Richard O'Donnell, Maggi Payne,
Mark Petering, Morgan Quaintance,
Giuseppe Rapisarda, Laura Reid & Andrew Hudson, Robert Sazdov,
Jacky Schreiber, Alex Shapiro,
Emma Shiffrin, Allen Strange, Thomas Sutter,
Vladimir Tosic, Eldad Tsabary, Robert Voisey.

Prezinta Liana Alexandra si Serban Nichifor

Intrarea libera

More on the 60x60 Concerts around the world.

UNIVERSITATEA NATIONALA DE MUZICA BUCURESTI
Sala 54
Centrul de Informatica
Sambata 11 Decembrie 2004, ora 14

NUOVA MUSICA CONSONANTE
LIVING MUSIC FOUNDATION –U.S.A.
Editia a VII-a

COMPUTER MUSIC

Intalnire cu compozitorul si informaticianul

Daniel Wojcik

(U.S.A.)

creatorul programului *“MIDImage”*

Directori Artistici
Liana Alexandra
si
Serban Nichifor

Intrarea libera

The ASF sound clip cited below, although not immediately available for audition, may be heard by arrangement with the webmaster.

Sound Clip:

Serban Nichifor: ***"Epiphany"*** *for cello and piano (1994) [10:53]*

Serban Nichifor, cello; Liana Alexandra, piano
clip properties: epiphany.wma [1-min.][125 KB]

UNIVERSITATEA NATIONALA DE MUZICA
BUCURESTI
Sala 54
Centrul de Informatica
Sambata 11 Decembrie 2004, ora 14

NUOVA MUSICA CONSONANTE
LIVING MUSIC FOUNDATION –U.S.A.
Editia a VII-a

COMPUTER MUSIC

Intalnire cu compozitorul si informaticianul

Daniel Wojcik

(U.S.A.)

creatorul programului
"MIDImage"

Directori Artistici

Liana Alexandra

si

Serban Nichifor

Intrarea libera



ADD

LIANA ALEXANDRA and ȘERBAN NICHIFOR

Liana Alexandra

1. **Sonata** for piano (1993) 10'42"
 Miwako Matsuki
2. **Fantasy** for cello and piano (1994) 12'56"
 Serban Nichifor and Liana Alexandra
3. **Consonances V** for organ solo (1980) 11'
 Ilse Maria Reich

Șerban Nichifor

4. **Hommage à Debussy** for piano (1998) 11'22"
 Scott Tinney
5. **Epiphany** for cello and piano (1994) 10'53"
 Serban Nichifor and Liana Alexandra
6. **Choralis Anamorphoticus** for organ solo (1980) 13'45"
 Florin Chiriacescu

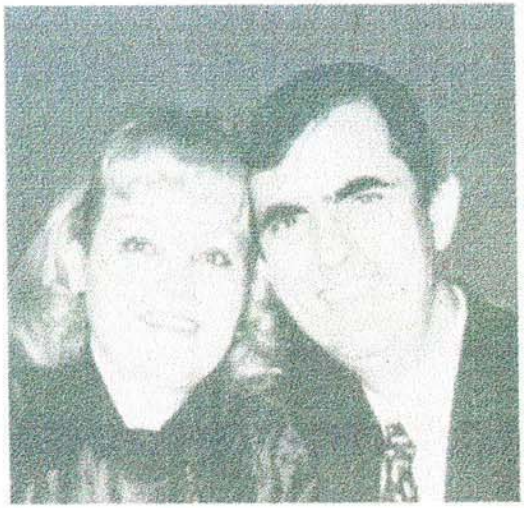
Total playing time: 70'38"

Sound Engineer: Virgil Duțan

UCMR - ADA
072-969437
046-376567 **EUROSTAR** **Made in ROMANIA**

COMPACT disc DIGITAL AUDIO

LIANA ALEXANDRA ȘERBAN NICHIFOR



chamber music

LIANA ALEXANDRA - composer, musicologist. Born at Bucharest in 1947.
Studies: University of Music from Bucharest; USIA Stipendium (1983).
At present: Professor at the University of Music from Bucharest, Doctor in Musicology, member of UCMR (Romania), GEMA (Germany), "Frau und Musik" (Germany), of ABI (U.S.A.), Vice-President of the Romania-Israel Association.
Compositions: 7 symphonies, 5 concertos for different instruments and orchestra, 3 operas, 1 ballet, 4 cantatas, chamber music, choral music a.s.o.
Composition Prizes: Laureate of the Romanian Academy, of the Romanian Composers' Union, of the international prizes from Dresden, Bilthoven, Amsterdam, Magadino, Beer-Sheva, "Who's Who in the World", Gedock-Mannheim, "Fanny Mendelssohn" - Unna, ISCM Mexico, Bucharest, Tel-Aviv.
Works played and recorded in Romania, Holland, Israel, U.S.A., Belgium, Austria, Germany, Italy, Poland, Spain, Cehia a.s.o.

ŞERBAN NICHIFOR - composer, cellist. Born at Bucharest in 1954.
Studies: University of Music from Bucharest and University of Bucharest (Theology Faculty); USIA Stipendium (1982).
At present: Professor at the University of Music from Bucharest, Doctor in Musicology, member of UCMR (Romania), SABAM (Belgium), Vice-President of the Romania-Belgium Association.
Compositions: symphonies, 3 operas, 4 cantatas, 1 oratorium, 1 piano-concerto, chamber, choral and electronic music.
Composition Prizes: Laureate of the Romanian Academy, of the Romanian Composers' Union, of the international prizes from Amsterdam, Tours, Evian, Athens, Toledo, Urbana-Illinois, Roma, Trento, Bydgoszcz, Hong-Kong, Leuven, Jihlava, Karlsruhe, Koln, Newtown-Wales.
Works played and recorded in Romania, Belgium, Holland, Austria, Italy, U.S.A., Greece, Spain, France, Germany, England, Poland a.s.o.
CONTACT: Liana Alexandra and Şerban Nichifor
Blvd. Eroilor Sanitari, 41, Parter, Ap. 1
76245 BUCHAREST, ROMANIA

Miwako Matsuki (Japan) is an international pianist, who has played in her country, in Europe, U.S.A. and Australia. She is very sensible and has an excellent technique. Her repertory is an impressive one, with classic and contemporary music. Sonata for piano solo (1993) is dedicated to Miwako Matsuki.

Ilse Maria Reich (Germany) is a very good organist and teacher. She has started her career in Romania and now she continues in Germany. She has had many concerts and recordings in Europe, has taken part at prestigious international festivals and her repertory is a very large one. "Consonances" V (1980) was dedicated to Ilse Maria Reich.

Scott Tinney (U.S.A.) is a remarcable pianist, who is specialized in contemporary music. He plays with much fantasy american and other composers, has had a lot of recitals and concerts in U.S.A and Romania. "Hommage à Debussy" for piano (1998) by Şerban Nichifor is dedicated to the brilliant performer Scott Tinney.

Florin Chiriacescu is organist at the National Orchestra of the Romanian Radio Society and has a great repertory, from ancient to contemporary music. He has had a lot of concerts and recordings in Romania and Europe. The composition "Choralis Anamorphoticus" for organ solo (1982) was dedicated to the excellent soloist Flori Chiriacescu.

DĂRUIRI

CREATII MUZICALE PE VERSURI DE **VICTOR BÂRLĂDEANU**

1. DĂRUIRI – Victor Bârlădeanu
2. GLASUL – Cantata biblică - Liana Alexandra
3. GALAXIA MEMORIEI – Madrigal dramatic – Doru Popovici
4. REMEMBER – Cantată - ŞerbanNichifor
5. IN MEMORIAM FUNDOIANU – Poem simfonic – Doru Popovici
6. PSALM DESPRE PSALMI – Victor Bârlădeanu – Fundal sonor
 Poemul simfonic Ierusalim – Liana Alexandra
7. CHALLENGER – Poem muzical - Şerban Nichifor

INTERPREŢI

(1-6) Victor Bârlădeanu; (2) Pompei Hărasteanu – bas, Liana Alexandra – pian, Şerban Nichifor – violoncel; (3) Corul Radio – dirijor Aurel Grigoraş; (4) Corul şi orchestra Filarmonicii Craiova - dirijor Modest Cichirdan, dirijor cor Alex Racu – Solo Claudia Hangiuc; (5) Orchestra simfonică Radio - dirijor Ion Baciu, voce Georgeta Stoleriu; (7) Instrumente electronice Şerban Nichifor – recitatori L. Bălănuţă, M. Ploae, R. Mihăescu, N. Iliescu, F. Medeleni, F. Călinescu, C. Bărbulescu, P. Moraru, Orchestra simfonică Bucureşti – dirijor Florin Totan

CD realizat de STUDIOUL ELECTROSTAR
Maestru de sunet – Florin Duţan

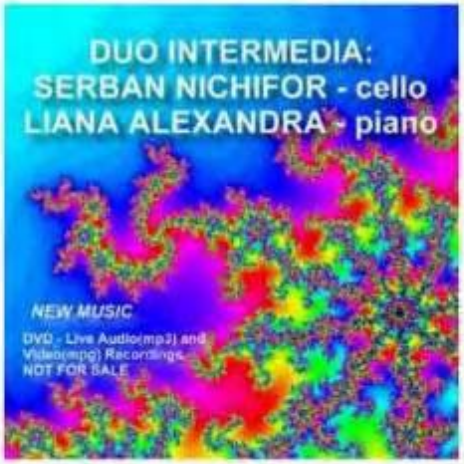



HAUBOIS TOUS AZIMUTS
Printemps
Nichafon
Renaud
Vierne
Reed
Jopin
Gabioli
Guérinel
François
Villeneuve
Green da Vadana
Les Ensembles d'Anches Doubles Français


HAUBOIS TOUS AZIMUTS
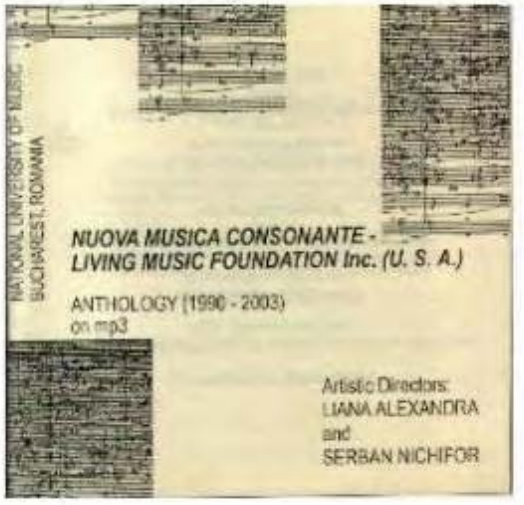

LIANA ALEXANDRA ȘERBAN NICHIFOR
chamber music


ADD
LIANA ALEXANDRA and ȘERBAN NICHIFOR
Liana Alexandra
Șerban Nichifor
Sound Engineer: Virgil Dușan
EUROSTAR
Made in ROMANIA


DUO INTERMEDIA:
SERBAN NICHIFOR - cello
LIANA ALEXANDRA - piano
NEW MUSIC
DVD - Live Audio(mp3) and Video(mpg) Recordings
NOT FOR SALE


Duo INTERMEDIA
Liana Alexandra and Serban Nichifor
Video CD
Music from ROMANIA and BELGIUM: César FRANCK, Jacques LEDUC, Raoul DE SMET, Boudewijn BUCKINX, Liana ALEXANDRA, Serban NICHIFOR


Duo INTERMEDIA
Serban NICHIFOR (cello), Liana ALEXANDRA (piano)
11 September 2005, "George Enescu" Festival
Works by
Antanas KUCINKAS, Guy DE GROOT,
Boudewijn BUCKINX, Doru POPOVICI,
Liana ALEXANDRA, Serban NICHIFOR,
Dwight WINENGER, Brian JENSEN,
Tyler CASTLETON, Mollie SHAFFER,
Lynn SHURTLEFF, Nowell DAYLEY
VideoCD
Live Recording


NATIONAL UNIVERSITY OF MUSIC
BUCHAREST, ROMANIA
NUOVA MUSICA CONSONANTE -
LIVING MUSIC FOUNDATION Inc. (U. S. A.)
ANTHOLOGY (1990 - 2003)
on mp3
Artistic Directors:
LIANA ALEXANDRA
and
SERBAN NICHIFOR

NUOVA MUSICA CONSONANTE ANTHOLOGY
(1990-2003)
on mp3

- 1 -

NUOVA MUSICA CONSONANTE - BUCHAREST
NATIONAL UNIVERSITY OF MUSIC
Chopin Hall, 19-X-2000

HOLLAND

- 1.) TON DE LEEUW - *Apparences* for cello solo (14:34)
- 2.) LOUIS ANDRIESSEN - *La Voce* for cello solo (6:41)
- 3.) JAN VAN VLIJMEN - *Tombeau* for cello solo (19:07)
Serban Nichifor - cello

- 4.) ROB DU BOIS - *Sketch* for cello and piano (7:57)
- 5.) COR DE GROOT - *En Ut* for cello and piano (3:26)
Serban Nichifor - cello and Liana Alexandra - piano
(c) by NMC-LMF (USA), BUMA

- 2 -

NUOVA MUSICA CONSONANTE - BUCHAREST
NATIONAL UNIVERSITY OF MUSIC
Chopin Hall, 28-II-2000

JAPAN

- 1.) MAKOTO SHINOHARA - *Evolution* for cello solo (14:18)
- 2.) SATORU IKEDA - *Sonata* for cello solo (12:42)
- 3.) KEIKI OKASAKA - *Komposition A* for cello solo (13:25)
- 4.) REIKO MOROHASHI - *Preghiera* for cello solo (9:42)
- 5.) KAZU MUNAKATA - *Llueve I* for cello solo (10:50)
Serban Nichifor - cello

- 6.) JOJI YUASA - *Interpenetration* for 2 flutes (6:11)
Adrian Buciu and Toma Dan - flutes

- 7.) YORI-AKI MATSUDAIRA - *Co-Action I and II* for cello and piano (10:55)
- 8.) MICHIO MAMIYA - *Chiran Bushi* and *Ginzuru Bushi* for cello and piano (5:33)
Serban Nichifor - cello and Liana Alexandra - piano
(c) by NMC-LMF (USA), JSCM

- 3 -

NUOVA MUSICA CONSONANTE - BUCHAREST
GOETHE-INSTITUT BUCHAREST
2-XII-1992

GERMANY

- 1.) JOHANN SEBASTIAN BACH - *Aria* for cello and piano (6:17)
- 2.) PAUL HINDEMITH - *Phantasiestück in B-Dur Op.8 Nr.2* for cello and piano (11:51)
- 3.) WOLFGANG RIHM - *Grat* for cello solo (6:03)
- 4.) HEINO BECKER - *Spiel-Zeug Nr.18* for cello and piano (6:09)
- 5.) KARLHEINZ STOCKHAUSEN - *Klavierstück Nr.9* for piano solo (5:10)
- 6.) BERND A. ZIMMERMANN - *Vier kurze Studien* for cello solo (3:11)
- 7.) ANTON WEBERN - *Sonate* for cello and piano (2:08)
- 8.) ANTON WEBERN - *Drei Stücke* for cello and piano (2:03)
- 9.) SIEGRID ERNST - *Sieben Miniaturen nach japanischen Haiku*

for voice, cello and piano (12:05)
Serban Nichifor - cello, Liana Alexandra - piano
and Vladimir Popescu-Deveselu - voice
- 10.) URSULA GORSCH - *Carjo Samlero - Drei Duette für zwei Flöten* (4:20)
Nicolae Maxim and Constanta Badaluta - flutes

(c) by NMC-LMF (USA), GEMA

- 4 -

NUOVA MUSICA CONSONANTE - BUCHAREST

U.S.A. (I)

(AMERICAN CENTER - BUCHAREST, 14-X-1992)

- 1.) GEORGE GERSHWIN - *Prelude* for cello and piano (3:04)
- 2.) GEORGE CRUMB - *Dream Images* for piano solo (6:09)
- 3.) GEORGE CRUMB - *Fantasia* for cello solo (3:02)
- 4.) AARON RABUSHKA - *Doina* for cello and piano (4:12)
- 5.) SAMUEL BARBER - *Sonata for cello and piano* (excerpts) (3:00)
- 6.) DAVID KOBLITZ - *Rigor Vitus* for cello, trumpet and piano (1:45)
- 7.) STEPHEN MAYER - *Tom Thumb* for cello, trumpet and piano (2:51)
- 8.) CHARLES IVES - *2 Songs* for cello, trumpet and piano (5:25)
- 9.) BRIAN FENNELLY - *Tesserae II* for cello solo (11:31)
Serban Nichifor - cello, Liana Alexandra - piano
and Ilie Voicu (trumpet)

ISRAEL

(UNMB, 21-IV-1996)

- 10.) PAUL BEN-HAIM - *Canzona* for cello and piano (7:31)
- 11.) JOACHIM STUTSCHEWSCHY - *6 Israelian Dances* for cello and piano (10:05)
Serban Nichifor - cello, Liana Alexandra - piano
(c) by NMC-LMF (USA), ASCAP

- 5 -

NUOVA MUSICA CONSONANTE - BUCHAREST
(1995-2002)

BELGIUM (I)

- 1.) CESAR FRANCK - *Panis Angelicus* for cello and piano (3:04)
- 2.) EUGENE YSAYE - *Grave* for cello solo (5:08)
- 3.) JACQUES LEDUC - *Trois Pièces* for cello solo (10:34)
- 4.) JACQUES LEDUC - *Elégie* for cello and piano (5:39)
- 5.) ANDRE LAPORTE - *C-isme* for cello solo (5:11)
- 6.) ELIAS GISTELINCK - *Song for Beatrice* for cello and piano (7:04)
- 7.) RAOUL DE SMEY - *Reflexie 1* for cello solo ((3:19)
- 8.) RAOUL DE SMET - *Log boek 1* for cello solo (15:23)
- 9.) RAOUL DE SMET - *Reminiscenties 3* for cello and piano (5:03)
- 10.) RAOUL DE SMET - *Nocturne* for cello and piano (9:10)
Serban Nichifor - cello, Liana Alexandra - piano
(c) by NMC-LMF (USA), SABAM

- 6 -

NUOVA MUSICA CONSONANTE - BUCHAREST
(1995-2002)

BELGIUM (II)

- 1.) LUCIEN POSMAN - *22* for cello solo (5:48)
- 2.) WALTER HUS - *Cadenza* for cello solo (9:00)
- 3.) BOUDEWIJN BUCKINX - *Naschrift* for cello and piano (4:06)
- 4.) BOUDEWIJN BUCKINX - *In de buurt van Neptunus* for cello and piano (9:08)

- 5.) BOUDEWIJN BUCKINX - *Ex Cello de Coelo* for cello and piano (11:34)
- 6.) BOUDEWIJN BUCKINX - *Concerto for Cello and Orchestra* (20:38)
Serban Nichifor - cello, Liana Alexandra - piano
Arad Symphony Orchestra,
Dorin Frandes - conductor
(c) by NMC-LMF (USA), SABAM

- 7 -
NUOVA MUSICA CONSONANTE - BUCHAREST

U.S.A. (II)

UNMB (6-XII-1999), American Center (16-X-2001)
and Romanian Athenaeum (26-V-2002)

- 1.) CHARLES NORMAN MASON - *The Artist and His Model*
for cello and tape (9:39)
- 2.) DOROTHY HINDMAN - *drowningXnumbers* for cello solo (12:31:)
- 3.) LIANA ALEXANDRA - *Incantations III* for cello and tape (12:10)
- 4.) DWIGHT WINENGER - *Structural Variations on Two Obscure Themes*
for cello solo (8:27)
- 5.) SERBAN NICHIFOR - *Issyhia II* for cello and tape (6:55)
- 6.) AARON RABUSHKA - *Les Strophes d'Orphée* for cello solo (10:08)
- 7.) RODNEY OAKES - *Fantasy for cello and electronics* (9:00)
Serban Nichifor - cello
(c) by NMC-LMF (USA), ASCAP

- 8 -
NUOVA MUSICA CONSONANTE - BUCHAREST

U.S.A. (III)

UNMB, 8-III-2003 (concert-tr.13-14); 22
and 29-III-2003 (recordings-tr.1-12)

- 1.) SAMUEL WARD (arr.L.A.) - *America the Beautiful* (2:54)
- 2.) SERBAN NICHIFOR - *Amazing Grace Echo* (3:14)
- 3.) LIANA ALEXANDRA - *Welcome Rich* (5:54)
- 4.) LIANA ALEXANDRA - *Good Morning, Sue* (3:07)
- 5.) LUACINE CLARK FOX (arr.L.A.) -*Love one Another* (3:59)
- 6.) SERBAN NICHIFOR - *Four Mormon Songs* (3:06)
- 7.) JOHN J. MCCLELLAN (arr.L.A.) - *Sweet in the Work* (3:15)
- 8.) MORMON FOLKLORE (arr.S.N.) - *The Spirit of God* (2:35)
- 9.) LAURENCE LAYON (arr.L.A.) - *Create an Atmosphere* (1:51)
- 10.) GWEN M. CUNDICK (arr.L.A.) - *A Family is Forever* (2:30)
- 11.) T. CASTETON (arr.S.N.) - *Perfect Love* (3:46)
- 12.) CHERIE CALL (arr.S.N.) - *Promises I Keep* (3:28)
- 13.) S. PETERS (arr.S.N.) - *Fearless Heart* (with voices) (4:04)
- 14.) CHERIE CALL (arr.S.N.) - *Promises I Keep* (with voices) (4:03)
Susan McClellan - flute, Liana Alexandra - piano,Serban Nichifor - cello (1-12),
T. J. Love - soprano, Mary Lubic - mezzo-soprano (13-14)
(c) by DESERET BOOK (USA), NMC-LMF (USA), ASCAP

- 9 -
NUOVA MUSICA CONSONANTE - BUCHAREST
(1992-2002)

FRANCE

- 1.) CLAUDE DEBUSSY - *Sonate* for cello and piano (p.I-II) (8:17)
- 2.) FRANCOIS BOUSCH - *Trois Miniatures* for cello solo (6:27)
- 3.) MAURICE RAVEL - *Habanera* for cello and piano (2:54)

VARIA

- 4.) GASPAR CASSADO - *Sonata* for cello solo (12:10)

- 5.) ANTANAS KUCINKAS - *A la Maria* for cello and piano (3:09)
- 6.) PIOTR LACHERT - *Te ne ricordi ?* for cello solo (10:29)
- 7.) MAREK KOPELENT - *Karrak* for cello and piano (7:41)
- 8.) HEITOR VILLA-LOBOS - *Piece* for cello and piano (3:08)
- 9.) PIOTR I. TCHAIKOVSKY - *Pezzo Capriccioso* for cello and piano (6:07)
Serban Nichifor - cello, Liana Alexandra - piano
(c) by NMC-LMF (USA), SACEM, SABAM, UCMR-ADA

- 10 -
NUOVA MUSICA CONSONANTE - BUCHAREST
(BUCHAREST, GENT, ANTWERPEN - 1999-2000)

ROMANIA (I)

- 1.) LIANA ALEXANDRA - *Fantasia* for cello and piano (12:43)
- 2.) LIANA ALEXANDRA - *Five Sequences* for cello and piano (7:55)
- 3.) ADRIAN POP - *Cadenza* for cello solo (5:30)
- 4.) ADRIAN MOCIULSCHI - *Anamnesis* for cello and piano (2:58)
- 5.) NICOLAE COMAN - *Monodia* for cello solo (5:06)
- 6.) NICOLAE COMAN - *Canto* for cello and piano (2:14)
- 7.) CORNELIU DAN GEORGESCU - *Gemini* for piano solo (4:12)
- 8.) DORU POPOVICI - *In Memoriam Tristan Tzara* for cello and piano (7:07)
- 9.) SERBAN NICHIFOR - *Conceptofonia* for cello and piano (9:42)
- 10.) SERBAN NICHIFOR - *Epifania* for cello and piano (10:43)
Serban Nichifor - cello, Liana Alexandra - piano
(c) by NMC-LMF (USA), UCMR-ADA

- 11 -
NUOVA MUSICA CONSONANTE - BUCHAREST
(BUCHAREST, CLUJ, PESCARA, ANTWERPEN - 1996-2002)

ROMANIA (II)

- 1.) LIANA ALEXANDRA - *Chant d'amour de la dame à la licorne*
for soprano, cello and piano (24:23)
- 2.) LIANA ALEXANDRA - *The Voice* for bass, cello and piano (11:24)
- 3.) SERBAN NICHIFOR - *Oration* for soprano,cello and piano(6:16)
- 4.) SERBAN NICHIFOR - *Invocatio* for cello and piano (5:51)
- 5.) SERBAN NICHIFOR - *Amazing Grace Echo*
for cello and piano (3:16)
- 6.) LIANA ALEXANDRA - *Melody* for cello and piano (3:04)
- 7.) LIANA ALEXANDRA - *Jerusalaim Shel Zahav*
for cello and piano (2:51)
- 8.) LIANA ALEXANDRA-SERBAN NICHIFOR - *Improvisation*
***on Byzantine Themes* for cello and piano (3:10)**
Georgeta Stoleriu - soprano, Pompei Harasteanu - bass,
Serban Nichifor - cello, Liana Alexandra - piano
(c) by NMC-LMF (USA), UCMR-ADA


FILARMONICA
« GEORGE ENESCU »
Sala mică a Ateneului
Duminică 18 mai 2008, ora 19
VIDEO MUSIC
Recital Duo Intermedia
ȘERBAN NICHIFOR - violoncel
LIANA ALEXANDRA - pian
Vizualizari de
Ryan Geiss, Stephen Malinowski și Lucian Wischik (SUA)
Program
Liana Alexandra - Călătoria Spiritului - p. a.
Interludiu CyberArt:
Variațiuni de Liana Alexandra
Sticky Dances de Serban Nichifor
Șerban Nichifor - Anamorphoses - p. a.
Concert realizat cu sprijinul
Nuova Musica Consonante
Living Music Foundation (SUA)
101.3 fm
timpul liber
Bucureşti
SAPTESERI
Flavorade



Liana Alexandra with Gold Medal for Romania 2008
from American Biographical Institute



Liana Alexandra and Serban Nichifor

sueliaser/friendship
lianaalexandra/classic_blue
serbannichifor/classic_blue
novacons2001/classic_blue

New Attractions:

"Cries from Earth to Heaven" by Serban Nichifor -- dedicated to Holocaust Survivors and Remembrance Network - iSurvived.org

Copyright (c) by Holocaust Survivors and Remembrance Network, Forget You Not Project & Network, NatureQuest Publications, PO Box 381797, Cambridge, MA 02238-1797, U.S.A.,
http://iSurvived.org

Email: Contact@iSurvived.org

Midi: http://isurvived.org/SerbanNichifor-music.html

movies sites:



Video Concerts
Liana Alexandra
Symphony #4
Cristian BRANCUSI - conductor
Romania Radio Orchestra



Video Concerts
Serban Nichifor
Solo Cello
Structural Variations
by Dwight Winenger

The ASF sound clip cited below, although not immediately available for audition, may be heard by arrangement with the webmaster.

Sound Clip:

Serban Nichifor: ***"Epiphany"*** *for cello and piano (1994) [10:53]*

Serban Nichifor, cello; Liana Alexandra, piano

clip properties: epiphany.wma [1-min.][125 KB]

The Living Music Foundation, Inc. is a tax-exempt, not-for-profit organization for the **promotion of new music** with an **international membership** of composers and performers of new music and other individuals and organizations interested in supporting the creation and performance of relevant contemporary music.



If you are already a member of **PayPal**, click the credit card image to jump to our **Order** page listing items available for purchase and our **email address** which you will need to order from PayPal.

"**The Living Music Foundation Site**" is part of
The Classical Music Web Ring
The free linking service hosted by **Classical Music UK**
Show me: [Previous] [Random] [Next] [Next 5] [All]

LinkExchange

LinkExchange Member

let's make MUSIC together!

Click our banner to view **additional Sponsors**
...and watch for our banner on the Internet!

ties and experience with other composers and musicians. Contac

Contact Us

Background music is "Morgana Rag"
for Rhodes Piano by Serban Nichifor © 2004
all rights reserved

NMC

NUOVA MUSICA CONSONANTE

LIVING MUSIC FOUNDATION USA

EUROPEAN CONFERENCE OF PROMOTERS OF NEW MUSIC

Délégation Wallonie-Bruxelles à Bucarest

UNIVERSITATEA NATIONALA DE MUZICA BUCURESTI

Sala 54, Joi 9 Noiembrie 2006. Ora 14

MUZICA CONTEMPORANA WALLONIE-BRUXELLES

Conferinta sustinuta de

DANIEL SOTIAUX

Delegat Wallonie-Bruxelles

Coordonarea artistica:
Prof. univ. Dr. Liana ALEXANDRA
Conf. univ. Dr. Serban NICHIFOR

NMC

NUOVA MUSICA CONSONANTE

LIVING MUSIC FOUNDATION USA

EUROPEAN CONFERENCE OF PROMOTERS OF NEW MUSIC

Délégation Wallonie-Bruxelles à Bucarest

UNIVERSITATEA NATIONALA DE MUZICA BUCURESTI

Sala "GEORGE ENESCU" Sambata 9 Decembrie 2006,ora 19

Sub Inaltul Patronaj al Excelentei Sale
Domnului PHILIPPE ROLAND
Ambasadorul Regatului Belgiei

Portret Componistic
JACQUES LEDUC

Interpreteaza

SERBAN SOREANU, OCTAVIAN RATIU,
CORINA BOLOLOI, VINICIU MOROIANU,
MONICA REPANOVICI, IOANA DELIORAN,
BOGDAN DULU, RADU CLIPA,
FLORINA PETRESCU,RODICA MILEA,AMELIA ILIESCU,
ANSAMBLUL DIXTUOR - TEODORA DUCARIU,
SIMONA SINDRESTEAN, CONSTANTIN AMARANDEI,
ION ENACHE, CRISTIAN BORCAN

Coordonarea Artistica
LIANA ALEXANDRA si SERBAN NICHIFOR

FILARMONICA
« GEORGE ENESCU »

Sala mică a Ateneului — **29 ianuarie 2008, ora 19**

NUOVA MUSICA CONSONANTE - LIVING MUSIC FOUNDATION (USA)

În stil latino-american...

Cvartetul de chitare "Contrapunctus"

HANELORE MOCANU, GABRIEL BROȘTEANU, CĂLIN GRIGORIU, RADU MICULIȚA

Program

Heitor Villa-Lobos	Aria din Bachianas Brasileiras nr. 5
Jacques Leduc	Tango - p. a. a.
Raoul De Smet	Brabo-Tango - p. a. a.
Paulo Bellinati	Baiao de Gude
Maximo Diego Pujol	Suite Buenos Aires
Kurt Weill/David Webber	Zuhälterbalade - p. a. a.
Boudewijn Buckinx	Tango - p. a. a.
Șerban Nichifor	The Last Tango - p. a. a.
Celso Machado	5 Piezas Populare Brasileiras
Maximo Diego Pujol	5 Piezas Artesanales

București 101.3 fm · COMUNICATE DE PRESĂ · LiterNet.ro · PORT.ro · Salut București · RADIO ROMANIA MUZICAL · timpul liber · București · SAPTESERI · NINE O'CLOCK · Flavorade

Biletele și abonamentele se vând la casa Ateneului, marți - vineri, ora 12 - 19, tel. 315.69.75

NMC

NUOVA MUSICA CONSONANTE

LIVING MUSIC FOUNDATION USA

EUROPEAN CONFERENCE OF PROMOTERS OF NEW MUSIC

living Lmf in music



INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC

DANIEL PEARL WORLD MUSIC DAYS

UNIVERSITATEA NATIONALA DE MUZICA BUCURESTI

Marti 7 Octombrie 2008, ora 15, Mediateca

PROIECT
VISUAL MUSIC MARATHON
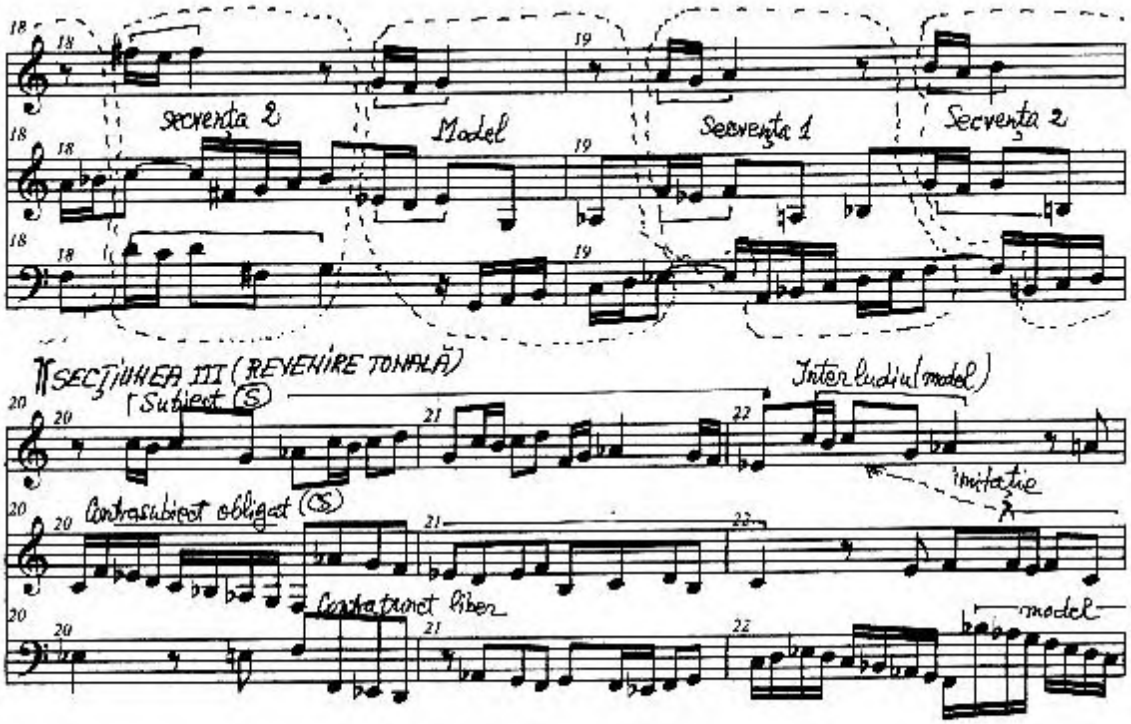
Lucrari in prima auditie de:

Gerhard Daurer, Vishal Shah,
Adam Stansbie, Fran Hartnett,
Dennis H. Miller, Stephanie Maxwell,
Michaela Eremiasova, Jean Detheux,
Jean Derome, Freya, Mike Winkelmann,
Chiaki Watanabe, Tristan Perich,
Sylvia Mincewicz, Harvey Goldman,
James Bohn, Eva Toth,
Gyorgy Kurtag Sr., Gyorgy Kurtag, Jr.,
Arie Stavchansky, Per Boland,
Semiconductor-Ruth Jarman & Joseph Gerhardt,
Liana Alexandra, Serban Nichifor

LIANA ALEXANDRA

SINTAXE OMOFONE TONALE (2005)

Editura Universitatii Nationale de Muzica



LIANA ALEXANDRA

ANALIZE POLIFONE TONALE

2006

Duo INTERMEDIA

Liana Alexandra and Serban Nichifor

Video CD

Music from ROMANIA and BELGIUM: César FRANCK, Jacques LEDUC, Raoul DE SMET, Boudewijn BUCKINX, Liana ALEXANDRA, Serban NICHIFOR




Duo INTERMEDIA
Serban NICHIFOR (cello), Liana ALEXANDRA (piano)
11 September 2005, "George Enescu" Festival
Works by
Antanas KUCINKAS, Cor DE GROOT,
Boudewijn BUCKINX, Doru POPOVICI,
Liana ALEXANDRA, Serban NICHIFOR,
Dwight WINENGER, Brian JENSEN,
Tyler CASTLETON, Mollie SHAFFER,
Lynn SHURTLEFF, Newell DAYLEY
Video CD
Live Recording






DUO INTERMEDIA:
SERBAN NICHIFOR - cello
LIANA ALEXANDRA - piano
NEW MUSIC
DVD - Live Audio(mp3) and
Video(mpg) Recordings
NOT FOR SALE

Welcome to the 2007 Visual Music Marathon!

The Marathon received over 300 works from 34 countries for its open call, and we are excited to be able to present the very best of those today. We are also screening works chosen by our two principal guest curators, Bruce Wands of the School of Visual Arts and New York Digital Salon, and Larry Cuba of the Iota Center, plus several "historic" works on 16 mm film. These will be complemented by other pieces from a number of invited guest artists and by live video performances by Brian Knoth and Jeff Mission.

The works on the Marathon represent a vast range of approaches to "visual music," from pieces in which the images and music are directly tied by the sharing of parameters, to those in which the images "interpret" the music (or vice versa), to works where the visuals are edited in tight synchrony with cues in the music. (In her excellent article found elsewhere in this booklet, Maura McDonnell of Trinity College, Dublin, explores the background of visual music in great detail.) All of these approaches can result in interesting and compelling compositions, and we hope that you will find many works of interestamong the 120 pieces presented today.

This event would not have been possible without the efforts of a number of people. I would like to thank Professors Ann Steuernagel and Isabel Meirelles of Northeastern University for assisting in the selection of works from the open call. Thanks also to Sung-Joo Kim, director and programmer of Animpact, Korea, for his programming suggestions. I would also like to thank Cindy Keefer of the Center for Visual Music for her expert advice on the planning and production of the event.

Thanks also to Maureen Ton, who designed all online and print materials for the event, and Arthur Rishi, who provided enormous help with the promotion and production of the show. I would also like to thank Andrew Scott for setting up and maintaining all IT systems for the Marathon and Anthony DeRitis, Chair of the Music Department at Northeastern, for his early and invaluable support. Finally, a nod to Eric Chasalow of Brandeis University, who conceived the original "marathon" concept in conjunction with a music program for the 2000 Cyberarts festival.

With best wishes,
Dennis Miller, Artistic Director
2007 Visual Music Marathon

Table of Contents

2	Article *Visual Music*
19	Article Citations
22	Hour 1 10am - 11am
25	Hour 2 11am - 12pm
29	Hour 3 12pm - 1pm
31	Hour 4 1pm - 2pm
33	Hour 5 2pm - 3pm
37	Hour 6 3pm - 4pm
40	Hour 7 4pm - 5pm
42	Hour 8 5pm - 6pm
45	Hour 9 6pm - 7pm
47	Hour 10 7pm - 8pm
48	Hour 11 8pm - 9pm
50	Hour 12 9pm - 10pm
54	Guest Curators
56	Schedule



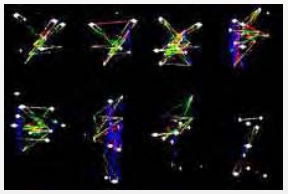
Sean Capone, single frame from *The Plain Silvery Side of This Disc* (2006)

HOUR 5
2pm - 3pm

Continued

VARIATIONS 4, 2006
5:00, World Premiere

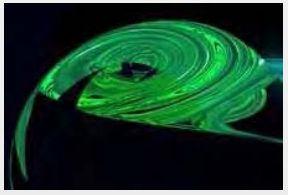
Liana Alexandra
Romania
lianaalexandra@gmail.com
www.geocities.com/lianaalexandra/classic_blue.html



Computer Music with MAM software visualisations.

Ocean, 2005
2:00

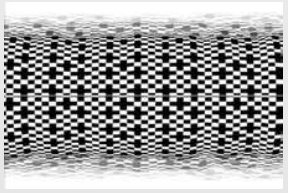
Geer DuBois
USA
geerdubois@gmail.com
http://geerdubois.com



In waking life my mind processes thought patterns before I can articulate my ideas through speech. Often times, my thoughts loose some of their meaning when I describe them with words. When I have dreams my mind generates thought patterns that have no verbal translation. Because dreams are entirely within my own mind, I can never misrepresent them to myself with words. So what do my dreamscapes look like? The environment in this film is not a representation of my dreams. The piece is an allusion to the far-reaching experiences of the sleeping mind.

1/3 (one over three) vol.1, 2006
7:12, World Premiere

chiaki watanabe, images
Tristan Perich and Sylvia Mincewicz
USA/Japan
chiaki@vusik.net
www.vusik.net/



concept and visuals: chiaki watanabe sound: tristan perich & sylvia mincewicz *1/3* is an audiovisual ensemble with lo-fi and minimalist aesthetics. The ensemble experiments with one-bit as an art expression based on one-bit technology. The emphasis is on using a single bit of information such as one-bit color, one-bit code and a one-bit note. In the title, 1 stands for one bit, 3 stands for the number of audio and visual inputs (one video from a laptop and two sound sources from custom-made electronics and electronic violin effects). *1/3* explores the essence of simplicity as the art of complexity with human - machine interactions. The piece takes live audiovisual media to new limits of depth, dimensions and scale with one-bit expression. *1/3* was premiered in NY June 2006 with support from Experimental TV Center Presentation Fund, the New York State Council on the Arts and media The Foundation.

Another Kind of Blues, 2005
5:05

Immersions
with Emile Tobenfeld
USA
emile@foryourhead.com
www.foryourhead.com



The Immersions Ensemble is an improvising ensemble which balances visuals and music. The musicians perform facing the screen so they can respond to the projected images while the video artist (Emile Tobenfeld -- performing under the stage name Doctor T) responds to the music. Doctor T prepares a largea-mount of visual material on DVD, and improvises with 4 DVD players, 3 video mixers and a percussion controller. The performances are free improvisations for visualist and musicians. *Another Kind of Blues* is an excerpt from an Immer-sions performance that took place on Dec. 17, 2005, at Artists At Large Gallery in Hyde Park, MA. The musicians for this performance were Dean Stiglitz, electro flute; Romana Herboldsheimer, hammered dulcimer; Bob McCloskey, reeds and percussion; and Glynnis (Dragon Woman) Loman, cello. Immersions 2005 is an hour long DVD-R excerpted from three Immersions performances, and available for $15 (ppd. in USA), payment by PayPal.

Sunspot, 2005
2:20

George Stadnik
USA
stadnik@erols.com
www.photonlightguitars.com



Sunspot is a digital lumia composition that evokes and expands upon Liquid lens and laser Lumia experiments I conducted in the 1970's.

HOUR 6
3pm - 4pm

Erev Shel Shoshanim / Kate & Rose's, 2007
5:25, World Premiere

Nathaniel Resnikoff
USA
ned@resnikoff.com
ned.resnikoff.com



Two traditional melodies are arranged and performed by Heathen Creek. The visualization reveals much of the fine structure of the violin solos.

Tunnel Vision, 2006
4:00

Janene Higgins, images
Elliott Sharp
USA
myrakoob@echonyc.com
www.echonyc.com/~myrakoob



A rhythmic reverie between the stations.

Well (live), 2006
7:58

Michael Carter, images
Upside Down Umbrella
USA
michael@sunshine.tc
http://michael.sunshine.tc



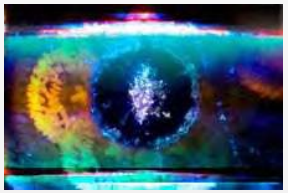
A sound can't be grasped in the hand; a note can't be held between the fingers. But it cannot be disputed that both are real. Music has no substance or material, yet it exists. So convincing is the existence of music that it extends beyond the performer, creating environments and coloring space; Music "sets the tone" and "sets the mood." *Well (live)* came into existence as the result of a performance/collaboration with Upside Down Umbrella. It is the visualiza-tion of one characteristic of music; It is the result of one take. Here, video of the room in which a performance of *Well* is taking place is captured and manipulated. The result is the "mood of the room" made visible - The invisible visualized.

HOUR 6
3pm - 4pm

Continued

Cortex, 2005
9:15

Mike Almond, images
Mathew Adkins
England
m.adkins@hud.ac.uk
mathewadkins.co.uk

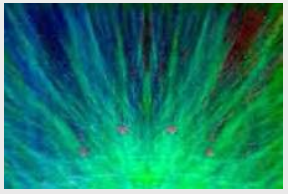


In *Cortex* we first hear the disembodied voice of a 'cyber-innocent' experiencing the rush of entering cyberspace for the first time followed by an initial burst of rhythmic excitement. At this stage the vocal samples are almost unadulterated. As the piece progresses, the 'cyber-innocent' accumulates information, viruses, and other digital detritus floating around cyberspace. This is reflected in the vocal samples becoming more and more distorted. By the end of the piece virtually all sonic traces of the original 'cyber-innocent' have vanished replaced by a newly constructed digital personality...an avatar... and so to the second part of the trilogy. *Cortex* was commissioned by the GRM for the Présences Électronique Festival February 2005.

HOUR 7
4pm - 5pm

INFINITE SONG, 2006
14:40, World Premiere

Serban Nichifor
Romania
serbannichifor@gmail.com
www.geocities.com/serbannichifor/classic_blue.html



Music: Serban NICHIFOR (Romania)
Visualizations with "MilkDrop_104" plug_ins : Ryan GEISS (USA) -
Email: guava@geisswerks.com ;
URL: http://www.geisswerks.com/

Anima, 2006
3:45

Jim Grafsgaard, images
PJ Tracy
USA
jimgrafsgaard@gmail.com
www.mnartists.org/jim_grafsgaard_pj_tracy



A short journey through an imaginary microbial sea. Visuals adapted from a painting by Jim Grafsgaard, composed to music written and performed by P.J. Tracy.

Kyoto Bells, 2006
10:52, World Premiere

Wilfried Jentzsch
Germany
wilfried.jentzsch@t-online.de



This piece is structured by the processed sounds of a small Japanese bell Furin. It begins with a single tone which leads the musical structure more and more dense and finally reaches the noise. The various stages of processed sounds between the single tone and the noise bridge the two components. A square shape which is colored with blue and white structures the visual part geometrically. The energy and the spectra of the sound modify the shape and the lightness of color to transform the square object generating in real time.

Destellos, 2001
5:37

Elsa Justel
Argentina/France
ejustel@club-internet.fr



Destellos (Sparkle) (5'37) (2001) "As in a reverie, the objects separate from their sense to become poetry". The idea of the project is to give life to the sparkle in different materials. Metal, glasses, ice, will travel in time and space by means of computer animation. There is also a play with sensations of fragility and transparence. The music plays the same notions by using recorded sounds of the same materials. In fact, the discourse is lead by the music which guides the development and underlines the sense of colour.

Liaisons, 2005

Jean Detheux, images
Jean Derome
Belgium/Canada
jeand2@mac.com
www.vudici.net



This abstract film, full of rich colours and textures, was created thanks to an inventive use of digital technology. It grew out of an unusual process of interchange between the painter Jean Detheux and the composer Jean Derome. The result is a rare meeting of images and music. What we get is an intense meditation on a world in constant renewal, where every form that emerges is immediately engulfed by the next one. It constitutes a sort of diptych with the film *Rupture*, which follows.

whisper, 1997

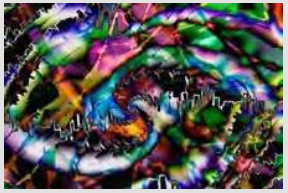
Jim Ellis, images
Aksak Maboul
USA
resonateperception@hotmail.com
www.emsh.calarts.edu/~jim



search bright blinding try to speak apologies thanks ashamed proud one word of many to loved ones to strangers this whisper

Release!, 2007
10:13, World Premiere

Sylvia Pengilly, images
Michael Rhoades
USA
spengilly@charter.net
mrhoades@perceptionfactory.com
webpages.charter.net/spengilly
www.perceptionfactory.com
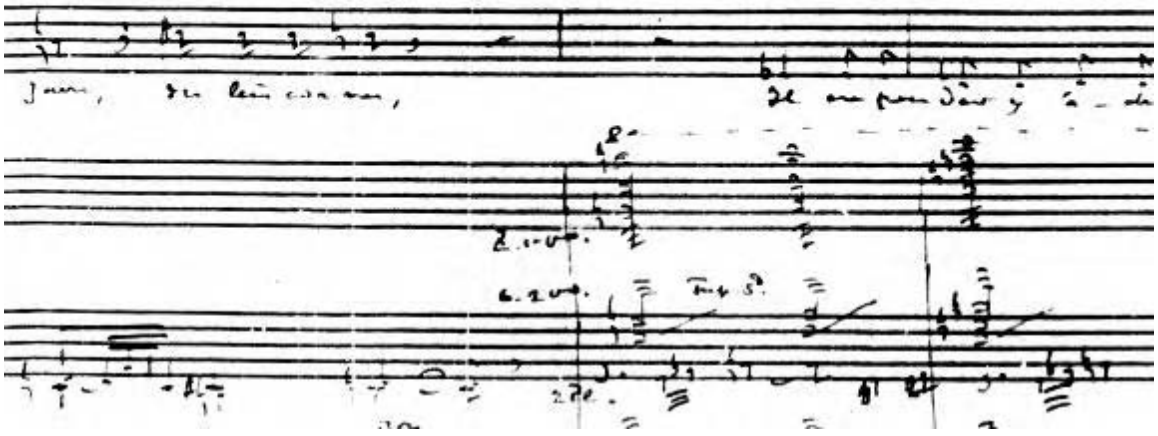


When Michael Rhoades sent me a .wav file of *Release!* I loved it immediately. It is a joyous rollercoaster ride through an exciting landscape of violently contrasting timbres, dynamics and rhythms with surprises around every corner. I was also highly intrigued by the visual beauty of the composite waveform, which contained shapes I had never seen before, including lines and dots, in addition to the regular spiky shapes. The video was created by extracting segments of the waveform, processing and animating them visually, then synchronizing them with the music they represent. It is, therefore, a very tangible manifestation of "Visual Music."



Serban Nichifor

THE HERMETICISM OF DEBUSSY



Serban Nichifor

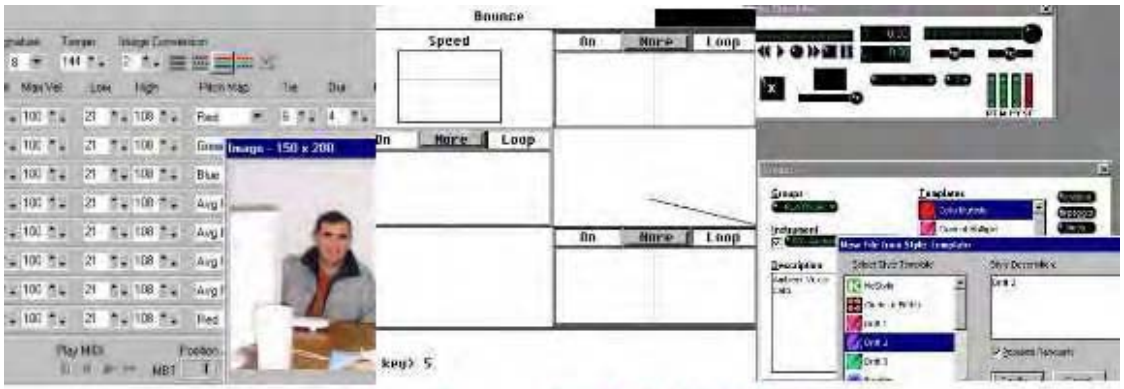
THE HERMETICISM OF DEBUSSY

- Virtual Book -

01.) THE HERMETICISM OF DEBUSSY
(research)

02.) LE MARTYRE DE SAINT-CLAUDE DEBUSSY
(opera)

Bucharest (Romania), 2006
(c) by Serban NICHIFOR (SABAM, UCMR-ADA)
ISMN 000.46.37.65.67



Serban NICHIFOR

INTRODUCERE IN COMPUTER MUSIC

INTRODUCTION TO COMPUTER MUSIC



Thank you so much for sending me your updated Introduction to Computer Music. It is a great achievement, and will be of much use to your students and people working in the field. Congratulations.
BARRY SCHRADER
Professor - CALARTS: California Arts School of Music

Dear Serban,
Thank you very much for sending your book. I appreciate it very much.
BEN BIERMAN
Professor - Center for Computer Music at Brooklyn College

Conf. univ. Dr. Serban NICHIFOR

REPERE
INTR-O ANALIZA HOLISTICA A POSTMODERNISMULUI MUZICAL

Synopsis I

UNIVERSITATEA NATIONALA DE MUZICA
BUCURESTI
Octombrie 2006

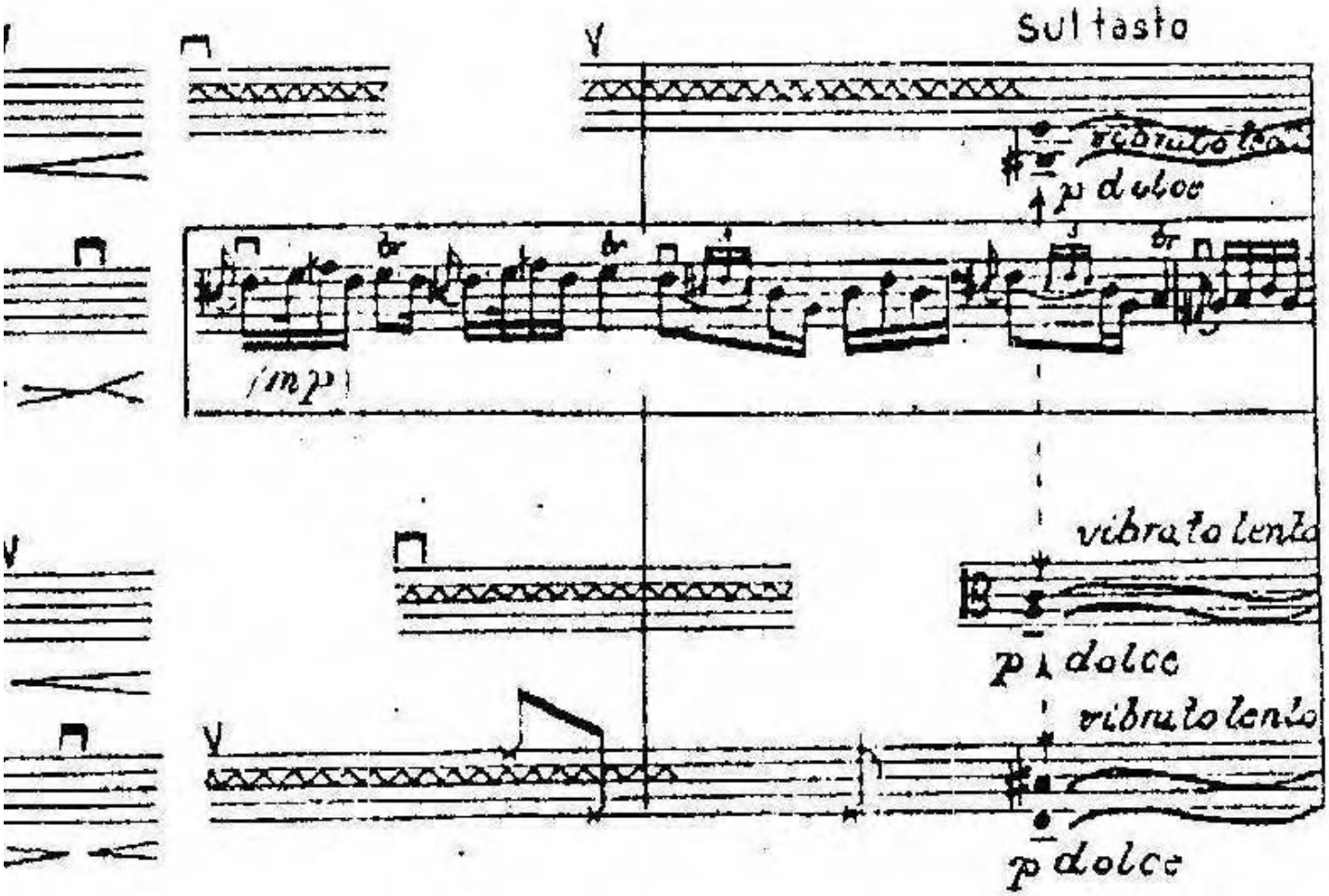
ŞERBAN NICHIFOR

IPOSTAZE ALE MUZICII DE CAMERĂ



CHAMBER MUSIC HYPOSTASIS

UNIVERSITATEA DE MUZICĂ
BUCUREŞTI, 2000



Serban NICHIFOR

INTRODUCERE IN FENOMENOLOGIA CVARTETULUI DE COARDE

Copyright (c) 2007 by Serban NICHIFOR (SABAM)
ISMN 000.46.37.65.67

Prof.Dr. Serban NICHIFOR
National University of Music Bucharest

THE IMPORTANCE OF THE CHAMBER MUSIC GENRE IN THE PERSPECTIVE OF THE CULTURAL DEVELOPMENT OF EUROPE
(speech)

- ***SYLLOGISM –***

- ***Major Premise*****: *the complexity of the genre*;**

- ***Premise - min.1*****: *the prestigious baroque, classic, romantic, modern, and postmodern repertory*;**

- ***Premise - min.2*****: *the accessibility of the genre* – a.) in the *public perspective*; b.) in the *economical perspective* (relating to the production, distribution, and consumption of goods and services);**

- ***Premise - min.3*****: the *open configuration of the genre* – a.) relating to the *ensemble structure*; b.) relating to the *interactive live-electronic music / live-computer music / Internet chamber music experiments* (for example, the *"SoundWIRE"* research project - http://ccrma.stanford.edu/groups/soundwire/);**

- ***Premise - min.4*****: the application in the curriculum of the *new analysis systems* : the *Schenkerian Analysis*, the *Phenomenology-based Analysis*, and the *Computer Analysis software projects* - for example, *"MaMuTh"* (http://flp.cs.tu-berlin.de/MaMuTh/) , and *"Wavesurfer"* (http://www.speech.kth.se/wavesurfer/) – see APPENDIX;**

- ***Premise - min.5*****: the interferences with *complementary musical genres* (*opera, symphonic, choral, vocal, jazz, pop, folk, rock, new age*), with *video productions* (example: *chamber music with real time visualizations – like fractal structures from the Mandelbrot Set)*, and with some *experimental applications* (*therapy, genetic music* , etc.).**

CONCLUSIONS (*"E Pluribus Unum"*)

- ***C.1*** **- The application of a *synchronized european curriculum* in the field of the chamber music course, leading to graduation and to the integration of the students in the so abundant musical activities – in connection with the *intra-* and *extra-european experiences*.**

- ***C.2*** **– The importance of the *contemporary musical styles (in postmodernism – process, minimal, spectral, ambient, new consonant, new age, visual, fractal, genetic, psybient music, etc.)* in the chamber music repertory of the students (ca 33%) – in connection with the traditional repertory (ca 66%), in a feedback process.**

- **C. 3 – *The autonomy of the chamber music professor* (his right of self-government, in connection with the Bologna documents) - particularly interested in developing *an outstanding curriculum* (that integrates *musical instruction/ chamber coaching* with *creative presentation/ selected chamber performances*) in order to produce *distinguished and - in fact ! - innovative musicians for the future*. The educational chamber music program integrates also *master classes* of some important artists.**

- **C.4 – In the *evaluation of the musical performance* the purpose is *"to examine the effects of rating scale instruction on self-evaluation accuracy among student musicians"* (apud Nathan B. Kruse, *"The Effect of Instruction on Sixth Grade Band Students' Abilities to Self-Rate Etude Performance"*,Michigan State University, School of Music, http://www.rider.edu/~vrme/v8n1/vision/VRME_Submission.Kruse.pdf.). *"Results indicated that rating scale instruction was more effective than no rating scale instruction in helping students improve self-rating accuracy (…) Rating scale instruction may not only benefit students' self-evaluation accuracy, but may also be a practice strategy toward improving students' independent musicianship."***

REFERENCES

- **Bergee, M. J. & Roberts, L.C. (2002). Effects of small-group peer interaction on self- evaluation music performance. *Journal of Research in Music Education, 50*(3), 256-268.**
- **Bundy, O. R. (1987). Instrumentalists' perception of their performance as measured by detection of pitch and rhythm errors under live and recorded conditions. (Doctoral dissertation, Pennsylvania State University). *Dissertation Abstracts International, 48-10A,* 2567.**

- Colwell, C. M. (1995). Effects of teaching setting and self-evaluation on teacher intensity behaviors. ***Journal of Research in Music Education, 43*****(1), 6-21.**

- Davidson, L., & Scripp, L. (1992). Surveying the coordinates of cognitive skills in music. In R. Colwell (Ed.), ***Handbook of research on music teaching and learning*** **(pp. 392-413). New York: Schirmer.**

- Elliott, D. J. (1995). ***Music matters: A new philosophy of music education.*** **New York: Oxford University Press.**

- Ericsson, K. A. (1997). Deliberate practice and the acquisition of expert performance: An overview. In H. Jorgensen & A. C. Lehman (Eds.), ***Does practice make perfect? Current theory and research on instrumental music practice*** **(pp. 9-52). Oslo, Norway: Norges musickkholshole.**

- Fiske, H. E. (1978). The effect of training procedure in musical performance evaluation on judge reliability. ***Ontario Education Research Council Report.***

- Gordon, E. (2002). ***Rating scales and their uses for measuring and evaluating achievement in music performance.*** **Chicago: GIA.**

- Hewitt, M. P. (2001). The effects of self-evaluation, self-listening, and modeling on junior high instrumentalists' music performance and practice attitude. ***Journal of Research in Music Education, 49*****(4), 307-322.**

- Hewitt, M. P. (2002). Self-evaluation tendencies of junior high instrumentalists. ***Journal of Research in Music Education, 50*****(3), 215-226.**
Jorgensen, H. (1995). Teaching and learning strategies in instrumental practice: A report on research in progress. In J. A. Taylor (Ed.), ***Transatlantic roads of music education: World Views,*** **47-51. Tallahassee, FL: Center for Music Research.**

- Linn, R., & Miller, M. D. (2005) ***Measurement and assessment in teaching (9 th Edition).*** **Upper Saddle River, NJ: Prentice-Hall.**

- McPherson, G. E., & Zimmerman, B. J. (2002). Self-regulation of musical learning: A social cognitive perspective. In R. Colwell & C. Richardson (Eds.), ***The new handbook of research on music teaching and learning,*** **327-347. New York: Oxford University Press.**

- Nicholls, J. G. (1984). Achievement motivation: Conceptions of ability, subjective experience, task choice and performance. ***Psychological Review, 91,*** **328-346.**

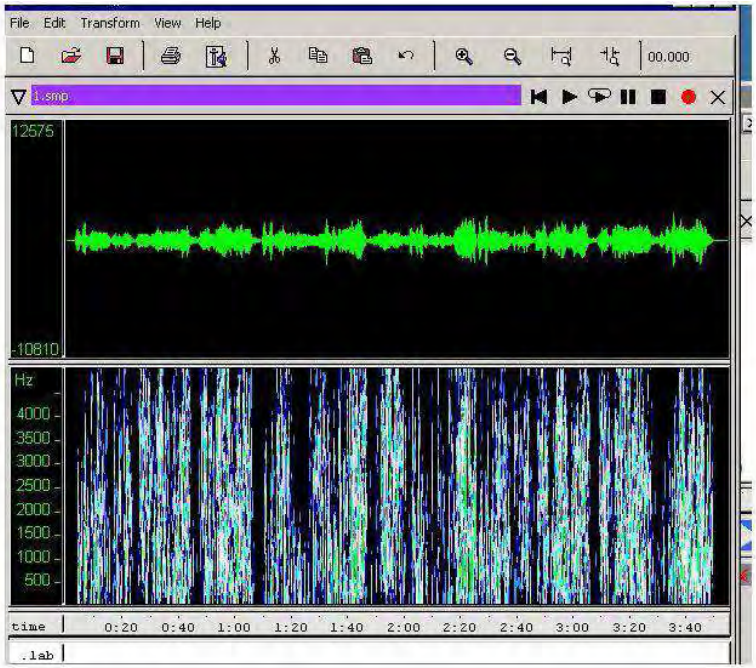
- Rosenthal, R. K. (1985). Improving teacher effectiveness through self-assessment: A case study. ***Update: The Applications of Research in Music Education, 3*****(2), 17-21.**

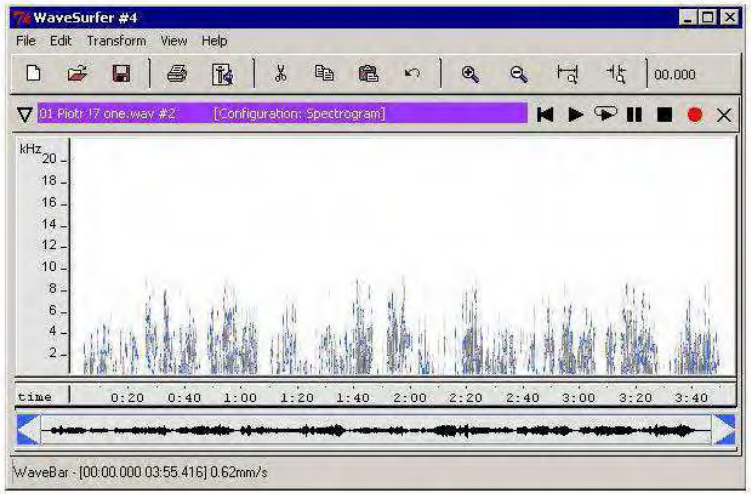
- Saunders, T. C., & Holohan, J. M. (1997). Criteria-specific rating scales in the evaluation of high school instrumental performance. ***Journal of Research in Music Education, 45,*** **259-272.**

- Zimmerman, B. J. (1998). Developing self-fulfilling cycles of academic regulation: An analysis of exemplary instructional models. In D. H. Schunk & B. J. Zimmerman (Eds.), ***Self-regulated learning: From teaching to self-reflective practice.*** **New York: Guilford.**

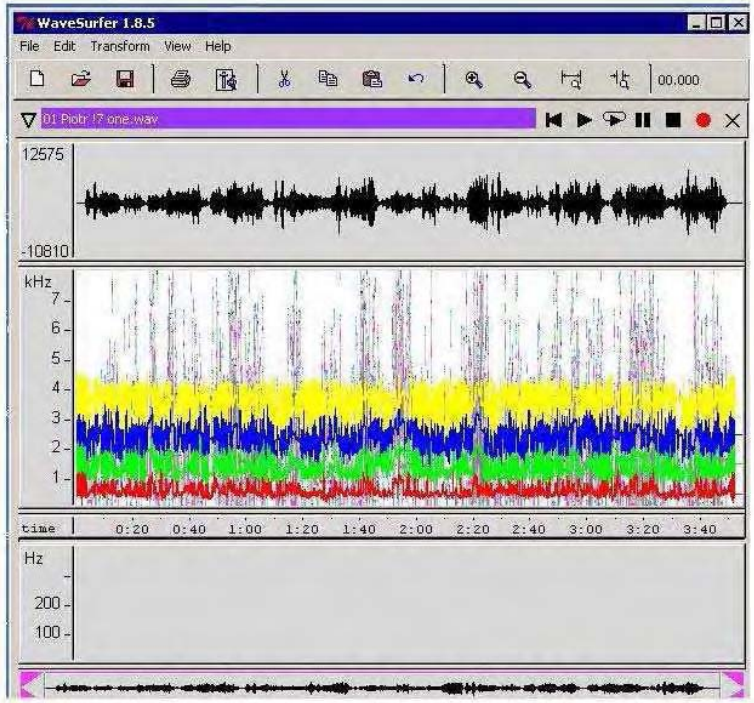
- Zimmerman, B. J. (2000). Attaining self-regulation: A social cognitive perspective. In M. Boekaerts, P. Pintrich, & M. Zeidner (Eds.), ***Handbook of self-regulation,*** **13 39. San Diego, CA: Academic Press.**

APPENDIX: Example of Computer Analysis in the Chamber Music Course

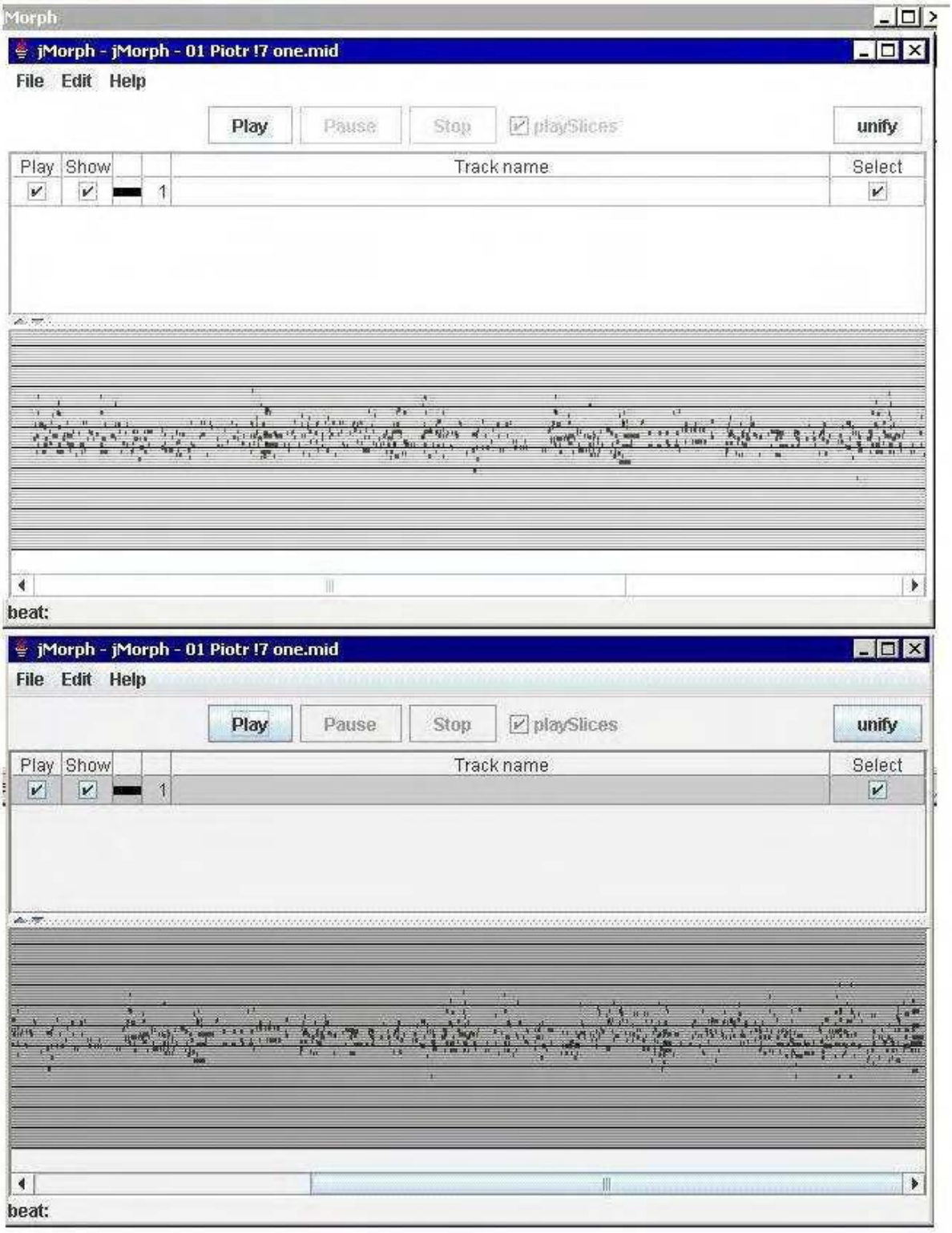




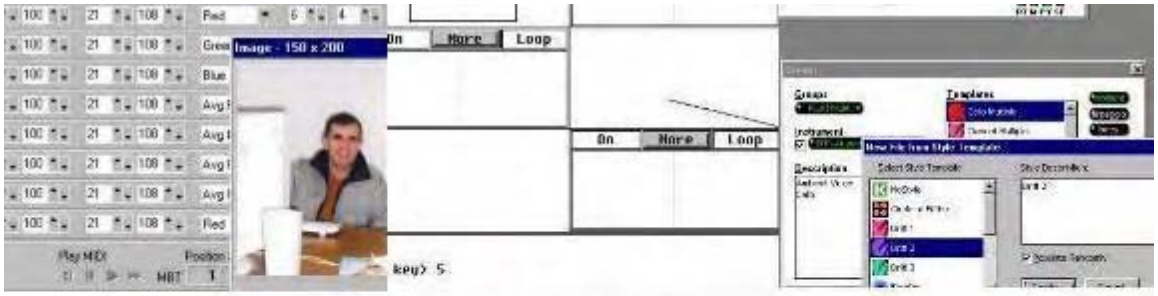
Piotr Lachert - Sonata 17 - part 1
Wavesurfer Software Analysis a&b



Piotr Lachert - Sonata 17 - part 1
Wavesurfer Software Analysis c
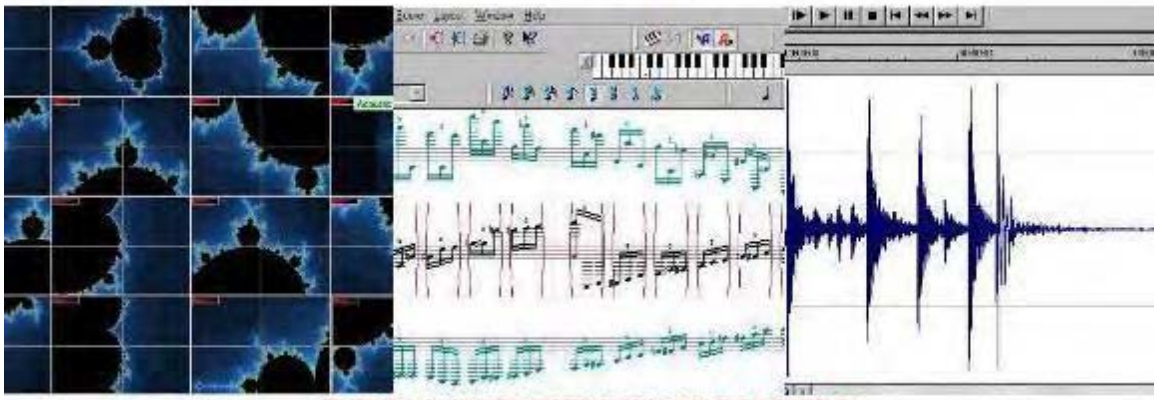


Piotr Lachert - Sonata 17 - part 1
jMorph Software Analysis



ALGORITHMIC & FRACTAL PROGRAMS IN MUSIC

Free & Demo Programs Collection realized by Conf.Dr. Serban Nichifor

DVD - NOT FOR SALE



EDITURA UNIVERSITATII NATIONALE DE MUZICA
BUCURESTI, ROMANIA - 2006
ISBN 973-7857-42-9

UNIVERSITATEA DE MUZICĂ DIN BUCUREȘTI

Conf.univ.Dr. Șerban NICHIFOR

MUSICA CAELESTIS

-Anamorfotica Sacrului in Arta Sunetelor –

(Tratat de muzicologie comparată)

* 2000 *

JOHANN SEBASTIAN BACH

DIE KUNST DER FUGE

THE ART OF FUGUE

BWV 1080 (1750)

Arrangement for Guitar Quartet
Serban NICHIFOR (2006)
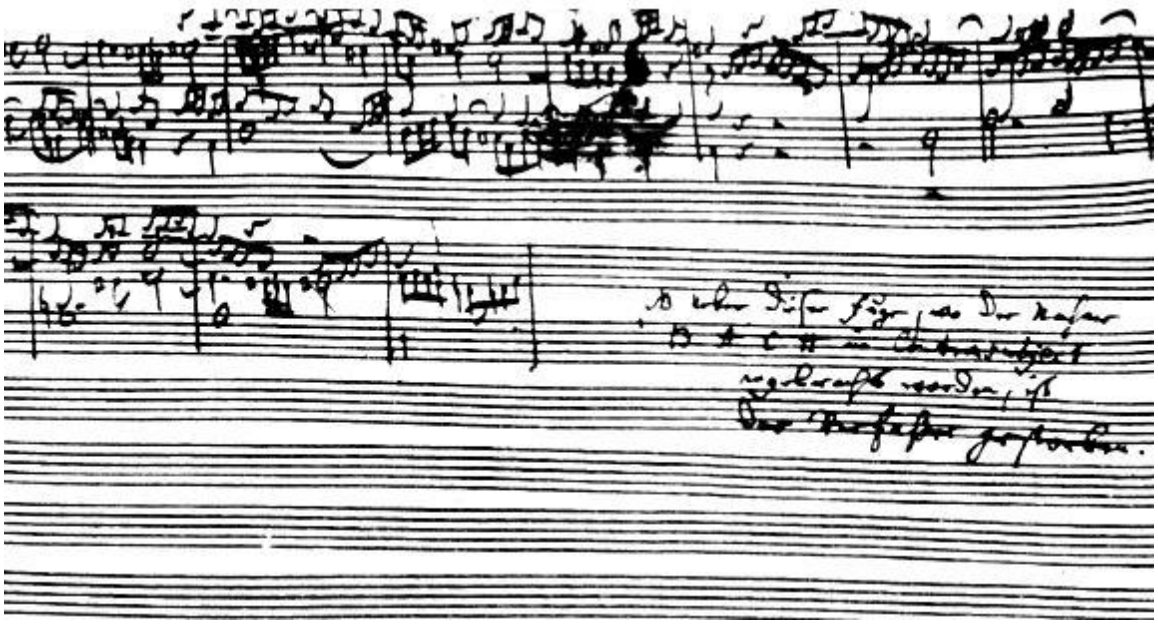


Copyright © 2006 by Serban NICHIFOR (SABAM)

JOHANN SEBASTIAN BACH

DIE KUNST DER FUGE
THE ART OF FUGUE

Arrangement for Guitar Quartet

Serban Nichifor, 2006



Sala mică a Ateneului
Marți 29 ianuarie 2008, ora 19

În stil latino-american...

Cvartetul de chitare
CONTRAPUNCTUS

HANELORE MOCANU
GABRIEL BROŞTEANU
CĂLIN GRIGORIU
RADU MICULIȚA

Program

Heitor Villa-Lobos - Aria de la Bachianas Brasileiras nr.5
Jacques Leduc - Tango - p. a. a.
Raoul De Smet Brabo - Tango - p. a. a.
Paulo Bellinati - Baiao de Gude
Maximo Diego Pujol - Suite Buenos Aires

Pauză

Kurt Weill/David Webber - Zuhälterbalade - p. a. a.
Boudewijn Buckinx - Tango - p. a. a.
Şerban Nichifor - The Last Tango - p. a. a.
Celso Machado - 5 Piezas Populares Brasileiras
Maximo Diego Pujol - 5 Piezas Artesanales



HANELORE MOCANU, născută în 1984, a studiat la Liceul de artă din Ploieşti, absolvind în 2006 clasa de chitară la Universitatea Naţională de Muzică din Bucureşti. A obţinut premii la olimpiada de muzică din 2000 şi la concursul internaţional „George Georgescu" (1999, 2000, 2001, 2002). În prezent urmează studii de master la UNMB, secţia muzică de cameră şi la Facultatea de comunicare şi relaţii publice în cadrul Şcolii Naţionale de Studii Politice şi Administrative Bucureşti.

GABRIEL BROŞTEANU, născut în 1983 la Craiova, a studiat la liceul de muzică din oraşul natal şi apoi la Universitatea Naţională de Muzică din Bucureşti, secţia chitară. A obţinut premii la olimpiadele naţionale de muzică - ediţiile 1996, 1997, 1998, 1999 - şi la concursurile desfăşurate în 2001 la Bucureşti şi la Tulcea. În prezent urmează studii de master la UNMB.

CĂLIN GRIGORIU, născut în 1981 la Tulcea, este absolvent al secţiei de chitară la Universitatea Naţională de Muzică din Bucureşti (2006), la clasa prof. Ion Mihăiescu. În timpul studiilor a făcut parte din formaţia „Guitareria", iar în prezent urmează studii de master la specializarea muzică de cameră, la clasa conf. univ. dr. Şerban Nichifor şi este membru al cvartetului „Contrapunctus". Chitaristul cântă în diverse formaţii de muzică cultă, dar şi de muzică pop, aplicând tehnici de chitară acustică şi electrică şi îmbinând stilurile clasic, jazz, country, rock, blues.

RADU MICULIȚĂ, născut la Deva, în 1983, este absolvent al secţiei de chitară la Universitatea Naţională de Muzică din Bucureşti. A obţinut Premiul I la festivalul internaţional de la Sinaia (2001), premiul I la concursul „George Georgescu" (1999, 2000) şi Premiul III la concursul „Eduard Pamfil" (2003). A participat la cursuri de măiestrie susţinute de chitariştii Ricardo Gaen, Carlo Marchione, Costas Cotsiolis, Costin Canelis, Joaquin Clerch. În prezent este profesor de chitară şi urmează studii de master la UNMB.


2007/09/13 20:53


2007/09/13 20:55

AMBASSADE
DE
BELGIQUE

Bucarest, le 19 mai 2008

Monsieur le Professeur,

Je viens d'apprendre qu'il a plu à sa Majesté le Roi Albert II, Roi des Belges, de vous élever au rang d'Officier de l'Ordre de la Couronne, ordre national créé en 1897, afin de vous exprimer la reconnaissance de la Belgique pour votre éminente contribution à la recherche musicale et au rapprochement de nos élites culturelles dans le domaine de la musique classique contemporaine notamment, laquelle contribue grandement à la promotion de nos relations bilatérales.

J'aurai le plaisir de vous remettre personnellement votre décoration à l'occasion d'une cérémonie où plusieurs personnalités du monde politique, universitaire et culturel seront également honorées.

Cette cérémonie se tiendra en ma Résidence, probablement pendant la première quinzaine du mois de juillet.

Je vous inviterai, le moment venu, à m'indiquer les quelques amis et collègues que vous souhaiteriez associer à cet événement.

Je vous prie de croire, Monsieur le Professeur, à l'expression de ma très haute considération.

Philippe Roland
Ambassadeur de Belgique en Roumanie



ROYAUME DE BELGIQUE

BREVET

Sur la proposition du Ministre des Affaires étrangères,
il a plu à SA MAJESTE LE ROI ALBERT II,
en reconnaissance des services rendus,
de conférer par arrêté royal du 29 avril 2008,
la décoration d'

OFFICIER
DE L'ORDRE DE LA COURONNE

à Monsieur Şerban NICHIFOR,
de nationalité roumaine,
Professeur à l'Université de Musique de Bucarest,
compositeur.

Le Ministre
des Affaires étrangères,

Karel DE GUCHT



Liana Alexandra MORARU





Serban NICHIFOR





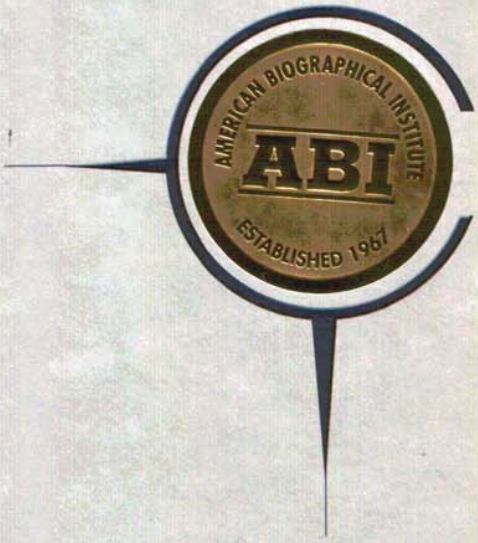
The
American Biographical Institute

does hereby recognize that

Liana Alexandra-Moraru

has been appointed a Founding Member of distinguished standing and has been conferred with an honorary appointment to the

International Women's Review Board



2008

Founding Member

Janet M. Evans
ABI President

Anna Howland
Founding Member-in-Residence

This Edict

Hereby Inaugurates and Recognizes

Prof. Dr. Liana Alexandra-Moraru

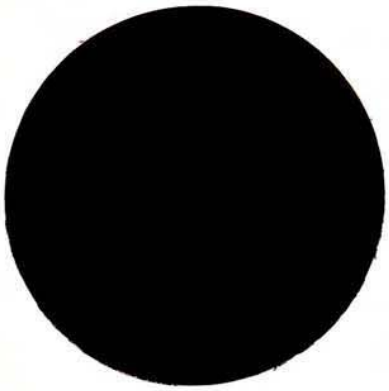
as a

Sovereign Ambassador

of the

Order of American Ambassadors

Selected on the basis of outstanding achievement, and continuous display of honor, dedication and influence to all.



General Ambassador

Order Registrar

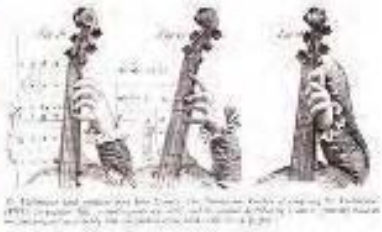
Date

July 23, 2008














Dr. SERBAN NICHIFOR

POSTMODERN CELLO MUSIC

PROIECTII POSTMODERNE IN REPERTORIUL VIOLONCELISTIC

- Virtual Book -

Bucharest, Romania - 2006

FILARMONICA
« GEORGE ENESCU »

Ateneul Român

Joi 2 noiembrie 2006, ora 19
Vineri 3 noiembrie 2006, ora 19

Orchestra simfonică a Filarmonicii "George Enescu"

Dirijor

CRISTIAN MANDEAL

Solist

ANDREI LICAREȚ

Program

Liana Alexandra	**Tarantella - p. a. a.**
Chopin	**Concertul nr 1 pentru pian și orchestră**
Rahmaninov	**Simfonia nr. 2**

Radio România Cultural București 101,3 fm · Cuvântul · timpul liber · Reader's Digest · SAPTESERI · arhitectura · ING

Biletele și abonamentele se vând la casa Ateneului, marți - vineri, ora 12 - 19, tel. 315.68.75



Susan McClellan, Liana Alexandra, Serban Nichifor

This Edict

Hereby Inaugurates and Recognizes

Prof. Dr. Liana Alexandra-Moraru

as a

Sovereign Ambassador

of the

Order of American Ambassadors

Selected on the basis of outstanding achievement, and continuous display of honor, dedication and influence to all.

AMERICAN BIOGRAPHICAL INSTITUTE abi Established 1967

General Ambassador

Order Registrar

Date

July 23, 2008

the *LIVING MUSIC* foundation, inc.

m u s i c b y l i v i n g a r t i s t s



- Mission
- Membership
- Living Music Journal
- Living Artist Recordings
- Concerts
- Donations/ Sponsorship
- Promotions
- Legal
- Contact us
- Search site
- Home

-- *Living Artist Recordings* --

[**NEW!** Current Feature Articles] [Opportunities Part I] [Opportunities Part II]
[Concert Announcements] [Links to Announcements] [Member news]
[Undated announcements] [Undated Part II] [**NEW!** Letters to the Editor]
[**Hard-copy synopses**] **Latest issue: Vol.20 No.2**
R. Murray Schafer issue [Unsolicited Testimonials]

Living Music Journal...

Late-breaking Music News...

Member news

Welcome to New members

The following Member News announcements/opportunities arrived during the inopportune period between hard-copy issues. We have put them online so our online visitors will not miss the opportunities these announcements afford:

1. The Music of
 H. Leslie Adams

 News Update--
 (Thursday, July 31, 2008)



Adams, H. Leslie. "Offertory." In: King of Kings. (Anthology of organ works, Vol. I). Comp. and James Abbington. Chicago: GIA Publications, 2008.

==========

"Love Rejoices: Songs of H. Leslie Adams" [2nd ed.; Darryl Taylor, tenor]
/www.amazon.com
cdbaby.com

MP3 Download:
www.greatindie.com

www.towerrecords.com

==========

"Twelve Etudes"
[Maria Corley, pianist]
imaramusic.com
cdbaby.com

MP3 Download: /www.greatindie.com

www.amazon.com

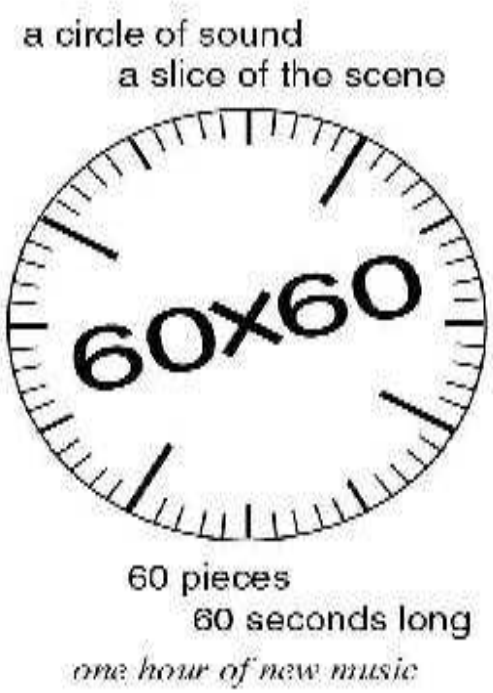
==========

HOMEPAGE: www.hleslieadams.com

community.webtv.net/

2.

Vox Novus & LMJ



Max Shea, Martian Gardens
WMUA 91.1 FM
www.WMUA.org

Chris Pasles of the LA Times writes abo
Rob Voisey and the 60x60 project:

www.calendarlive.com/music

See also: Fly Global Music Culture Mag
written by Anne Cammon:

www.fly.co.uk/fly

and...

MySpace realm:

www.myspace.com/60x60

www.myspace.com/voxnovus60x60proj

www.myspace.com/60x60cd

www.myspace.com/robvoisey

2006 Midwest Minutes includes 60 60-second works by 60 composers:

Count them...sixty (60)
composers

Aaron Acosta
Brian Allen
Dwight Ashley
Jeremy Baguyos
Marita Bolles
Nils Bultman
Nicolas Buron
Christopher Cook
David Cubberly
Lucio Cuellar
Brad Decker
Ian Dicke
Greg Dixon
Mark Eden
Monroe Golden
Arthur Gottschalk
Richard Hall
James Hegarty
Stuart Hinds
Lynn Job
Cory Kasprzyk
Michael Khoury
Gary Knudson
HyeKyung Lee
Patrick Liddell
Stan Link
Don Malone
Charles Norman Mason
Deborah Monroe
Sean O'Neill
Thomas Park
Colin Pool
Carmel Raz
Steven Ricks
John Ross
Stephen Rush
Bill Ryan
David Sartor
Brian Schorn
Mozhgan Shahidi
Rachel Slusarczyk
Alex Templ
Balie Todd
Joseph Vogel

Timothy Dwight Edwards
Ivan Elezovic
Doug Geers
Scott Gendel
Michael P. Geraci
Michele Gillman
David Morneau
Jeff Myers
David Newby
Judith Newby
Lewis Nielson
Robert Voisey
Andrew Walters
Justin Writer
Cherilyn Young
and ~chromatik_d_zabu.tmp (coll

The Opening Concert will also feature [un] wired by Jesse Allison, John Fillwalk and Keith Koth

==========

2003 Project premiered:
New York City Premier
UNDER St. Marks
94 Saint Marks Place, between 1st Avenue and Avenue A
basement space, East Village, Manhattan, New York

Composers and their works:

1. Hiromi Abe *Guess 01*
2. Aaron Acosta *Traffic Under 60*
3. Norman Adams *Partial precept*
4. John Allemeier *Skrit*
5. Nery Pedro Bauer *Junior Machine #01*
6. Vladimir Beluntsov *A minute weight*
7. Charles Berry *Passing Gas*
8. Scot Brickman *Signature: Peace*
9. George Brunner *Radio Play*
10. David Campbell *The Sputnik Diary*
11. Eliot Carson *love hurts*
12. David Claman *Loomings*
13. Andy Cohen *rim at x (rat mix)*
14. Douglas Cohen *Welcome*
15. Noah Creshevsky *Try*
16. Stephen Decesare *Moondance*
17. Derek Devore *System Activated*
18. Michael Edgerton *A Little Watter, man*
19. Daniel Eichenbaum *Car Accident*
20. Mikado Endo *Where am I?*
21. Elaine Fine *Imagine Happiness*
22. Wesley Fuller *Aegean blue*
23. Matias Giuliani *Un Siglo, un minuto*
24. Gerado Perez Giusti *Mini-A-Tura*
25. Gordon Green *Birds*
26. David Hahn *Goo Mee*
27. James Hegarty *Reset: 59.5*
28. Norbert Herber *Trak News Agency*
29. David Evan Jones *Writing Out Loud*
30. Michael Kinney *One Minute of listening pleasure*
33. Tom Lopez *Moth*
34. Eric Lyon *Molten Statues*
35. Eugene Marlow *48 Rows in One Minute*
36. David Evan Mooney *Ducks in Motion*
37. Samy Mousa *Papa*
38. Marco Oppedisano *The End is Near*
39. Terry Winter Owens *Disclavier-Das Klavier*
40. Maggi Payne *60 Spin*
41. Mark Petering *Life Cycle*
42. Gene Pritsker *Junk Fragment*
43. Aaron Rogier *Going*
44. James Romig *Fragment*
45. Josh Ronsen *brkekexkoaxkoax*
46. Marianna Rosett *Two-Part Invention*
47. Philip Schuellser *Peptyde Hallucinatione*
48. Coa Schwab *Miniature 01*
49. Eric Schwartz *the electronic music revolution will most certainly be televised with the five part harmony, full orchestration, and all the phenomena*
50. Andrew Shapiro *Coda Piece*
51. Judith Shatin *Glimmerings*
52. Juan Solare *nice noise*
53. Allen Strange *shadow boxer*
54. Benjamin Thigpen *nous n'avons qu'un espair au monde*
55. Eldad Tsabary *Lost-Salvage-Divined*

31. Mary Jane Leach *Dido Remembered*
32. Stan Link *Cavatina from an Imaginary Opera*
56. Michael Vernusky *The Singularity*
57. John Villec *Glassbur*
58. Robert Voisey *ripples in sand*
59. Christopher McWard *Dance, Truman, Dance.*
60. Dwight Winenger *rnd.snd.bas*

3.

More about H. Leslie Adams

(There may be some repetition from #1 above.)

Opera North, Pennsylvania's only African American Opera Company, cordially invites you to "Blake", the second presentation of An African American Triptych on Saturday, **April 12th** at 8:00 pm, at the Trinity Center for Urban Life, 2212 Spruce Street in Philadelphia.

==========

"Love Rejoices: Songs of H. Leslie Adams"
[2nd ed.; Darryl Taylor, tenor]
www.amazon.com
cdbaby.com
MP3 Download:
www.greatindie.com

www.towerrecords.com

==========

"Twelve Etudes"
[Maria Corley, pianist]
imaramusic.com
cdbaby.com
MP3 Download:
www.greatindie.com

www.amazon.com

==========

HOMEPAGE: www.hleslieadams.com

africlassical.blogspot.com

BLAKE was given two notable excerpt performances following its VOX Showcase presentation. On November 7, 2006 THE BLAKE SUITE was featured on the Chamber Music Live Series at Queens College, Flushing New York, and on January 3, 2007 at the Schomburg Center in New York City. The latter presentation, by Avava Artists, was the official opening concert for the 52nd Annual Convention of the National Opera Association Convention.

The opera tells the story of young love, forced separation and the search for true love in the antebellum South prior to the Civil War. It also depicts the quest for freedom during those turbulent times in America. The opera, when performed in its entirety, is in four acts with a running time of about two and a half hours.

Adams' works are increasingly gaining in visibility and audience and critical acclaim. The composer recently did a week-long residency at **Morehouse College, Atlanta, Georgia,**

(February, 2007) which culminated in a concert of his art songs and music from a new drama with music, "Slaves." An all-Adams concert was also presented by the **East Cleveland, Ohio Public Library in the Greg Reese Performing Arts Center** (January, 2007). ###

On January 7, 2006 the **National Opera Association** awarded its **Lift Every Voice Legacy Award** to Composer H. Leslie Adams.

The event took place in Ann Arbor, Michigan at the Four Points Hilton Hotel, which hosted NOA's 51st Annual Convention.

Adams was present to receive the award, and earlier in the week participated in a Panel of Composers and Impresarios discussing the "Future of Opera in America."

His song group, "Daybirth, " on texts of Joette McDonald, was the topic of a scholarly paper presented by Gail Robinson, with McDonald also present.

Adams accompanied Robinson on "Lullaby Eternal," a song from "Daybirth" at the paper presentation and again, at the request of the Convention, as a finale to the final session: a banquet which featured winners of the vocal competitions held during the convention.

Adams award reads, "The National Opera Association presents this 'Lift Every Voice Legacy Award' to H. Leslie Adams; January 7, 2006." ###

- Maestro Aurelio de la Vega presented an illustrated lecture on his music April 19, 2006, at the Institute for Cuban and Cuban-American Studies of the University of Miami, Florida. The title of the lecture is "A Long Musical Journey." The illustrated lecture was given in connection with an on-going international celebration of his 80th anniversary. For reservations, phone (305) 284-2822.

• Rodney Oakes In Concert

I am enclosing the announcement of my solo concert on April 29. Although I have performed off and on over the past few years, I have not presented a solo concert of my original music in about 14 years. I decided it was time to share some of my more recent works in an intimate setting.

The room at Alvas is quite nice. It is a small venue, seating only 60. I hope I can fill it for this performance!

I have created what I believe to be some interesting works recently. I am especially excited about the Blue Bridge, a work for MIDI trombone and DVD. The material is the Vincent Thomas Bridge and its recent lights.

I hope to finish another work for MIDI trombone and DVD, Variations on The Krakow Fanfare. The material dates back to 1241, and am pleased with the progress I am making with this piece.

Thanks for letting me share with you information about this event.

Rod Oakes

Rodney Oakes In Concert

Original Music for the Trombone and Electronics
April 29, 2006
8:00 PM
Rosalie & Alva's Performance Gallery
1417 W. 8th Street
San Pedro, CA 90732
Ten dollar admission

Tickets and information available at (800) 403- 3447

- Irwin Swack's work, "*Profiles*" for clarinet, violin and cello, was performed at Weill Recital Hall at Carnegie Hall, Sat., Mar. 4, at 2:00 p.m.

- FOR IMMEDIATE RELEASE

February 1, 2006, Verona, New Jersey - Subito Music Corporation has acquired the catalog of Seesaw Music from the family of the late Raoul Ronson. Subito will retain the Seesaw name and imprint on the entire catalog, which consists of over 3600 works by more than 300 composers.

Seesaw Music Corporation was founded in New York City by Mr. Ronson in 1964 to create a place for the serious music being created at the time. Subito President Stephen Culbertson states: `Seesaw Music was one of the first `print-on-demand` publishers, before that term became current. There are many works with a long performance history, as well as gems that we hope to re-introduce to the concert music community. We are pleased to be able to keep the entire catalog intact and available. We hope to add new works to the catalog as well as modernize the distribution system by using current technology and adding online ordering capabilities.`

Acquisition of the Seesaw catalog marks a period of unprecedented growth and expansion for Subito Music Corporation, which recently assumed distribution for the Subito print catalog, the CD Sheet Music 2.0 product line, and several other series including Large Print Music and The Digital Editions.

From its inception in 1980, Subito Music Corporation has been a leader in the concert music publishing industry. Informed by over 125 years of combined experience, SMC is a full-service music publisher, featuring a roster of world-class composers among its list of exclusive artists, and offering typesetting and printing, promotion, rental, sales, distribution and copyright administration services for composers and publishers. In addition, SMC

consistently identifies creative and practical uses for digital technology, with initiatives ranging from digital sheet music delivery and short-run print-on-demand capabilities, to its innovative distribution and promotion agency services and e-commerce functionality.

###

Subito Music Corporation
60 Depot Street
Verona, NJ 07044
tel: (973) 857-3440
fax: (973) 857-3442
www.subitomusic.com

Subito contacts

Stephen Culbertson, President - sc@subitomusic.com

David Murray, Publishing Manager - dbm@subitomusic.com

Bill Rhoads, Promotion Director - branda@subitomusic.com

Patricia Kotsambas, Customer Service Manager - pak@subitomusic.com

- Dear Maestro WINENGER,

I have the great pleasure to send You my new composition "Song of Mars", inspired by a very beautiful, a fantastic picture realized by the NASA in this extraordinary American mission to Mars. In fact, the background of this music (the "objective" like organ sounds) is a conversion of the attached "jpg image" to "midi sounds" (with the "MIDImage" software), and the melody is my "subjective" contribution...

With the best wishes,
Faithfully Yours,
Dr. Serban NICHIFOR

Song of Mars by Dr. Serban Nichifor

(Click the image to audition.)

Dear Maestro WINENGER,
It gives me great pleasure to send You (on MIDI file) also a new wonderful composition of Liana ALEXANDRA : RHYTHMS. I like this music !

With the best wishes,
Faithfully Yours,
Serban

- **Reviews about NUOVA MUSICA CONSONANTE - LIVING MUSIC FOUNDATION 2003 (Computer Music from U.S.A., Belgium, Italy, England and Romania), for the Bucharest magazines "Actualitatea Muzi," (January 2004) and "Observator Cultural" (January 2004).**

With our highest regards,
Liana ALEXANDRA & Serban NICHIFOR

Update: February 1, 2004:

Dear Maestro WINENGER,
I have the pleasure of sending you my compendium "INTRODUCTION TO COMPUTER MUSIC" - for my course at the National University of Music in Bucharest. In fact, this is an INTRODUCTION TO MUSIC OF THE UNITED STATES because Computer Music - this marvelous genre - is 99 % AMERICAN MUSIC !!!
The text is in Romanian, but with numerous English Expressions. In Chapter A (Chronology), I have inserted some information about you and the your magnificent LIVING MUSIC FOUNDATION.
Yours faithfully,
Serban NICHIFOR

Note to the reader: email copies of this compendium in Romanian are available from the webmaster

• Jose' Salazar:

Jose' Salazar was presented in concert in New York City at the Weill Recital Hall, at **Carnegie Hall**, on **March 26, 2006**.

• Here is the new program of the **Composers Colloquium** I am organizing at our UNI since 1996.
With my regards.

Violeta Dinescu

Carl von Ossietzky Universitdt Oldenburg
Fakultdt III
Musik

Kammermusiksaal (A-11)
Ammerldnder Heerstra_e 114-118

Komponisten Colloquium
SS 2003
Musik unserer Zeit

25.4.2003
- 18.00 Uhr -

Gertrud Meyer-Denkmann (Oldenburg)
Zur Gleichzeitigkeit verschiedener Musikkulturen
2.5.2003

.00 Uhr -

Peter Machajdmk (Bratislava/Berlin)

23.5.2003
- 18.00 Uhr -

Juliane Klein (Berlin)
- in Kooperation mit Oh-Ton Oldenburg -
30.5.2003
- 18.00 Uhr -

Daniel Rothman (LA/USA)
Gast: David Smeyers (Klarinette)
- in Kooperation mit Radio Bremen -
6.6.2003
- 18.00 Uhr -

Lars Graugaard (Kopenhagen/Ddnemark)

20.6.2003
- 18.00 Uhr -

Peter Schleuning (Oldenburg)
Schleunings Flvtenzirkus.
F|nf Flvten bilden eine Faust: Musikwissenschaft am Limit

27.6.2003
- 18.00 Uhr -

Insa Oertel: Der Komponist Gustavo Becerra-Schmidt (Chile/Oldenburg)
- Vortrag in Anwesenheit des Komponisten -
Gast: Ljuba Markova (Klavier)
4.7.2003
- 18.00 Uhr -

Mihaela Vosganian (Bukarest/Rumdnien)
und
-20.00 Uhr -

Diana Simon und Rucsandra Popescu (Bukarest)
Gesprdchskonzert

- Dear Dwight,

I am very happy to send you information about my new opera premiere in Oldenburg and also the program of the composer colloquium I am organizing at the UNI since 1996.

With my regards,
Violeta

Info Erindira
Oldenburgisches Staatstheater, Kleines Haus
Erindira
Kammeroper von Violeta Dinescu nach Gabriel Garcia Marquez
Musikalische Leitung: Eric Solin
Regie: Mascha Pvrzgen
Ausstattung: Cordelia Matthes

Erindira: Anja Metzger
Grossmutter: Christina Ascher
Ulysses: Paul Brady
(sowie Marit Risnes, Ute Biniass, Alwin Kvlblinger, Brian Joyce, Toshihiko Matsui, Anthony Gardner)

Kartenbestellung
Tel.: 0441 / 2225 111
Fax: 0441 / 2225 221

Sa., 16.11.2002, 20:00 Premiere
Do., 21.11.2002, 20:00
Mi., 04.12.2002, 20:00
Mi., 11.12.2002, 20:00
Sa., 21.12.2002, 20:00
So., 12.01.2003, 20:00
Sa., 18.01.2003, 20:00
Do., 23.01.2003, 20:00

Am Sonntag, 3. November um 17 Uhr findet die Einf|hrung in das St|ck und die Inszenierung statt.
weitere Information unter www.oldenburg.staatstheater.de

W|stenwind, Orangenduft und Gr|nes Blut ERENDIRA Oper von Violeta Dinescu nach einer Novelle von Gabriel G. Marquez
B|hnenbild-Detail

Eine phantastische Novelle voller poetischer Bilder und magischer Anspielungen bildet die Vorlage f|r eine Oper mit einer zwischen Realitdt und Traumwelt oszillierenden Handlung. Magische Rdume aus s|damerikanischen Bilderwelten werden beschworen. Die Musik des Kammerorchesters bildet eine eigene Welt. Sie bebildert die Handlung nicht, sondern spinnt selber verschiedene Handlungsstrdnge fort. Sie symbolisiert das ;Unterwegs-Sein+ von Erindira, ihr Suchen und die Offenheit des Endes. ;Der Klangraum meiner Musik verdndert sich stdndig wie Treibsand. Man kann in ihm versinken, wenn man selbst nicht schnell genug ist.+ (Violeta Dinescu) Eine Musik, die nicht der Untermalung dient, sondern die der Magie der Geschichte eine eigene, poetische Ebene hinzuf|gt.
Premiere

16.11.2002
20.00 Uhr
Kleines Haus

- **David Manson**'s Indie label **isospin labs** has released two CDs that you may be interested in if you like innovative and adventurous music.

Fluid Motion is a jazz quintet featuring saxophonist **Sam Rivers**, a true legend in the jazz realm. The recording is a balance between structure and freedom. **CD Baby** has some excerpts in mp3. www.cdbaby.com/fluidmotion

Visions is a compilation of performances from the EMIT series. The music ranges from free jazz to electronic and experimental. It is "music for the strong of ear" featuring **Peter Kowald, Evan Parker, Sam Rivers, Amy Denio, Day & Taxi, Eugene Chadbourne, Davey Williams, Pamela Z, Daniel Carter** and other artists. www.cdbaby.com/cd/emit

The recordings are available via **CD Baby, NorthCountry and Wayside**.

Thanks for your support of creative music!

David Manson
EMIT
www.emitseries.org
mansond@email.spjc.cc.fl.us

- **Vivian Adelberg Rudow**'s full orchestra music SPIRIT OF AMERICA was premiered on Friday, **July 12, 2002**, 7:00 PM performed by the **Chesapeake Orchestra, Jeffrey Silberschlag** conductor, during a FREE River Concert Series at St. Mary's College, St. Mary's City, Maryland.

Adelberg Rudow and friends conducted in the audience during audience participation sections of SPIRIT OF AMERICA.

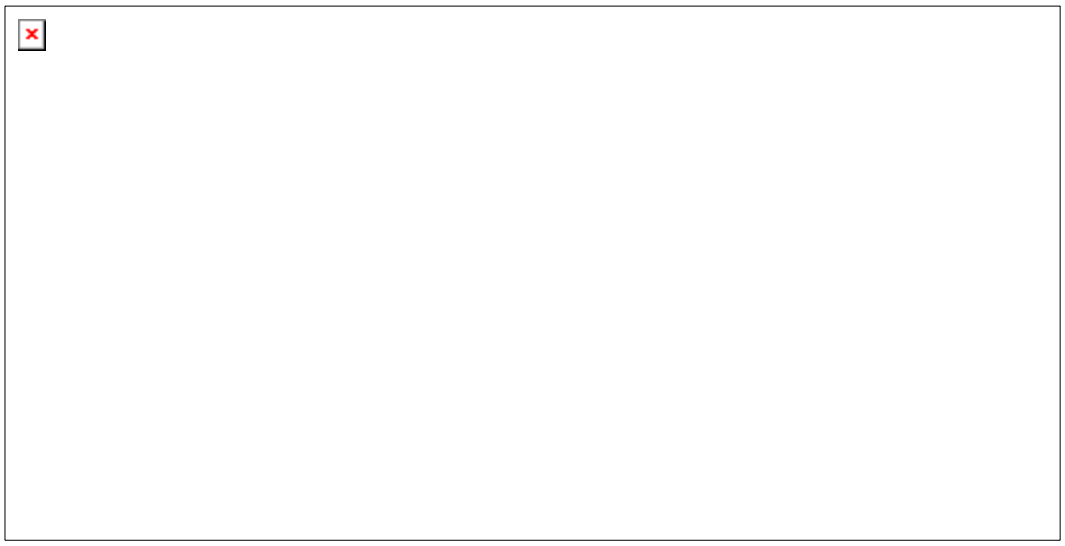
The River Concert Series, a set of festive high quality outdoor concerts, draws approximately 4,000 people per concert. The variety of styles of music professionally performed, good food, the beautiful waterfront setting, create a unique music experience.

For more information about the River Concert Festival and directions, see the **web site:** www.smcm.edu/rcs

For more information from the composer: **phone** 410-889-3939, **E-mail:** VivianAR@jhu.edu

- **Liana Alexandra**'s paper on **the Living Music Foundation**, presented on Friday, **5 April 2002**, at the **National University of Music of Bucharest** on the occasion of their annual festival of the faculty of Composition, Musicology, and Pedagogie was well-received and will be published in a cultural review to be reproduced in part here.

-



Sent: Friday, May 03, 2002 1:46 PM
Subject: "Living Music" by Liana Alexandra

Dear Sir,

I have the honour to present my article intitled "Living Music" published at the review OBSERVATOR CULTURAL this week (nr.114). You can see this article on www.observatorcultural.ro

Sincerely yours,
Liana Alexandra lianaalexandra@pcnet.ro

- Member News - **Joseph Pehrson** - 4/01/08

- The Composers Concordance would like to announce a new video on YouTube by our co-director, Joseph Pehrson.

YouTube

It's a piece called "Spinner" and it is here shown at the Moscow Composers' Union. The piece is for clarinet, bassoon, viola and cello (2007) and it was also performed in Moscow as part of the "Jurgenson Salon" on March 22, 2008.

Performers are Alexander Filatov, clarinet, Sergei Grashchenkov, bassoon, Anastasia Ponochevnaya, viola and Lydia Zinchenko, cello...

- Joseph Pehrson recently had two performances of his *Spectral Harmony* for saxophone and French horn by Jean Luc Darbellay's group, the "Spectral Ensemble" in Bern Switzerland and Mulhouse, France March 15 and March 17, 2002.

- In addition, his work *Three Pianopieces* will be performed by pianist Jeffrey Jacob, of George Crumb notoreity at New York University on April 29, 2002 at Loewe Theatre. Mr. Jacob will also be recording the piece commercially this Summer.

- Two additional pieces by Pehrson will be featured this Spring which use electronics and which are in unusual tuning systems. On Saturday, May 25th, 2002 Pehrson's *Blackjack* for trombone and electronics in the just intonation "Blackjack" scale will be played by Chris Washburne, trombone on Johnny Reinhard's American Festival of Microtonal Music at the Roulette performance space in New York.

- The Composers Concordance will be presenting another unusual work in an alternate tuning for viola and electronics on Thursday, May 30, 2002 with Olivia Koppell, viola.

- In addition to these concert works, the Pulse Ensemble Theatre is presenting Shakespeare's *The Tempest* using Pehrson's music, and his arrangements of Renaissance "standards" in a run from April 17, 2002 through May 12, 2002. This is the second time this theatre company has presented *The Tempest* with Pehrson's music.

- **Serban Nichifor** presented a recital of **Solo Cello music** during the International Festival **NEW MUSIC WEEK** in Bucharest, Romania, held in **May 2002**.

"LIVING MUSIC FOR CELLO"
- Interferente Romano-Americane -
(Serban NICHIFOR - cello)

The program consisted exclusively of music by American and Romanian members of **The Living Music Foundation**:

- Dwight WINENGER (USA): "Structural Variations on Two Obscure Themes" pentru violoncel solo (p.a.)
- Liana ALEXANDRA: "Incantatii III" pentru violoncel si banda magnetica (p.a.a.)
- Charles Norman MASON (USA): "The Artist and His Model" pentru violoncel si banda magnetica (p.a.)
- Serban NICHIFOR: "Isihia II" pentru violoncel si banda magnetica (p.a.a.)
- Rodney OAKES (USA): "Fantasy for Cello & Electronics" (p.a.)

- **Cellist Craig Hultgren** performed a solo program of seven world premieres on a **Nov. 18th, 2001** program for **Artburst** at the Unitarian Church of Birmingham, Alabama.

This contemporary performance featured both acoustic and electronic works created for him. The works cover a broad panorama of visions and voices from the last three years surrounding the change of the century.

- ***H7yx a*** for cello, speaking cellist & tape by Sherban Nichifor (Roumania)
- ***Only Four*** for solo cello by Charles Knox (Atlanta)
- ***After Hours*** for violoncello & tape by Kurt Carpenter (Sterritt, AL)
- ***Structural Variations on Two Obscure Themes*** for solo cello by Dwight Winenger (California)
- ***The Ninth Wave*** for cello & computer generated tape by Robert Scott Thompson (Atlanta)
- ***Lavender Slumber*** for solo cello by Andy Delikat (Birmingham)
- ***Waltzes for Capone*** for cello & digital electronics by Matthew Marth (Olympia, WA)

The concert was an enormous success as testified to by the following review:

Birmingham News/Today
Entertainment News

Hultgren uses novel cello to set surrealistic tone

11/20/01

MICHAEL HUEBNER
News staff writer

Artburst's challenging season of cutting-edge music, dance and theater continued Sunday night at the Unitarian Universalist Church. Cellist **Craig Hultgren**, Birmingham's leading cultivator of new music, provided the acoustic and electronic instruments. Seven composers furnished the compositions, most of which were world premieres.

Hultgren has networked widely in his quest for innovative music, and for this concert he came up with some gems. Starting off with **Robert Scott Thompson's *"The Ninth Wave,"*** Hultgren unveiled his new electronic cello a bodyless stick figure of an instrument that he used to great effect accompanying a bed of ghostly sound masses from the two speakers flanking him. Distant voices and seascapes echoed through the hall in a vaguely melodic, thoroughly engaging framework.

Romanian composer **Serban Nichifor**'s ***"Hyxía"*** is steeped in ritual, the cello and vocals (the cellist is required to sing in Hebrew, Greek, Latin and English), successfully bridging Eastern orthodoxy and Western Christianity through an evocative array of pre-recorded sounds and cello harmonics. For "After Hours," Kurt Carpenter resurrected an analog tape piece from the days when Moog, Arp and Buchla synthesizers ruled the avant-garde, and wrote a cello part for it.

The juxtaposition of the live instrument with the synthesized whistles, bird calls and random bloops and bleeps worked surprisingly well. Hultgren mimicked, cajoled and otherwise provided a spirited accompaniment.

Matthew Marth's provocative ***"Waltzes for Capone,"*** for cello and digital electronics, was the evening's most tantalizing and technically advanced composition. Crystalline bell tones and quotes from Strauss waltzes set the taped background for the work, which explored the warped psyche of the notorious gangster. The result was a surrealistic, sometimes naive and bizarre dialogue with the live instrument.

Of the three pieces for solo acoustic cello, two lacked the flare of the electronic works. The exception came from **Dwight Winenger**, whose ***Structural Variations on Two Obscure Themes*** delighted with its inventive and playful reminiscences on the Pink Panther theme and the hymn "Red and Yellow, Black and White."

- **The Calendar for New Music**, published monthy by The SoundArt Foundation, Inc.

 William Hellerman, Editor
 P.O. Box 900
 Philmont, NY 12565 USA

The latest information on concerts, CDs, competitions in the New York City area.
Subscribe for $15. Visit their website @ soundart.org

- PLEASE NOTE: We now have a **web site for "O.T, a Musical Retelling of Othello in Modern Times":** http://otmusical.com. And we have just released a CD of selections, on sale at Amazon.com, our site, and regular outlets. There was also a Washington, D.C. premiere of **O.T.** in February, 2001.

Cordially,
Mirta Mulhare

Member, Living Music

DID YOU KNOW?

Did you know that you can make a donation to the United Way and earmark it for Living Music Foundation? If you wish the donation to go to one of the following projects, tell United Way to send it to Living Music Foundation and ask for a thank you note. We will contact you and ask which project you would like to help out:

Romanian New Music Festival
Living Artist Recordings
Living Music journal
Living Music Concert Series
General Support

DID YOU NOTICE?

That members of The Living Music Foundation get triple exposure on our web site in addition to promotion in Living Music Journal, which is distributed to all our members, which including numerous colleges, universities, and music libraries around the world.
Get your name out there where it will be noticed!

Join now! and avail yourself of our many benefits:

Romanian New Music Festival
Living Artist Recordings
Living Music journal
Living Music Concert Series
Publisher affiliation with Broadcast Music Inc.
Non-profit, tax-exempt assistance

Return to Index.

Living Music's advertising prices have not increased in over ten years.

Very affordable...$15 per column-inch.

Your ad will reach hundreds of members as well as other hundreds of musically-alert gift subscribers, performers, performing groups, music libraries, and radio stations.

You may advertise directly on the net with Living Music as well.

Check it out.

LIVING MUSIC is the official publication of **The Living Music Foundation, Inc.**
© Dwight Winenger 2000

February 1
August 1

Announcements, Opportunities, Competitions, and Calls for Scores must be postmarked by one of the above dates prior to publication dates to be considered for inclusion in Living Music Journal. Please send information to:

Living Music
c/o Dr. Charles Norman Mason

900 Arkadelphia Road
Box 549033
Birmingham-Southern College
Birmingham AL 35254 USA
cmason@bsc.edu

LIVING MUSIC is published two times each year (September 30 and March 30). The deadlines for submissions for performance notification, competitions, and advertisements are four weeks before each date of publication or thereabouts. Advertising rates are $15 per column inch.

To join *LIVING MUSIC* and receive the journal, send $20 (US residents) or ($25 [US funds] all others) to the new General offices:

Living Music Foundation
c/o Dr. Charles Norman Mason
900 Arkadelphia Road
Box 549033
Birmingham-Southern College
Birmingham AL 35254 USA

Return to Index.

the Living Music Foundation, inc.
Membership Dept.
c/o Dr. Charles Norman Mason
Executive Director
900 Arkadelphia Road
Box 549033
Birmingham-Southern College
Birmingham AL 35254 USA
email: Dr. Charles Norman Mason

Tel: 205-226-4957

(make checks payable to **Living Music**)

You may put your own **Professional Web Page** online very quickly and **easily** for as little as **$5.**

Contact us NOW!

Put our link on your site, and we will reciprocate:



Background music is "Extremes" for strings by Dwight Winenger [BMI] © 1996
all right reserved

Performed by the Desert Hot Strings with the composer at the sequencer.
3,295 bytes (1:59 min.) **Extremes.MID** was orchestrated by D. Winenger
on Trax for Yamaha CBX-T3 synthesizer

Web Site Offices:

- e-mail Livng Music at dwight@dwightwinenger.net
- or overland...

Other snail mail addresses:

LIVING ARTIST **Recordings**
Project Coordinator
P.O. Box 2264
Birmingham AL 35201-2264 USA

Membership is only **$20.00** per year (USA) and includes our quarterly publication, ***"LIVING MUSIC"*** **journal** and other benefits: **Compact Disc label, Living Artist Recordings; Internet publishing; BMI affiliation; and tax-exempt assistance.** International membership (**$25.00 [US Funds]**) includes air mail postage for the journal.

Click here to request literature, make comments, or ask questions.

Thanks for dropping by!

This page last updated 08/01/08
Compare the ***popularity*** of our various pages and sites.

Visitors to this page **0000687** since **December 15, 1998**.
Visitors to this **site** since November 12, 1996:

Powered By
WinWorx

Original html code © 1996-2008 - D.Winenger - All rights reserved.
00009224

the *LIVING MUSIC*
foundation, inc.
m u s i c b y l i v i n g a r t i s t s



- Mission
- Membership
- Living Music Journal
- Living Artist Recordings
- Concerts
- Donations/ Sponsorship
- Promotions
- Legal
- Contact us
- Search site
- Home

Index to **Feature Articles**:

- "Musical composition -- an ineffable act between fantasy and arithmetical and geometrical rigor" by Liana Alexandra-- **NEW!**
- "The Age They Wanted to Erase" by Aurelio de la Vega--
- "MUZICA. Living Music" by Liana ALEXANDRA--
- "What Is Art Music?" by Orlando Jacinto Garcia--
- "Marco Stroppa : A Visionary of Sound Architecture" by Marina Zlender
- "Nationalismo y universalismo" by Aurelio de la Vega
- "Boola Boola Revisited" by Orlando Jacinto Garcia

Boola Boola Revisited

by Orlando Jacinto García

*This article is reprinted from the June, 2001, issue of **21st Century Music** by permission of the author and copyright proprietor.*

Slightly more than 15 years ago, soon after finishing my doctoral studies, I had the great fortune of studying with Morton Feldman for 3 intensive weeks. These sessions proved to have a great impact on my career as a composer and pedagogue and I was fortunate to be able to count Morty as a friend as a result of those three weeks. One day not long after his death in 1987, I came across an article he had written entitled "Boola Boola" published in a collection of his essays by Berlinger Press, in which he strongly criticized academia. At first this

seemed a bit contradictory; he was after all a Professor of Composition at SUNY Buffalo when I met him. However the article written much earlier was still consistent with the criticisms he continued making even after he was in academia. Given my own continual strong criticisms of the composition world in the US (which consists of large numbers of people involved with academia), I have been challenged by several colleagues to write a short article expressing my concerns at the end of the 20th century. The following is a summary of these concerns.

As we reach the millennium, unbeknownst to many of the participants, we find the Art music world in the US in a state of disarray and chaos, mired in a mediocrity few eras have known. Perhaps we the composers/teachers are at fault; the victim of our efficient technology where all kinds of information is made available to everyone with an immediacy not known before. We will try to teach almost anyone just about anything (after all who needs talent when you have technology). Unfortunately, the result has been that those without talent, musicianship, musicality, or imagination, have been invited to join and subsequently invaded our ranks. This situation is the accumulation of decades of work by the composer mills around the country propagating and justifying faculty teaching positions at the expense of quality while at the same time graduating mediocrity . This situation has reached a point where the majority of the 20,000-30,000 so-called composers of Art music in the US (figures compiled by the American Music Center); many of whom have or have had some affiliation with a university, are "successfully disseminating" their technically barren, unimaginative works throughout the university systems of our country and to some extent even parts of the rest of the "world".

I use the term "successfully disseminating" in quotes because a large percentage of my colleagues don't live in the real world and, as such, successful dissemination is a relative term. Unknown to many of my colleagues, a performance by the university choir or the faculty pianist at their or another university does not generally constitute a performance in the real world, pedagogical relevance notwithstanding. Concerts where the audience consists of composers listening to composers is not the real world. Concerts where the audience consists of music students listening to composers is not the real world. Concerts where students are performing these works, generally, is not the real world. Unfortunately, due to the overwhelming numbers of mediocre composers pushing their wares, any university performance can and is considered successful dissemination by my colleagues since much of this music would rarely, if ever, be performed outside of the university system. Please note that by this I am certainly not implying that music needs to be dumbied down to exist outside of academia, but more on this later.

When I read the bios of many of the so called relatively successful university composers in the US, they are chock full of citations about performances at this university or that university. In short, the Art music scene in the US has been brought down to amateur standing by

the university composer.

The university has become the triple A ball, the NCAA of the Art music world and the composer organizations and their conferences most often basically provide the tournament or world series. Unfortunately (or fortunately, depending on your perspective), most composers never leave the minor leagues. The alternative to being presented at these events for many is not writing and/or receiving performances. In some ways this may be preferable given what I am hearing around the country.

The so called post-modern culture we live in where synthesis, a look at the past, a plethora of styles, points of view, aesthetics, etc. are all viable, has also been another catalyst for the opening of a Pandora's box of mediocrity. There is no better place where this is evident than in the conferences/festivals of so called Art music (whether it be acoustic or electro-acoustic or both) around the country where out of more than 100 "curated works" that are being performed you are fortunate if you hear 1 or 2 with anything to say. Most of the works consist of a "gray" blend of aesthetics with each composers presenting his or her "mix". Professional, high quality soloists and ensembles who do live in the real world, do not become interested in someone's works because those works were played at numerous university conferences.

They often become interested because the music has something to say (regardless of aesthetics or style). Of course all of the composers that I am discussing in this article will assume that they have something to say and that I am addressing someone else. If your music is not traveling among the professional world, whether it be Festivals abroad or professional first rate ensembles in the US (and I don't mean the wind ensemble at a university in Texas or the hand bell choir at some school in Maine) then I am talking about you. This is not to say that a composer's music should not be heard at a university. Many of us are pedagogues and, as such, students should be exposed to our work. Nevertheless, with extremely few exceptions, if that is where the majority of a composer's works are being performed, then something is wrong.

In the age of government cut backs, anti-quality, anti-substance (whether it be in education, the arts, or elsewhere), many of my university colleagues are on the pseudo-ethno, pseudo-jazz, pseudo-Mozart, pseudo-Strauss populist bandwagon. Let's write a music that will sell to the new NEA or its eventual new version, regardless of substance, imagination, or craft. Pretty melodies are back. Let's reach out to the condo-commandos at the retirement home; they do so love nice chamber music. Let's see what we can appropriate from another culture-probably Hispanic, Asian, or Native American folk music since these seem to be a big hit today. How about recent popular culture? The 50's, 60's, and 70's are quite in vogue today. Let's extract some tunes/quotes from the Pop Icons, TV shows, etc. of the time and

try to add a few "twists."

Recently at a national festival one of my colleagues whose music does travel, exclaimed to me while listening to piece after piece of mediocre "gray" conglomeration of aesthetics, "haven't any of these composers ever heard of Stravinsky, Varese, Webern, or Cage." I briefly replied, "If they have (and who knows), in these composers' minds those aesthetics won't fly today, that music is not "catchy" or "pretty" enough, so why should it be considered?" Of course there is and has been the other side of the coin. The ultra pseudo-sophisticated technology, pseudo-ultra abstraction folks listening to their own and their colleagues works since no one else will. Finding solace in their schematics, diagrams, algorithms, software and hardware, rather than in their music. Fortunately (or unfortunately, depending on your point of view), to some extent the post-modern aesthetic climate has more or less diminished their relevance (except amongst themselves) although one never knows when the next "New pseudo-ultra abstraction" movement will flare up.

But let's be honest, an individual with some real imagination and craft can create a work of Art whether it be by using total serialization, chance procedures, minimalism, a neo-Strauss, neo-ethnic, avante-garde jazz aesthetic or whatever. The problem is not necessarily in the style or procedure, but rather by the fact that many composers feel that the style or procedure that they employ validates what they do, whether what they create in that style has anything to say musically. How many times can people write works based on 4'33" or Pierrot Lunaire? Not many, given that the original version just about said it all, conceptually and otherwise.

What is lacking in American Art Music? Auto criticism. It doesn't exist. Why? Because a great many of the composers that I am citing have been brought up in a period of time where you're okay and I'm okay and everything is great. We are all just great artists. We can all do whatever we want, no matter how bad. None of these composers ever ask themselves if what they do has any merit or benefit. Some basically just did what they had to do to finish graduate school and once they got out, kept doing it. For others it was rebel against what they were doing in graduate school, now that post-modern times are here, let's let it all go and Rock and Roll no matter how bad the result may be. Others were having post-modernist fun by letting it go before they graduated. How many of my colleagues and their students have ever tried to detach themselves from their work objectively and rigorously critique it? Few at best and as a result we are all suffering.

To add to the confusion in post-modern times, a tango, a rock tune, and a Mozart symphony are all the same. Music is Music everyone says (I'm okay, you're okay). Very few stopped to consider that Art music may be different due to something other than stylistic considerations. People stopped asking themselves what is Art (not an easy question) and decided to take the easy route and say it's all the

same. The Beatles, the Rolling Stones, Rap tunes, Hip Hop, Stravinsky, Wynton Marsalis, Cage, Hootie and the Blowfish, the Art Ensemble of Chicago-it's all the same. Let's all just write nice tunes. Well friends, I am afraid that it is not all the same. Art music has always been more abstract and challenging than functional music. It is not entertainment, although many would like to market it as such, and those that can't take this fact should get out of the business and focus on writing arrangements for the Boston Pops (if they have the chops). Just like Michael Crichton is not James Joyce, neither is listening to Madonna like listening to Webern, and we as educators are guilty of not dealing with this and/or challenging our students and ourselves with these notions. Is it better?

Are apples better than oranges? Probably not, but how many of my colleagues have discussed these questions with the faculty teaching music appreciation at their university? From the papers and presentations I hear around the country relative to this issue, not many. Elvis and Varese it's all the same. Morty would have loved it (in fact Morty would have said we need more lame uneducated composers like the mediocre majority that exist today so his work would stand out even more).

So, as we head for the twenty first Century, what is in store? More mediocrity I am afraid. Until composers find a way to be auto critical and universities find a way to limit the number of student composers they take in and graduate (and base this on quality and not numbers), I am afraid that the current state will continue. The word "composer" in the twenty first century will not mean very much given the current trend (not that it means much today). There just is not enough of a need for 20,000-30,000 composers of Art music in the US, especially when the majority have nothing to say and the US as a country is not interested in supporting the Arts. It will take a truly concerted effort by teachers to really think about quality and, if they can, overcome their own shortcomings.

The greatest thing I received from the composers that had an impact on my own musical consciousness was the importance of self-criticism and the great responsibility that the creation of Art brings with it. Hopefully, this trend will "flare up" somewhere in the future. **[LMJ]**

Letters to the Editor:
We invite our readers to comment concerning the above **Feature Article**:

Unless otherwise requested, their comments may be published here.

(NO REQUIRED FIELDS)

Your email address:

Full name:

Thank you for your comments.

Submit Reset

Index to **Quick-reference Journal links:**

Current Feature Articles

Date-sensitive Part I

Date-sensitive Part II

Member news

Undated announcements

Back-issue synopses

Background music is "Study in Subaeolian Major Chromatic Mode"
Subtitled "A Picture of Subaeolian Blue" by Elaine Fine © 2004
all rights reserved

MIDI download is FREE, but please inform the composer of your interest.
[0:37 min.] Download - 2.31 KB
subaeol.mid was orchestrated by Dwight Winenger (BMI) on Trax for Yamaha CBX-T3 synthesizer.

This page created 11/09/01
and last [illegible] 06/23/06

Visitors to this page **0000111** since **December 15, 1998**.

Visitors to this **site** since November 12, 1996:

Powered By

WinWorx

Original html code © 1996-2008 - D.Winenger - All rights reserved.
00009219

the *LIVING MUSIC* foundation, inc.

m u s i c b y l i v i n g a r t i s t s



- Mission
- Membership
- Living Music Journal
- Living Artist Recordings
- Concerts
- Donations/ Sponsorship
- Promotions
- Legal
- Contact us
- Search site
- Home

Index to **Feature Articles**:

- "Musical composition – an ineffable act between fantasy and arithmetical and geometrical rigor"
by Liana Alexandra-- **NEW!**

- "The Age They Wanted to Erase" by Aurelio de la Vega--

- "MUZICA. Living Music" by Liana ALEXANDRA--

- "What Is Art Music?" by Orlando Jacinto Garcia--

- "Marco Stroppa : A Visionary of Sound Architecture"
by Marina Zlender

- "Nationalismo y universalismo" by Aurelio de la Vega

- "Boola Boola Revisited" by Orlando Jacinto Garcia

You may get a rough translation of the following article to
French, German, Italian, Portuguese, or Spanish.

1) Highlight the **page address** in your brower and Click **Edit/Copy** to Copy it to your Clip Board,
2) Click the word **Translation** here.
3) **Edit/Paste** the page address into the page address Textarea in the **new window** and Click the language you want.
4) The program will retrieve the text and translate it into a **pop-up** box which may be Copied and Pasted into your

word processor, such as Notepad or Wordpad, to be Saved and read later or shared as you wish.
5) **Close the new window** to return to this page. (Be advised that the translation will be a rough computer translation with some words and syntax not attributable to the author.)

Ejemplo (in Spanish)...

Usted puede conseguir una traducción áspera del artículo siguiente
francés, alemán, italiano, portugués, o el español.

1) destaque **el direccionamiento de la paginación** en su brower y el tecleo **Edit/Copy** al copy él a su tarjeta del clip,
2) tecleo **la traducción** de la palabra aquí.
3) **Edit/Paste** el direccionamiento de la paginación en el direccionamiento Textarea de la paginación en **la ventana nueva** y hacen clic el lenguaje que usted desea.
4) el programa extraerá el texto y lo traducirá a un rectángulo **pop-up** que se pueda copiar y pegar en su procesador de textos, tal como la libreta o Wordpad, para ser salvado y leer más adelante o para ser compartido como usted desea.
5) **cierre la ventana nueva** a volver a esta paginación. (aconséjese con que la traducción será una traducción por ordenador áspera algunas palabras y sintaxis no atribuible al autor.)

The perception of the contacts between the two domains, with their positions, can only enrich the act of creation. A decline in this act is present when the inspiration is missing, when fantasy and lyricism are incomplete and when there intervene (out of snobbism) a search for new laws in composition, other than the ones specific to the art, whose final goal is the esthetic category of the beautiful.

Musical composition – an ineffable act between fantasy and arithmetical and geometrical rigor

by Dr.Liana Alexandra
Biographical materials concerning Dr. Alexandra are available online:
http://romania-on-line.net/whoswho/AlexandraLiana.htm

http://romania-on-line.net/general/duointermedia.htm

Résumé

This article is reproduced by permission of the author who retains full copyrights.
Motto:
"We can reduce all to numbers, including Beethoven's music. But we do not hear numbers, we hear music".
Pierre Schaeffer

Chapter 1

Link between music and mathematical sciences – always present and proved since Antiquity

The topic of the relation between music (the art of sounds) and exact sciences is more and more complex in the light of the achievement of 20th century music. Today, the new computer technique and the electronic devices are intensely present both in the composition act and in the interpretation and the understanding of the works of art. Until reaching this level, music had always relations with the sciences, which were present at an organic level. The perception of the contacts between the two domains, with their positions, can only enrich the act of creation. A decline in this act is present when the inspiration is missing, when fantasy and lyricism are incomplete and when there intervene (out of snobbism) a search for new laws in composition, other than the ones specific to the art, whose final goal is the esthetic category of the beautiful.

The music-mathematical sciences relationship was present early in Antiquity and was emphasized by a large number of Greek authors: Pythagoras of Samos (centuries 4-5 BC), Aristoxenos of Tarentum (4th century BC), Plato (centuries 4-5 BC), Aristotle (4th century BC), Vitruvius Pollio (1st century BC). During the Middle Ages, the art of sounds was considered an important subject in education, next to the

other sciences of the Quadrivium: arithmetic, geometry, music and astronomy. Severinus Boethius (475-524 AC), Leonardo Fibonacci (centuries 12-13), Gioseffo Zarlino (1517-1590), René Descartes (Cartesius) (1596-1650), Jean Philippe Rameau (1683-1764), Herman con Helmholz (1821-1892) are some of the significant authors for Middle Age, Renaissance and Modern times, who conducted research on the everpresent connection between music and mathematics, as it was known from philosophy and from artistic output. Gottfried Wilhelm Leibniz (1646-1716) wrote: “music is an exercise of covert arithmetic and the one who devotes himself to it is not aware of the fact that he is handling numbers.”

From the above-mentioned authors I kept the following assertions, which I considered the most significant:

a) From Pythagoras – the Pythagorean concept of acoustics and the theory of figured numbers (triangular numbers, square and rectangle numbers, applicable in modal structures)

b) From Plato – his discoveries of “the golden ratio” and on the heterophonic mode (this acoustic mode is constructed on the proportions of the numbers 2, 3, 4, 9, 8, 27 and represents the harmony of the universe)

c) From Aristotle – the philosophical implications on the relation music-mathematics (through the classification he proposes inside the sciences: theoretical sciences, practical sciences and poetical sciences). Music, together with poetry and architecture is in the poetical sciences group.

d) Aristoxenos of Tarentum (considered the greatest musician of Antiquity) was also interested in the relation between the art of sounds and mathematics in his studies on acoustics, researching micro-intervals.

e) From Vitruvius Pollio I took the idea of symmetry of form, his theory of the tetrachords (diatonic, chromatic and enharmonic tetrachords), the relationship between theatrical acoustical ceramic and the tetrachords systems.

f) Leonardo Fibonacci left mankind an interesting arithmetic equivalent of the “golden ratio” in the law of organic growth and the law of Fibonacci series.

g) Gioseffo Zarlino, important theoretician from the Renaissance, was preoccupied by the acoustic non-tempered standards and by the definition of the major and minor scales.

h) Acoustical studies were made by René Descartes

(Cartesius) too, who looked on music aesthetics in concordance with acoustics and music psychology.

i) Jean Philippe Rameau, an important theoretician, was considered the founder of classical harmony concepts

j) The relationship between music and mathematical sciences was studied by Hermann von Helmholz too, who focused on the theory of physiology and acoustics of music; in his opinion the musical "harmony" (the consonances) creates continuous excitations and the dissonances discontinue excitations.

The evolution of this strong connection between music and science and its particularity according to historical periods is the result of continuous research, which in the 20th century developed into several aspects connected to the investigation of the artistic conception act, to the understanding of the works of art, to modern analytic methods. In the 20th century there were some artistic styles which emphasized this connection (perhaps, some times, not in favor of the lyric expression of the artistic message): 12 tone music, serial music, atonal music, stochastic music, random music, minimal music, repetitive music etc. Musical instruments developed very much, according to the technical and scientific evolution, next to the traditional sources using electronic devices and computers. From the aesthetics point of view, semiotic and semantic theories determined the development of quite an industry of explanations of the role of graphic sign and of the sound signal, explanations that are interesting to some extent, but which cannot get inside the profound mechanism of artistic creation and cannot establish precise rules of how to compose. The relationship between music and the exact sciences must not have a forced effect, coming from outside human creativity. In this line, I express some reserve towards those styles and those composers which have no talent to create a lyric expression and which transforms the art of sounds into a master craft of mixing uninteresting frequencies and rhythmic impulses, without coming to something expressive and clearly constructed.

I see expressiveness and the national character of the music as being two essential and eternal coordinates of any work of art, regardless the historic moment when it was created. In my opinion, the presence of rigor in the construction of music is capable on generating beautiful music even in this century, when technology competes with the sentiment; so the rigor of construction is not a characteristic of the ugly and anti-human music only. In fact, from another angle, my interest is directed toward a plea for the presence of consonance in music, this being not an old-fashioned concept, but an essential way of expressing the harmony, the beautiful, the light, the most beautiful arithmetic relations which human intelligence can produce, of expressing the human soul and spirit.

Chapter 2

The magical squares and their presence in music

A. Definition of the magical square

We call “magical square” a square of numbers where there are n2 numbers, aligned consecutively or not, so the sum of the numbers placed on each of the two diagonal lines is equal to the sum of the numbers on each column or row. This constant sum is named ”the magical number” of the square.

B. History of the magic square

Astrologists of Antiquity, for instance the Chinese, in the 7th century BC, then the Arabs, were building talismans to which they were giving magical powers. These squares were popular in Europe in the Renaissance – for instance Albrecht Dürer, in his painting The Melancholy, painted a magic square with the magic number 34. In the same period (14th century) the Greek mathematician, Manuel Moscopoulos wrote about the magical squares, which he named arithmetic squares (“tetragonon arithmon”). He was first to present a general method of building a square of odd squares and double even squares. The issue of magical squares, seen as arithmetic fun, became a delight during those times, being of interest to great mathematicians like Euler or like Benjamin Franklin. Magical squares remain an attractive domain until our day, without the magical attribute, of course.

C. Rules of making magical squares

The odd magical squares may be made following the method of Bachet de Méziriac, who published in 1612 the book “Nice and delightful problems which may be solved by numbers”, or following the method of Philippe de la Hire (1700).

D. Applications in music of the odd magical squares

Those arithmetic squares can be used in music, their numeral equivalence creating very interesting modal systems, frequently used by composers, during the centuries.

If we connect an interval to each figure, in ascendant order, starting with the semitone, we can trace the following parallelism:

1	=	Minor 2nd		6	=	Augmented 4th
2	=	Major 2nd		7	=	Perfect 5th
3	=	Minor 3rd		8	=	Minor 6th
4	=	Major 3rd		9	=	Major 6th
5	=	Perfect 4th		10	=	Minor 7th
				11	=	Major 7th

In this chapter, I presented a demonstration of modes applicable to the arithmetic squares of the 3,5,7,9 order and to the square named "hypermagical square", from which results constant rules of forming chords:

1) The reading of the figures in rows gets the intervallic sum of the 2 diagonal lines.

2) The reading of the figures in columns gets the result of the substraction of the 2 diagonal lines

3) Both the chords in rows and in lines are disposed symmetrically

4) There is a symmetry also in the plan of the modal structures

5) Each arithmetic square presents 2 intervallic constants of the 2 diagonal lines, by which the whole modal system may be built, which will have as symmetrical axes the numeric correspondence given by its "magical sum."
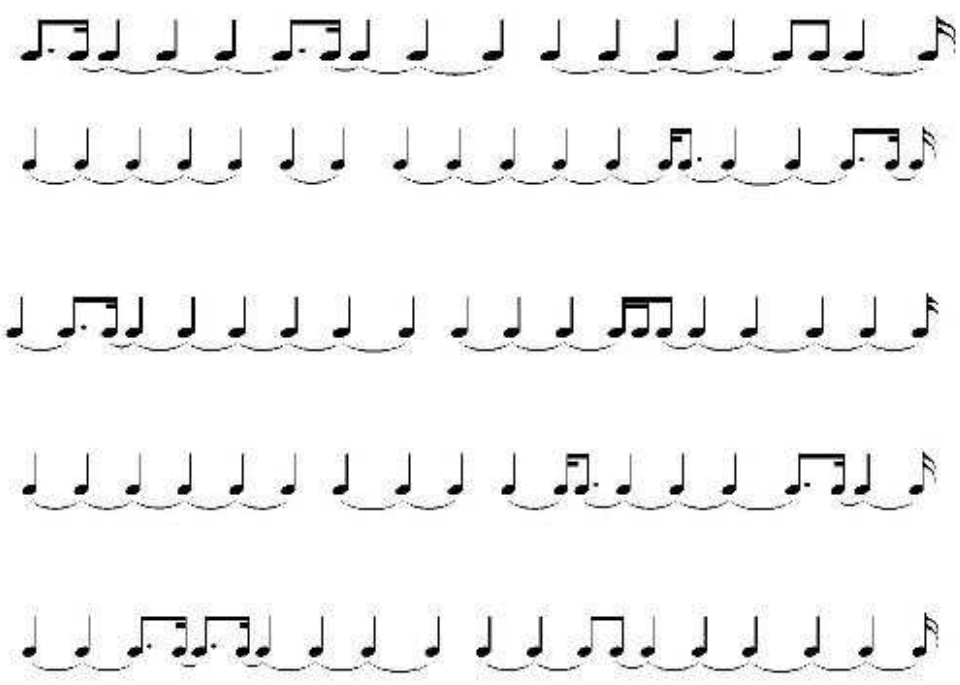
6) The system may be repeated indefinitely and is applicable also to arithmetic squares made of random figures

Making a numeric equivalence in the plan of durations too, there will often appear rhythmic imitation structures, both when reading rows and columns.

Example:
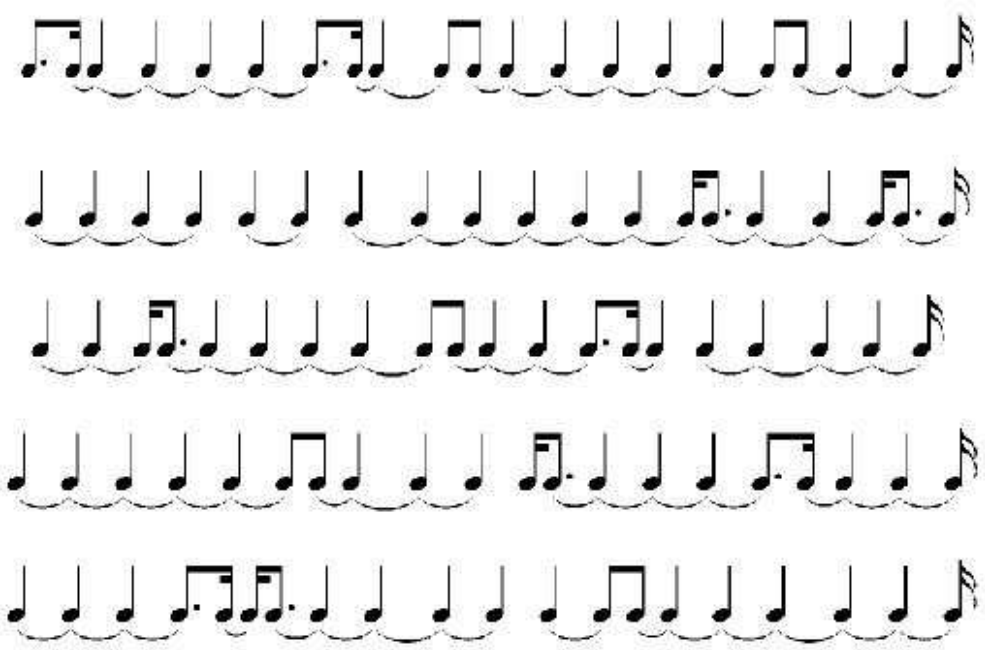
The square of the 5th order used for rhythmic structures, with the basic value of the 16th note.

3	16	9	22	15
20	8	21	14	2
7	25	13	1	19
24	12	5	18	6
11	4	17	10	23



Horizontal reading (rows)

Vertical reading (columns)



Chapter 3

The relationship between musical forms and geometric forms

"In art everything is made up after three fundamental geometrical forms: sphere, cube, and cylinder. You have to learn to draw those very simple forms, and afterwards you can draw whatever you want."

Paul Cézanne

The music-mathematical sciences relationship has always been present and proved since Antiquity not only in acoustics but also in the field of musical architecture. Making musical forms often has to do with geometrical forms. It was not incidentally said that music is an architecture which evolves in time. This relation may be seen and proved from various angles, which seems to have been fundamental during the ages.

A. The relation between the five solids of Plato and musical form

The five convex regular solids (three-dimensional geometrical shapes) are: the tetrahedron, the hexahedron (the cube), the octahedron, the dodecahedron

and the icosahedron. What can be the link between the shape of a musical construction (form) and those Plato solids? It exists organically, can be proven, and one can show the close connection between space geometrical thinking and musical creative thinking. It is a known fact that in the art of sounds there are few fundamental construction schemes, which have generated over the centuries various specific forms and genres like

A (single-part form)

AB (binary form)

ABA (the ternary form)

AAB or ABB (bar-form)

ABACABA (rondo-form)

If we associate the above-mentioned regular tetrahedrons with the reading of a mathematic Hamiltonian circuit, we will have succeeded in discovering the presence of musical construction schemes used in all styles. The basic circuit imagined by Hamilton on a regular polyhedron is the one which forms a closed circuit, along the edges, passing only once through each peak.

1) If this circuit is made along the edges of a hexahedron (cube), having the coordinates A, B and C, the road to be taken is ABACABA, which is the classical rondo-form.

2) Following the same principle, the relationship between a tetrahedron and musical architecture generates the scheme ABA or AAB (bar-form)

3) Reading by the same rules, an octahedron develops the following musical pattern: ABBBA or ABCBA.

4) The relationship between musical form and the dodecahedron (considered the measure of the Universe) is a unit: A.

5) The icosahedron, consisting of 20 equilateral triangles will suggest a mono-part form also, replicable to infinity: A.

Concluding, we may observe that:

a) the octahedron and the hexahedron are 2 Plato solids which generate musical forms of the same family (ABCBA or ABACABA)

b) the icosahedron and the dodecahedron give the same musical pattern (A)

c) the tetrahedron has a unique form (AAB or ABB)

B. The relation of symmetry present in sounds architecture

Symmetry is an essential coordinate in composition and a rigorous geometric concept. Both in geometry and music there are several types of symmetry:

1) Bilateral symmetry (plane symmetry) – which exists in music in palindrome canons in which the melody which imitates is the recurrence of the first melody. Many composers, among them Joseph Haydn, Johann Sebastian Bach, Ludwig van Beethoven, Paul Hindemith, Arnold Schönberg, Alban Berg etc., used this kind of schemes for obtaining effects in counterpoint.

2) Translational symmetry. This can be of two kinds:

a) rhythmical translation symmetry

b) cylindrical translation symmetry

Both types are used in music, in various composition processes. For instance, rhythmical translational symmetry (of infinite ratio) can be frequently found in all repetitive music, and cylindrical translational symmetry (of finite ratio) is present in the typology model – sequence –cadenza.

3) Plane rotating symmetry. This can be of two kinds:

c) rotating cyclic symmetry (rotation without reflection)

d) rotating dihedral symmetry (with reflection)

The rotating cyclic symmetry has equivalence in musical composition in the articulation of the architecture, a characteristic example being the exposition of the fugue. The musical equivalent of the dihedral rotation may be considered the palindrome type structures, transposed n times.

4) Rotating symmetry in space. This can be of three kinds:

e) symmetry made of a rotation in plane and an orthogonal translation in plane

f) symmetry made of a rotation in plane accompanied by dilatation

g) symmetry made of a rotation, a translation and a dilatation

All these kinds of rotating symmetries are frequently used in the musical creation process. The Theme and variations form clearly belongs to the

typology of rotating symmetry with translation and dilatation in space because the periodic replay of an initial theme asks for a cyclic re-evaluation, and its more and more ornamented shape suggests a dilatation of this symmetry.

C. Structural rhythm – dynamic symmetry – logarithmic spiral

In musical scores, rhythm is present both as a succession of equal or different values and as a succession of structures, which ends uniformly or asymmetrical in the fields of an architectural configuration. Musical forms in their articulation, both at the micro-structural and macro-structural levels, present somewhat interior symmetries, which by their continuous projection during the piece suggests the existence of a logarithmical spiral. Structural cadenzas in musical language may be grouped on binary or ternary periodicity bases, which are present both at the level of primary configurations and at the level of large surfaces. The archetype of construction model-sequence-cadenza is also a translation of the logarithmical spiral from geometry to the art of sounds. The structural binary and ternary rhythms present in music, generated some typologies of architectural organic articulation such as the verse-rhythm relationship established early in Antiquity two large groups of rhythms: dissyllabic and trisyllabic.

Therefore, the structural binary rhythms may have their roots in the antic rhythms of spondees (❑❑) and pyrrhic (𝅘𝅥𝅘𝅥), and the structural ternary rhythms in the antic rhythms of the dactyls (❑𝅘𝅥𝅘𝅥), anapests (𝅘𝅥𝅘𝅥❑) and amphibrach (𝅘𝅥❑𝅘𝅥). Also, the rhythms molos (❑❑❑) and tribrachic (𝅘𝅥𝅘𝅥𝅘𝅥) may be found in music, but their uniformity converge more towards static cadenzas. The rhythm anapest (𝅘𝅥𝅘𝅥❑) presents 2 short values and a third long value. This sequence is identical to the architectonic form AAB which I mentioned before regarding the relationship between Platonic solids and musical architecture and regarding the typology model-sequence-cadenza. Cornel Ailincăi, in his book “Introduction to the grammar of the visual language” concludes: „If we think of rhythm in the most general meaning, its existence requires a continuous, uninterrupted movement of extension (the Greek word ***rhythmos*** comes from ***reo*** – to flow), but at the same time requires a division of the infinite extension in periods to be repeated by a rule. Therefore, rhythm is different from ordinary movement by a succession of phases whose discontinuity ensures the reconstruction of the movement”.

Chapter 4

The relation between the mosaic and musical architecture

Geometrically, the mosaic is built up of pre-defined elements, like squares, rhombs or triangles. Inside the mosaic one can make original shapes, using

various combinations of the above mentioned elements. Mosaic has been frequently used since Antiquity in the decorative arts, using its fundamental elements which made an homogeneous field paved with squares, equilateral triangles and hexagons. The Romans, the Persians, the Chinese, and the Japanese were masters of ornamentation, and they made all kinds of mosaic surfaces, using repeated elements.

The mosaic may be used in music architecture, at the micro-structural level, as well as at the macro-structural level. It can be found, for instance, in the technique of collage where music entities apparently dissimilar may give, together, a nice ensemble impression. We can take Gustav Mahler's symphonies as a characteristic example of this. Also, we can easily disclose mosaic in the juxtaposing of micro-forms, differently repeated in two dimensions. For this, the typical example is the passacaglia form. Here we meet the phenomenon of figure – background, where the perception discovers two simultaneous aspects of the same image. One is the background, the rhythm and the melody of the passacaglia, which remains unchanged, which forms the homogeneous pavement, and the other is the figure, built up of different polyphonic variations, laid over the background.

The ostinato form (which may have found its equivalent in mosaic decoration) is frequently found in music. Among the famous examples there are the 32nd C minor Beethoven variations, the 4th Hindemith string quartet op. 32 (last movement), the 3rd Bartok quartet (first movement), J. S. Bach's Crucifixus from the D minor Mass, D. Buxtehude's E minor Ciaccona for solo organ, M. Reger's Introduction, Passacaglia and Fugue for 2 pianos op. 96, J. Brahms' Variations on a Haydn theme op 56a (last movement) and his 4th Symphony (last movement), I. Strawinski's Psalms symphony, A. Webern's Passacaglia op. 1 for orchestra, A. Honegger's Pacific 231 etc.

Chapter 5

A. The notation of the "parlando rubato" sections used in my own compositions

Around 1977-78, when I elaborated Incantations I and II, inspired by manuscripts of Filothei Sin Agăi Jipei, which I analyzed, focusing on their rhythmic and temporal aspect, I was more and more preoccupied with finding a more rigorous way of writing what we call "parlando rubato". It may seem strange to want to write exactly a "parlando rubato" music, but I wanted to create a type of music consisting of rhythmical configurations at the micro-structural level, to be used by each of the interpreters, so that each concert variant is as close to my psychological tempo and, especially, to the refined waves I imagined in the creational process. I used the first attempts of this kind in the cycle Incantations, and after I introduced that writing with consistency in all slow tempo music that followed (3rd, 4th, 5th and 6th Symphonies, the Concerto for flute, viola and chamber orchestra, opera The Snow Queen, ballet The Little Mermaid, the Concerto for strings etc.), this writing is nowadays a constant method of imagining rhythmic rows for various texts or polyphonic

layers (some technique may be applied also in homophonic music).

Starting from the well-known Fibonacci series (1, 2, 3, 5, 8, 13, 21 etc.), including its translations (like 1, 3, 4, 7, 11, 18, 29, 47 or 0, 2, 2, 4, 6, 10, 16, 26, 42, 60 etc. or 0, 3, 3, 6, 9, 15, 24, 39 etc. or 1, 4, 5, 9, 14, 23, 37) I started to imagine various non-demoting series applied to a time unit (for example the quarter note) and to its equal divisions in 2, 3, 4, 5, 6. Those rhythmic structures resulting from the use of non-demoting, above-mentioned partitions present some constant characteristics:

1. Each configuration has a certain phrasing, both at the micro-structural and macro-structural levels, given by the sum of the terms used in those series

2. The usage of simultaneous series (Fibonacci's series translations) may give the same pattern on the vertical plane (regardless of the subdivision of the main unit), if sum of the terms is the same

Example: the superposing of the series 3, 2, 3, 1, 3, 2, 3, 1 … and 1, 3, 1, 4, 1, 3, 14, …

3+2+3+1=9
1+3+1+4=9

3. It becomes clear that by applying Fibonacci series to 5, 6, 7 etc., equal impulses subdivisions of the main value, the result is rhythmic structures with refined waving, which are not always very strict (especially if they are used in combinations, like quintuplet and sextuplet); but if they are written in this technique, they may become a pattern to which each interpretation is close, with no major difference from the initial structure had in mind by the composer.

4. The Fibonacci series is the most pure type of the two-beat accumulational series, but the infinite reproduction of the initial series is the Pascal triangle, the richest diagram in algebric and geometric properties. This diagram includes figurative numbers series – triangular, tetrahedric, pentagonal etc., often present in the rhythmic configuration of musical pieces.

B. The notation of some rhythmic structures based on the accumulational series of triangular numbers.
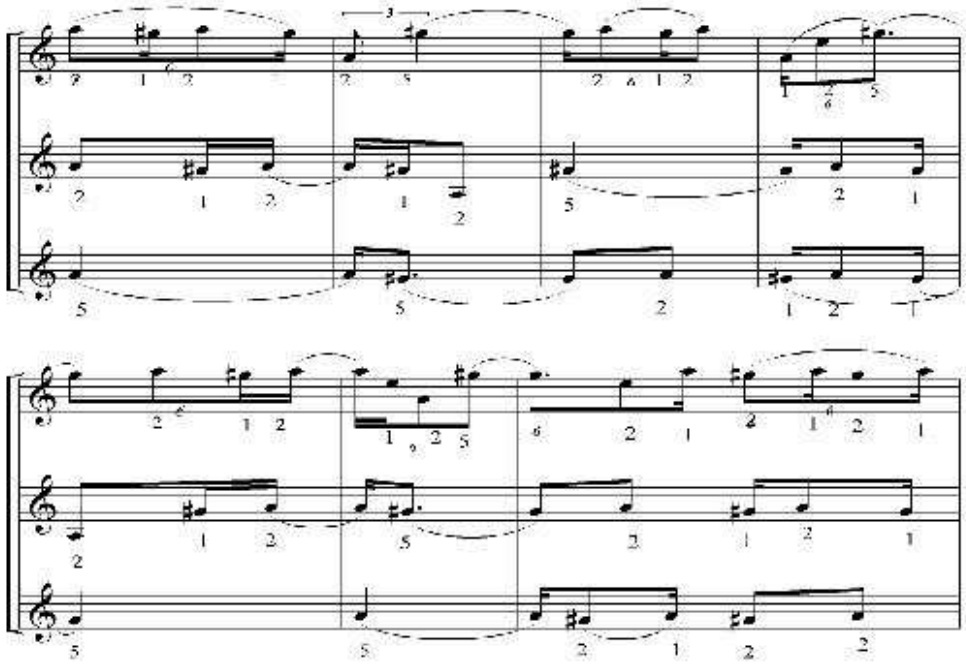
The series of the triangular numbers is 1, 3, 6, 10, 15, 21, 36, 45 etc. From their various combinations (taken in row or by one, two or several leaps), by their application to various basic time units or to subdivisions of these units, by their use in various partitions of non-demoting series, one can creat endless rhythmic combinations. These rhythmic structures always have the same

invariable, which is the sum of the terms used in the numeric loops gives always the periodicity of the rhythmic figures at the micro-structural or macro-structural level. This phenomenon may be the explanation of the frequent assertion of the musicologists that “micro-structure generates macro-structure.”

Example:

The periodicity is of 20 impulses (1+3+6+10=20)

Example of notation of rhythmic structures based on Fibonacci series numbers:



Liana Alexandra – 3rd Symphony, Editura muzicala, 1985, 2nd movement, page 69.

Chapter 6

Epilogue

The complex relations between the art of sounds and mathematic sciences which I tried to investigate in this study and to demonstrate in musical examples, with which creative thinking operates frequently, may define, to a certain extent, the rational aspect of artistic creation. But in addition to these investigations and demonstrations there must always be inspiration, the ineffable aspect of human creativity, which constantly provides connexions and original ways of expressing the beautiful in art. Together with the intellect, inspiration is that which gives aesthetic value to a work of art. When inspiration is not present, one may produce abstract schemes, inventive charts,

and scholarly written explanations, but these totally lacking that warmth specific to any creative act.

In order to emphasize these assertions, I cited in the final part of my study some words of wisdom written by great individuals in the history of mankind, which stress the aesthetic dimension of the work of art, without which no final product of human fantasy, harmoniously knitted with brainpower, may exist. These words were written by Democritus, Heracles, Simylus, Plato, Pascal, Michelangelo, Shakespeare, J. J. Rousseau, Nicolae Iorga, Barbu Ştefănescu Delavrancea, Tudor Vianu, Arthur Honegger, Anton Webern, George Enescu, Abraham Moles, P. A. Michelis and Confucius. For this résumé I have chosen fragments from the ideas of Arthur Honegger, George Enescu and Confucius.

Arthur Honegger:

"Writing music is like putting a ladder without fixing it. With no scaffolding, a building in construction may stay in place only by a miracle, a miracle of the internal logic, of an inner sense of proportion. I am in the same time the architect and the spectator of my works; I work and I analyze my work…"

George Enescu:

"It is true that music is related with mathematics. But the great composers were no mathematicians; or, if you like better, they were, but in an unconscious way. Bach, with his genius, sensed the superior connection between the fragments of his works. His pieces may disclose mathematical ratio and proportions, but Bach himself has not created them by logical, deductive thinking. The composer is a mathematician, or more precisely, the mathematical spirit dominates him like the profound intelligence".

Confucius:

"If you want to know if a country is well governed, you have only to listen to its music."

Bibliography

Ailincăi, Cornel. Introducere în gramatica limbajului vizual (Introduction to the grammar of visual language). Editura Dacia, Cluj-Napoca, 1982.

Berry, Wallace. Form in music. Prentice Hall, New Jersey, 1966.

Banu, Ion. Platon heraclitul (Plato Heraclitus). Editura Ştiinţifică şi Enciclopedică, Bucureşti, 1972.

Birkoff, George David. Aesthetic measure. Cambridge, Massachusets, 1933.

Cîmpan, Florica T. Povestiri cu proporţii şi simetrii (Stories with

proportions and symmetries). Editura Albatros, 1985.

Descartes. Colecția texte filosofice (A Collection of Philosofical texts). Editura de Stat pentru Literatură şi Ştiință, Bucureşti, 1952.

Dumitru, Anton. Teoria logicii (The theory of logic). Editura Academiei, 1973.

Domoread, A. P. Jocuri şi probleme distractive de matematică (Games and funny maths problems). Biblioteca de științe matematice din România, Editura Didactică şi Pedagogică, Bucureşti, 1969.

Eco, Umberto. Opera deschisă (The open oeuvre). Editura pentru literatură universală, Bucureşti, 1969.

Giuleanu, Victor. Principii fundamentale în teoria muzicii (Fundamental principles of music theory). Editura muzicală, Bucureşti, 1981.

Giuleanu, Victor. Tratat de teoria muzicii (Music theory treatise). Editura muzicală, Bucureşti, 1986.

Giuleanu, Victor. Ritmul muzical (Musical rhythm). Editura muzicală, Bucureşti, 1968, 1969.

Ghica, Mattila. Estetica şi teoria artei (Aesthetics and the theory of art). Editura Ştiințifică şi Enciclopedică, Bucureşti, 1981.

Georgescu, Corneliu Dan. Semnale de bucium (Bucium signals). Editura muzicală, Bucureşti, 1987.

Gardner, Martin. Amuzamente matematice (Mathematical amusements). Editura Ştiințifică, Bucureşti, 1988.

Helmholz, Hermann von. Despre semzațiile de ton (On the sensations of the tone). Braunschweig, 1863.

Joja, Athanasie. Istoria gândirii antice (History of the thinking in Antiquity). Editura Ştiințifică şi Enciclopedică, Bucureşti, 1982.

XXX. Maxime şi cugetări (Expressions of wisdom). Editura tineretului, Bucureşti, 1968.

Matei, Dumitru. Originile artei (The origins of art). Editura Meridiane, Bucureşti, 1968.

Messiaen, Olivier. Technique de mon langage musical (The technique of my musical language). Paris, Leduc, 1944.

Michelis, P. A. Estetica arhitecturii (The aesthetics of architecture).

Editura Meridiane, Bucureşti, 1982.

Moutsopoulos, Evanghelos. La musique dans l'oeuvre de Platon (Music in Plato's writings). Paris, 1959.

Moles, Abraham. Creaţia artistică şi mecanismele spiritului (The artistic creation and the mechanisms of the spirit). Estetică, informare, programare. Editura ştiinţifică, Bucureşti, 1972.

Moles, Abraham. Artă şi ordinator (Art and computer). Editura Meridiane, Bucureşti, 1970.

Platon. Opere (Oeuvres). Editura ştiinţifică şi enciclopedică, Bucureşti, 1976.

Pohonţu, Eugen. Iniţiere în artele plastice (Initiation in visual arts). Editura Albatros, Bucureşti, 1980.

Radian, H. R. Cartea proporţiilor (The book of proportions). Editura Meridiane, Bucureşti, 1981.

Roman, Tiberiu. Simetria (The symmetry). Editura tehnică, Bucureşti, 1963.

Read, H. Originile formei în artă (The origins of the form in art). Editura Univers, Bucureşti, 1971.

Stancovici, Virgil. Logica limbajelor (The logic of the languages). Editura Ştiinţifică, Bucureşti, 1972.

Schillinger, Joseph. The mathematic basis of the arts. Philosophical Library, New York, 1948.

Vianu, Tudor. Estetica (The aesthetics). Editura Minerva, Bucureşti, 1968.

Toduţă, Sigismund. Formele muzicale ale barocului în operele lui Johann Sebastian Bach (The forms of the baroque music in

Johann Sebastian Bach's music), vol. I-III. Editura muzicală, Bucureşti, 1969, 1973, 1978.

Vitruvio Pollio. Despre arhitectură (On architecture). Editura Academiei, Bucureşti, 1964.

Webern, Anton. Calea spre muzica nouă (The way towards new music). Editura muzicală, Bucureşti, 1988.

NB: Titles of the books of Romanian authors were translated for the understanding of English-speaking public. The books were printed in

Romanian.

Letters to the Editor:
We invite our readers to comment concerning the above **Feature Article**:
Unless otherwise requested, their comments may be published here.

Index to **Quick-reference links** for:

NEW! Current Feature Articles

Date-sensitive Part I

Date-sensitive Part II

Member news

Undated announcements

NEW! Letters to the Editor

Back-issue synopses

This page created 12/05/04 and last [illegible] 06/28/06

Visitors to these pages **0000686** since **December 15, 1998**.

Visitors to this **site** since November 12, 1996:

Powered By
WinWorx

Original html code © 1996-2008 - D.Winenger - All rights reserved.
00009222

the *LIVING MUSIC* foundation, inc.

m u s i c b y l i v i n g a r t i s t s



- Mission
- Membership
- Living Music Journal
- Living Artist Recordings
- Concerts
- Donations/ Sponsorship
- Promotions
- Legal
- Contact us
- Search site
- Home

-- *Living Artist Recordings* --

[**NEW!** Current Feature Articles] [Opportunities Part I] [Opportunities Part II]
[Concert Announcements] [Links to Announcements] [Member news]
[Undated announcements] [Undated Part II] [**NEW!** Letters to the Editor]
[**Hard-copy synopses**] **Latest issue: Vol.20 No.2**
R. Murray Schafer issue [Unsolicited Testimonials]

Living Music Journal...

Late-breaking Music News...

Member news

Welcome to New members

The following Member News announcements/opportunities arrived during the inopportune period between hard-copy issues. We have put them online so our online visitors will not miss the opportunities these announcements afford:

1. The Music of
 H. Leslie Adams

 News Update--
 (Thursday, July 31, 2008)



Adams, H. Leslie. "Offertory." In: King of Kings. (Anthology of organ works, Vol. I). Comp. and James Abbington. Chicago: GIA Publications, 2008.

==========

"Love Rejoices: Songs of H. Leslie Adams" [2nd ed.; Darryl Taylor, tenor]
/www.amazon.com
cdbaby.com

MP3 Download:
www.greatindie.com

www.towerrecords.com

==========

"Twelve Etudes"
[Maria Corley, pianist]
imaramusic.com
cdbaby.com

MP3 Download: /www.greatindie.com

www.amazon.com

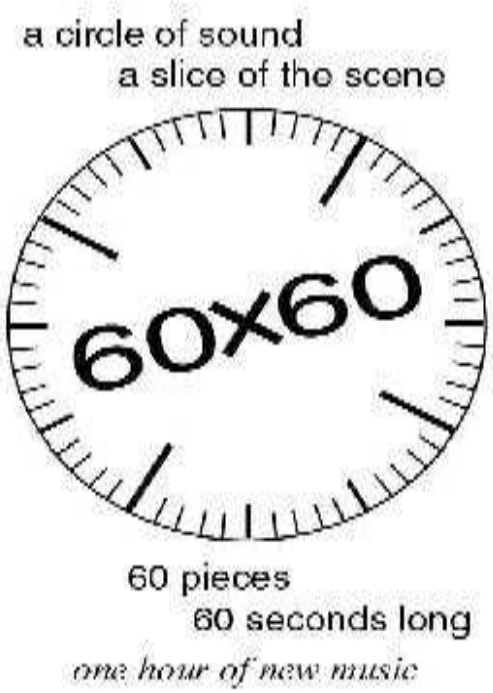
==========

HOMEPAGE: www.hleslieadams.com

community.webtv.net/

2.

Vox Novus & LMJ



Max Shea, Martian Gardens
WMUA 91.1 FM
www.WMUA.org

Chris Pasles of the LA Times writes abo
Rob Voisey and the 60x60 project:

www.calendarlive.com/music

See also: Fly Global Music Culture Mag
written by Anne Cammon:

www.fly.co.uk/fly

and...

MySpace realm:

www.myspace.com/60x60

www.myspace.com/voxnovus60x60proj

www.myspace.com/60x60cd

www.myspace.com/robvoisey

2006 Midwest Minutes includes 60 60-second works by 60 composers:

Count them...sixty (60)
composers

Aaron Acosta
Brian Allen
Dwight Ashley
Jeremy Baguyos
Marita Bolles
Nils Bultman
Nicolas Buron
Christopher Cook
David Cubberly
Lucio Cuellar
Brad Decker
Ian Dicke
Greg Dixon
Mark Eden
Monroe Golden
Arthur Gottschalk
Richard Hall
James Hegarty
Stuart Hinds
Lynn Job
Cory Kasprzyk
Michael Khoury
Gary Knudson
HyeKyung Lee
Patrick Liddell
Stan Link
Don Malone
Charles Norman Mason
Deborah Monroe
Sean O'Neill
Thomas Park
Colin Pool
Carmel Raz
Steven Ricks
John Ross
Stephen Rush
Bill Ryan
David Sartor
Brian Schorn
Mozhgan Shahidi
Rachel Slusarczyk
Alex Templ
Balie Todd
Joseph Vogel

Timothy Dwight Edwards
Ivan Elezovic
Doug Geers
Scott Gendel
Michael P. Geraci
Michele Gillman
David Morneau
Jeff Myers
David Newby
Judith Newby
Lewis Nielson
Robert Voisey
Andrew Walters
Justin Writer
Cherilyn Young
and ~chromatik_d_zabu.tmp (coll

The Opening Concert will also feature [un] wired by Jesse Allison, John Fillwalk and Keith Koth

==========

2003 Project premiered:
New York City Premier
UNDER St. Marks
94 Saint Marks Place, between 1st Avenue and Avenue A
basement space, East Village, Manhattan, New York

Composers and their works:

1. Hiromi Abe *Guess 01*
2. Aaron Acosta *Traffic Under 60*
3. Norman Adams *Partial precept*
4. John Allemeier *Skrit*
5. Nery Pedro Bauer *Junior Machine #01*
6. Vladimir Beluntsov *A minute weight*
7. Charles Berry *Passing Gas*
8. Scot Brickman *Signature: Peace*
9. George Brunner *Radio Play*
10. David Campbell *The Sputnik Diary*
11. Eliot Carson *love hurts*
12. David Claman *Loomings*
13. Andy Cohen *rim at x (rat mix)*
14. Douglas Cohen *Welcome*
15. Noah Creshevsky *Try*
16. Stephen Decesare *Moondance*
17. Derek Devore *System Activated*
18. Michael Edgerton *A Little Watter, man*
19. Daniel Eichenbaum *Car Accident*
20. Mikado Endo *Where am I?*
21. Elaine Fine *Imagine Happiness*
22. Wesley Fuller *Aegean blue*
23. Matias Giuliani *Un Siglo, un minuto*
24. Gerado Perez Giusti *Mini-A-Tura*
25. Gordon Green *Birds*
26. David Hahn *Goo Mee*
27. James Hegarty *Reset: 59.5*
28. Norbert Herber *Trak News Agency*
29. David Evan Jones *Writing Out Loud*
30. Michael Kinney *One Minute of listening pleasure*
33. Tom Lopez *Moth*
34. Eric Lyon *Molten Statues*
35. Eugene Marlow *48 Rows in One Minute*
36. David Evan Mooney *Ducks in Motion*
37. Samy Mousa *Papa*
38. Marco Oppedisano *The End is Near*
39. Terry Winter Owens *Disclavier-Das Klavier*
40. Maggi Payne *60 Spin*
41. Mark Petering *Life Cycle*
42. Gene Pritsker *Junk Fragment*
43. Aaron Rogier *Going*
44. James Romig *Fragment*
45. Josh Ronsen *brkekexkoaxkoax*
46. Marianna Rosett *Two-Part Invention*
47. Philip Schuellser *Peptyde Hallucinatione*
48. Coa Schwab *Miniature 01*
49. Eric Schwartz *the electronic music revolution will most certainly be televised with the five part harmony, full orchestration, and all the phenomena*
50. Andrew Shapiro *Coda Piece*
51. Judith Shatin *Glimmerings*
52. Juan Solare *nice noise*
53. Allen Strange *shadow boxer*
54. Benjamin Thigpen *nous n'avons qu'un espair au monde*
55. Eldad Tsabary *Lost-Salvage-Divined*

31. Mary Jane Leach *Dido Remembered*
32. Stan Link *Cavatina from an Imaginary Opera*
56. Michael Vernusky *The Singularity*
57. John Villec *Glassbur*
58. Robert Voisey *ripples in sand*
59. Christopher McWard *Dance, Truman, Dance.*
60. Dwight Winenger *rnd.snd.bas*

3.

More about H. Leslie Adams

(There may be some repetition from #1 above.)

Opera North, Pennsylvania's only African American Opera Company, cordially invites you to "Blake", the second presentation of An African American Triptych on Saturday, **April 12th** at 8:00 pm, at the Trinity Center for Urban Life, 2212 Spruce Street in Philadelphia.

==========

"Love Rejoices: Songs of H. Leslie Adams"
[2nd ed.; Darryl Taylor, tenor]
www.amazon.com
cdbaby.com
MP3 Download:
www.greatindie.com

www.towerrecords.com

==========

"Twelve Etudes"
[Maria Corley, pianist]
imaramusic.com
cdbaby.com
MP3 Download:
www.greatindie.com

www.amazon.com

==========

HOMEPAGE: www.hleslieadams.com

africlassical.blogspot.com

BLAKE was given two notable excerpt performances following its VOX Showcase presentation. On November 7, 2006 THE BLAKE SUITE was featured on the Chamber Music Live Series at Queens College, Flushing New York, and on January 3, 2007 at the Schomburg Center in New York City. The latter presentation, by Avava Artists, was the official opening concert for the 52nd Annual Convention of the National Opera Association Convention.

The opera tells the story of young love, forced separation and the search for true love in the antebellum South prior to the Civil War. It also depicts the quest for freedom during those turbulent times in America. The opera, when performed in its entirety, is in four acts with a running time of about two and a half hours.

Adams' works are increasingly gaining in visibility and audience and critical acclaim. The composer recently did a week-long residency at **Morehouse College, Atlanta, Georgia,**

(February, 2007) which culminated in a concert of his art songs and music from a new drama with music, "Slaves." An all-Adams concert was also presented by the **East Cleveland, Ohio Public Library in the Greg Reese Performing Arts Center** (January, 2007). ###

On January 7, 2006 the **National Opera Association** awarded its **Lift Every Voice Legacy Award** to Composer H. Leslie Adams.

The event took place in Ann Arbor, Michigan at the Four Points Hilton Hotel, which hosted NOA's 51st Annual Convention.

Adams was present to receive the award, and earlier in the week participated in a Panel of Composers and Impresarios discussing the "Future of Opera in America."

His song group, "Daybirth, " on texts of Joette McDonald, was the topic of a scholarly paper presented by Gail Robinson, with McDonald also present.

Adams accompanied Robinson on "Lullaby Eternal," a song from "Daybirth" at the paper presentation and again, at the request of the Convention, as a finale to the final session: a banquet which featured winners of the vocal competitions held during the convention.

Adams award reads, "The National Opera Association presents this 'Lift Every Voice Legacy Award' to H. Leslie Adams; January 7, 2006." ###

- Maestro Aurelio de la Vega presented an illustrated lecture on his music April 19, 2006, at the Institute for Cuban and Cuban-American Studies of the University of Miami, Florida. The title of the lecture is "A Long Musical Journey." The illustrated lecture was given in connection with an on-going international celebration of his 80th anniversary. For reservations, phone (305) 284-2822.

• Rodney Oakes In Concert

I am enclosing the announcement of my solo concert on April 29. Although I have performed off and on over the past few years, I have not presented a solo concert of my original music in about 14 years. I decided it was time to share some of my more recent works in an intimate setting.

The room at Alvas is quite nice. It is a small venue, seating only 60. I hope I can fill it for this performance!

I have created what I believe to be some interesting works recently. I am especially excited about the Blue Bridge, a work for MIDI trombone and DVD. The material is the Vincent Thomas Bridge and its recent lights.

I hope to finish another work for MIDI trombone and DVD, Variations on The Krakow Fanfare. The material dates back to 1241, and am pleased with the progress I am making with this piece.

Thanks for letting me share with you information about this event.

Rod Oakes

Rodney Oakes In Concert

Original Music for the Trombone and Electronics
April 29, 2006
8:00 PM
Rosalie & Alva's Performance Gallery
1417 W. 8th Street
San Pedro, CA 90732
Ten dollar admission

Tickets and information available at (800) 403- 3447

- Irwin Swack's work, "*Profiles*" for clarinet, violin and cello, was performed at Weill Recital Hall at Carnegie Hall, Sat., Mar. 4, at 2:00 p.m.

- FOR IMMEDIATE RELEASE

February 1, 2006, Verona, New Jersey - Subito Music Corporation has acquired the catalog of Seesaw Music from the family of the late Raoul Ronson. Subito will retain the Seesaw name and imprint on the entire catalog, which consists of over 3600 works by more than 300 composers.

Seesaw Music Corporation was founded in New York City by Mr. Ronson in 1964 to create a place for the serious music being created at the time. Subito President Stephen Culbertson states: `Seesaw Music was one of the first `print-on-demand` publishers, before that term became current. There are many works with a long performance history, as well as gems that we hope to re-introduce to the concert music community. We are pleased to be able to keep the entire catalog intact and available. We hope to add new works to the catalog as well as modernize the distribution system by using current technology and adding online ordering capabilities.`

Acquisition of the Seesaw catalog marks a period of unprecedented growth and expansion for Subito Music Corporation, which recently assumed distribution for the Subito print catalog, the CD Sheet Music 2.0 product line, and several other series including Large Print Music and The Digital Editions.

From its inception in 1980, Subito Music Corporation has been a leader in the concert music publishing industry. Informed by over 125 years of combined experience, SMC is a full-service music publisher, featuring a roster of world-class composers among its list of exclusive artists, and offering typesetting and printing, promotion, rental, sales, distribution and copyright administration services for composers and publishers. In addition, SMC

consistently identifies creative and practical uses for digital technology, with initiatives ranging from digital sheet music delivery and short-run print-on-demand capabilities, to its innovative distribution and promotion agency services and e-commerce functionality.

###

Subito Music Corporation
60 Depot Street
Verona, NJ 07044
tel: (973) 857-3440
fax: (973) 857-3442
www.subitomusic.com

Subito contacts

Stephen Culbertson, President - sc@subitomusic.com

David Murray, Publishing Manager - dbm@subitomusic.com

Bill Rhoads, Promotion Director - branda@subitomusic.com

Patricia Kotsambas, Customer Service Manager - pak@subitomusic.com

- Dear Maestro WINENGER,

I have the great pleasure to send You my new composition "Song of Mars", inspired by a very beautiful, a fantastic picture realized by the NASA in this extraordinary American mission to Mars. In fact, the background of this music (the "objective" like organ sounds) is a conversion of the attached "jpg image" to "midi sounds" (with the "MIDImage" software), and the melody is my "subjective" contribution...

With the best wishes,
Faithfully Yours,
Dr. Serban NICHIFOR

Song of Mars by Dr. Serban Nichifor

(Click the image to audition.)

Dear Maestro WINENGER,
It gives me great pleasure to send You (on MIDI file) also a new wonderful composition of Liana ALEXANDRA : RHYTHMS. I like this music !

With the best wishes,
Faithfully Yours,
Serban

- **Reviews about NUOVA MUSICA CONSONANTE - LIVING MUSIC FOUNDATION 2003 (Computer Music from U.S.A., Belgium, Italy, England and Romania), for the Bucharest magazines "Actualitatea Muzi," (January 2004) and "Observator Cultural" (January 2004).**

With our highest regards,
Liana ALEXANDRA & Serban NICHIFOR

Update: February 1, 2004:

Dear Maestro WINENGER,
I have the pleasure of sending you my compendium "INTRODUCTION TO COMPUTER MUSIC" - for my course at the National University of Music in Bucharest. In fact, this is an INTRODUCTION TO MUSIC OF THE UNITED STATES because Computer Music - this marvelous genre - is 99 % AMERICAN MUSIC !!!
The text is in Romanian, but with numerous English Expressions. In Chapter A (Chronology), I have inserted some information about you and the your magnificent LIVING MUSIC FOUNDATION.
Yours faithfully,
Serban NICHIFOR

Note to the reader: email copies of this compendium in Romanian are available from the webmaster

• Jose' Salazar:

Jose' Salazar was presented in concert in New York City at the Weill Recital Hall, at **Carnegie Hall**, on **March 26, 2006**.

• Here is the new program of the **Composers Colloquium** I am organizing at our UNI since 1996.
With my regards.

Violeta Dinescu

Carl von Ossietzky Universitdt Oldenburg
Fakultdt III
Musik

Kammermusiksaal (A-11)
Ammerldnder Heerstra_e 114-118

Komponisten Colloquium
SS 2003
Musik unserer Zeit

25.4.2003
- 18.00 Uhr -

Gertrud Meyer-Denkmann (Oldenburg)
Zur Gleichzeitigkeit verschiedener Musikkulturen
2.5.2003

.00 Uhr -

Peter Machajdmk (Bratislava/Berlin)

23.5.2003
- 18.00 Uhr -

Juliane Klein (Berlin)
- in Kooperation mit Oh-Ton Oldenburg -
30.5.2003
- 18.00 Uhr -

Daniel Rothman (LA/USA)
Gast: David Smeyers (Klarinette)
- in Kooperation mit Radio Bremen -
6.6.2003
- 18.00 Uhr -

Lars Graugaard (Kopenhagen/Ddnemark)

20.6.2003
- 18.00 Uhr -

Peter Schleuning (Oldenburg)
Schleunings Flvtenzirkus.
F|nf Flvten bilden eine Faust: Musikwissenschaft am Limit

27.6.2003
- 18.00 Uhr -

Insa Oertel: Der Komponist Gustavo Becerra-Schmidt (Chile/Oldenburg)
- Vortrag in Anwesenheit des Komponisten -
Gast: Ljuba Markova (Klavier)
4.7.2003
- 18.00 Uhr -

Mihaela Vosganian (Bukarest/Rumdnien)
und
-20.00 Uhr -

Diana Simon und Rucsandra Popescu (Bukarest)
Gesprdchskonzert

- Dear Dwight,

I am very happy to send you information about my new opera premiere in Oldenburg and also the program of the composer colloquium I am organizing at the UNI since 1996.

With my regards,
Violeta

Info Erindira
Oldenburgisches Staatstheater, Kleines Haus
Erindira
Kammeroper von Violeta Dinescu nach Gabriel Garcia Marquez
Musikalische Leitung: Eric Solin
Regie: Mascha Pvrzgen
Ausstattung: Cordelia Matthes

Erindira: Anja Metzger
Grossmutter: Christina Ascher
Ulysses: Paul Brady
(sowie Marit Risnes, Ute Biniass, Alwin Kvlblinger, Brian Joyce, Toshihiko Matsui, Anthony Gardner)

Kartenbestellung
Tel.: 0441 / 2225 111
Fax: 0441 / 2225 221

Sa., 16.11.2002, 20:00 Premiere
Do., 21.11.2002, 20:00
Mi., 04.12.2002, 20:00
Mi., 11.12.2002, 20:00
Sa., 21.12.2002, 20:00
So., 12.01.2003, 20:00
Sa., 18.01.2003, 20:00
Do., 23.01.2003, 20:00

Am Sonntag, 3. November um 17 Uhr findet die Einf|hrung in das St|ck und die Inszenierung statt.
weitere Information unter www.oldenburg.staatstheater.de

W|stenwind, Orangenduft und Gr|nes Blut ERENDIRA Oper von Violeta Dinescu nach einer Novelle von Gabriel G. Marquez
B|hnenbild-Detail

Eine phantastische Novelle voller poetischer Bilder und magischer Anspielungen bildet die Vorlage f|r eine Oper mit einer zwischen Realitdt und Traumwelt oszillierenden Handlung. Magische Rdume aus s|damerikanischen Bilderwelten werden beschworen. Die Musik des Kammerorchesters bildet eine eigene Welt. Sie bebildert die Handlung nicht, sondern spinnt selber verschiedene Handlungsstrdnge fort. Sie symbolisiert das ;Unterwegs-Sein+ von Erindira, ihr Suchen und die Offenheit des Endes. ;Der Klangraum meiner Musik verdndert sich stdndig wie Treibsand. Man kann in ihm versinken, wenn man selbst nicht schnell genug ist.+ (Violeta Dinescu) Eine Musik, die nicht der Untermalung dient, sondern die der Magie der Geschichte eine eigene, poetische Ebene hinzuf|gt.
Premiere

16.11.2002
20.00 Uhr
Kleines Haus

- **David Manson**'s Indie label **isospin labs** has released two CDs that you may be interested in if you like innovative and adventurous music.

Fluid Motion is a jazz quintet featuring saxophonist **Sam Rivers**, a true legend in the jazz realm. The recording is a balance between structure and freedom. **CD Baby** has some excerpts in mp3. www.cdbaby.com/fluidmotion

Visions is a compilation of performances from the EMIT series. The music ranges from free jazz to electronic and experimental. It is "music for the strong of ear" featuring **Peter Kowald, Evan Parker, Sam Rivers, Amy Denio, Day & Taxi, Eugene Chadbourne, Davey Williams, Pamela Z, Daniel Carter** and other artists. www.cdbaby.com/cd/emit

The recordings are available via **CD Baby, NorthCountry and Wayside**.

Thanks for your support of creative music!

David Manson
EMIT
www.emitseries.org
mansond@email.spjc.cc.fl.us

- **Vivian Adelberg Rudow**'s full orchestra music SPIRIT OF AMERICA was premiered on Friday, **July 12, 2002**, 7:00 PM performed by the **Chesapeake Orchestra, Jeffrey Silberschlag** conductor, during a FREE River Concert Series at St. Mary's College, St. Mary's City, Maryland.

Adelberg Rudow and friends conducted in the audience during audience participation sections of SPIRIT OF AMERICA.

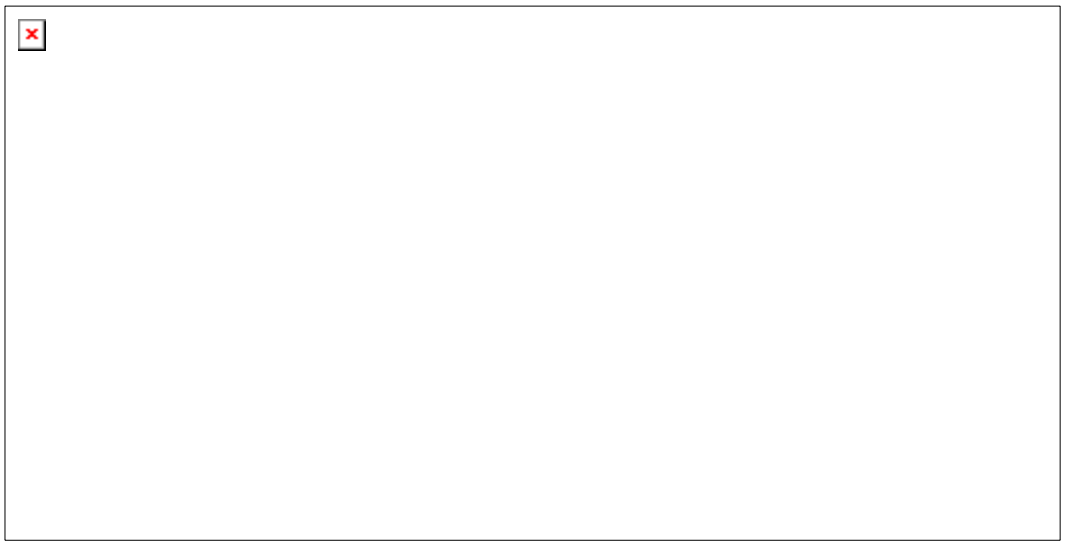
The River Concert Series, a set of festive high quality outdoor concerts, draws approximately 4,000 people per concert. The variety of styles of music professionally performed, good food, the beautiful waterfront setting, create a unique music experience.

For more information about the River Concert Festival and directions, see the **web site:** www.smcm.edu/rcs

For more information from the composer: **phone** 410-889-3939, **E-mail:** VivianAR@jhu.edu

- **Liana Alexandra**'s paper on **the Living Music Foundation**, presented on Friday, **5 April 2002**, at the **National University of Music of Bucharest** on the occasion of their annual festival of the faculty of Composition, Musicology, and Pedagogie was well-received and will be published in a cultural review to be reproduced in part here.

-



Sent: Friday, May 03, 2002 1:46 PM
Subject: "Living Music" by Liana Alexandra

Dear Sir,

I have the honour to present my article intitled "Living Music" published at the review OBSERVATOR CULTURAL this week (nr.114). You can see this article on www.observatorcultural.ro

Sincerely yours,
Liana Alexandra lianaalexandra@pcnet.ro

- Member News - **Joseph Pehrson** - 4/01/08

- The Composers Concordance would like to announce a new video on YouTube by our co-director, Joseph Pehrson.

YouTube

It's a piece called "Spinner" and it is here shown at the Moscow Composers' Union. The piece is for clarinet, bassoon, viola and cello (2007) and it was also performed in Moscow as part of the "Jurgenson Salon" on March 22, 2008.

Performers are Alexander Filatov, clarinet, Sergei Grashchenkov, bassoon, Anastasia Ponochevnaya, viola and Lydia Zinchenko, cello...

- Joseph Pehrson recently had two performances of his *Spectral Harmony* for saxophone and French horn by Jean Luc Darbellay's group, the "Spectral Ensemble" in Bern Switzerland and Mulhouse, France March 15 and March 17, 2002.

- In addition, his work *Three Pianopieces* will be performed by pianist Jeffrey Jacob, of George Crumb notoreity at New York University on April 29, 2002 at Loewe Theatre. Mr. Jacob will also be recording the piece commercially this Summer.

- Two additional pieces by Pehrson will be featured this Spring which use electronics and which are in unusual tuning systems. On Saturday, May 25th, 2002 Pehrson's *Blackjack* for trombone and electronics in the just intonation "Blackjack" scale will be played by Chris Washburne, trombone on Johnny Reinhard's American Festival of Microtonal Music at the Roulette performance space in New York.

- The Composers Concordance will be presenting another unusual work in an alternate tuning for viola and electronics on Thursday, May 30, 2002 with Olivia Koppell, viola.

- In addition to these concert works, the Pulse Ensemble Theatre is presenting Shakespeare's *The Tempest* using Pehrson's music, and his arrangements of Renaissance "standards" in a run from April 17, 2002 through May 12, 2002. This is the second time this theatre company has presented *The Tempest* with Pehrson's music.

- **Serban Nichifor** presented a recital of **Solo Cello music** during the International Festival **NEW MUSIC WEEK** in Bucharest, Romania, held in **May 2002**.

"LIVING MUSIC FOR CELLO"
- Interferente Romano-Americane -
(Serban NICHIFOR - cello)

The program consisted exclusively of music by American and Romanian members of **The Living Music Foundation**:

- Dwight WINENGER (USA): "Structural Variations on Two Obscure Themes" pentru violoncel solo (p.a.)
- Liana ALEXANDRA: "Incantatii III" pentru violoncel si banda magnetica (p.a.a.)
- Charles Norman MASON (USA): "The Artist and His Model" pentru violoncel si banda magnetica (p.a.)
- Serban NICHIFOR: "Isihia II" pentru violoncel si banda magnetica (p.a.a.)
- Rodney OAKES (USA): "Fantasy for Cello & Electronics" (p.a.)

- **Cellist Craig Hultgren** performed a solo program of seven world premieres on a **Nov. 18th, 2001** program for **Artburst** at the Unitarian Church of Birmingham, Alabama.

This contemporary performance featured both acoustic and electronic works created for him. The works cover a broad panorama of visions and voices from the last three years surrounding the change of the century.

- ***H7yx a*** for cello, speaking cellist & tape by Sherban Nichifor (Roumania)
- ***Only Four*** for solo cello by Charles Knox (Atlanta)
- ***After Hours*** for violoncello & tape by Kurt Carpenter (Sterritt, AL)
- ***Structural Variations on Two Obscure Themes*** for solo cello by Dwight Winenger (California)
- ***The Ninth Wave*** for cello & computer generated tape by Robert Scott Thompson (Atlanta)
- ***Lavender Slumber*** for solo cello by Andy Delikat (Birmingham)
- ***Waltzes for Capone*** for cello & digital electronics by Matthew Marth (Olympia, WA)

The concert was an enormous success as testified to by the following review:

Birmingham News/Today
Entertainment News

Hultgren uses novel cello to set surrealistic tone

11/20/01

MICHAEL HUEBNER
News staff writer

Artburst's challenging season of cutting-edge music, dance and theater continued Sunday night at the Unitarian Universalist Church. Cellist **Craig Hultgren**, Birmingham's leading cultivator of new music, provided the acoustic and electronic instruments. Seven composers furnished the compositions, most of which were world premieres.

Hultgren has networked widely in his quest for innovative music, and for this concert he came up with some gems. Starting off with **Robert Scott Thompson's *"The Ninth Wave,"*** Hultgren unveiled his new electronic cello a bodyless stick figure of an instrument that he used to great effect accompanying a bed of ghostly sound masses from the two speakers flanking him. Distant voices and seascapes echoed through the hall in a vaguely melodic, thoroughly engaging framework.

Romanian composer **Serban Nichifor**'s ***"Hyxía"*** is steeped in ritual, the cello and vocals (the cellist is required to sing in Hebrew, Greek, Latin and English), successfully bridging Eastern orthodoxy and Western Christianity through an evocative array of pre-recorded sounds and cello harmonics. For "After Hours," Kurt Carpenter resurrected an analog tape piece from the days when Moog, Arp and Buchla synthesizers ruled the avant-garde, and wrote a cello part for it.

The juxtaposition of the live instrument with the synthesized whistles, bird calls and random bloops and bleeps worked surprisingly well. Hultgren mimicked, cajoled and otherwise provided a spirited accompaniment.

Matthew Marth's provocative ***"Waltzes for Capone,"*** for cello and digital electronics, was the evening's most tantalizing and technically advanced composition. Crystalline bell tones and quotes from Strauss waltzes set the taped background for the work, which explored the warped psyche of the notorious gangster. The result was a surrealistic, sometimes naive and bizarre dialogue with the live instrument.

Of the three pieces for solo acoustic cello, two lacked the flare of the electronic works. The exception came from **Dwight Winenger**, whose ***Structural Variations on Two Obscure Themes*** delighted with its inventive and playful reminiscences on the Pink Panther theme and the hymn "Red and Yellow, Black and White."

- **The Calendar for New Music**, published monthy by The SoundArt Foundation, Inc.

 William Hellerman, Editor
 P.O. Box 900
 Philmont, NY 12565 USA

The latest information on concerts, CDs, competitions in the New York City area.
Subscribe for $15. Visit their website @ soundart.org

- PLEASE NOTE: We now have a **web site for "O.T, a Musical Retelling of Othello in Modern Times":** http://otmusical.com. And we have just released a CD of selections, on sale at Amazon.com, our site, and regular outlets. There was also a Washington, D.C. premiere of **O.T.** in February, 2001.

Cordially,
Mirta Mulhare

Member, Living Music

DID YOU KNOW?

Did you know that you can make a donation to the United Way and earmark it for Living Music Foundation? If you wish the donation to go to one of the following projects, tell United Way to send it to Living Music Foundation and ask for a thank you note. We will contact you and ask which project you would like to help out:

Romanian New Music Festival
Living Artist Recordings
Living Music journal
Living Music Concert Series
General Support

DID YOU NOTICE?

That members of The Living Music Foundation get triple exposure on our web site in addition to promotion in Living Music Journal, which is distributed to all our members, which including numerous colleges, universities, and music libraries around the world.
Get your name out there where it will be noticed!

Join now! and avail yourself of our many benefits:

Romanian New Music Festival
Living Artist Recordings
Living Music journal
Living Music Concert Series
Publisher affiliation with Broadcast Music Inc.
Non-profit, tax-exempt assistance

Return to Index.

Living Music's advertising prices have not increased in over ten years.

Very affordable...$15 per column-inch.

Your ad will reach hundreds of members as well as other hundreds of musically-alert gift subscribers, performers, performing groups, music libraries, and radio stations.

You may advertise directly on the net with Living Music as well.

Check it out.

LIVING MUSIC is the official publication of **The Living Music Foundation, Inc.**
© Dwight Winenger 2000

February 1
August 1

Announcements, Opportunities, Competitions, and Calls for Scores must be postmarked by one of the above dates prior to publication dates to be considered for inclusion in Living Music Journal. Please send information to:

Living Music
c/o Dr. Charles Norman Mason

900 Arkadelphia Road
Box 549033
Birmingham-Southern College
Birmingham AL 35254 USA
cmason@bsc.edu

LIVING MUSIC is published two times each year (September 30 and March 30). The deadlines for submissions for performance notification, competitions, and advertisements are four weeks before each date of publication or thereabouts. Advertising rates are $15 per column inch.

To join *LIVING MUSIC* and receive the journal, send $20 (US residents) or ($25 [US funds] all others) to the new General offices:

Living Music Foundation
c/o Dr. Charles Norman Mason
900 Arkadelphia Road
Box 549033
Birmingham-Southern College
Birmingham AL 35254 USA

Return to Index.

the Living Music Foundation, inc.
Membership Dept.
c/o Dr. Charles Norman Mason
Executive Director
900 Arkadelphia Road
Box 549033
Birmingham-Southern College
Birmingham AL 35254 USA
email: Dr. Charles Norman Mason

Tel: 205-226-4957

(make checks payable to **Living Music**)

You may put your own **Professional Web Page** online very quickly and **easily** for as little as **$5.**

Contact us NOW!

Put our link on your site, and we will reciprocate:



Background music is "Extremes" for strings by Dwight Winenger [BMI] © 1996
all right reserved

Performed by the Desert Hot Strings with the composer at the sequencer.
3,295 bytes (1:59 min.) **Extremes.MID** was orchestrated by D. Winenger
on Trax for Yamaha CBX-T3 synthesizer

Web Site Offices:

- e-mail Livng Music at dwight@dwightwinenger.net
- or overland...

Other snail mail addresses:

LIVING ARTIST **Recordings**
Project Coordinator
P.O. Box 2264
Birmingham AL 35201-2264 USA

Membership is only **$20.00** per year (USA) and includes our quarterly publication, ***"LIVING MUSIC"*** **journal** and other benefits: **Compact Disc label, Living Artist Recordings; Internet publishing; BMI affiliation; and tax-exempt assistance.** International membership (**$25.00 [US Funds]**) includes air mail postage for the journal.

Click here to request literature, make comments, or ask questions.

Thanks for dropping by!

This page last updated 08/01/08
Compare the ***popularity*** of our various pages and sites.

Visitors to this page **0000687** since **December 15, 1998**.
Visitors to this **site** since November 12, 1996:

Powered By
WinWorx

Original html code © 1996-2008 - D.Winenger - All rights reserved.
00009224

[**NEW!** Current Feature Articles] [Opportunities Part I] [Opportunities Part II]
[Concert Announcements] [Links to Announcements] [Member news]
[Undated announcements] [Undated Part II] [**NEW!** Letters to the Editor]
[**Hard-copy synopses**] **Latest issue: Vol.20 No.2**
R. Murray Schafer issue [Unsolicited Testimonials]

Living Music Journal...

Late-breaking Music News...

special edition

Concert Announcements

The following date-sensitive Concert announcements arrived during the inopportune period between hard-copy issues. We have put them online so our online visitors will not miss the opportunities these announcements afford:

8. The **60x60 Canadian Mix** launches this weekend!
 An alternate 60x60 mix of Canadian composers lead by **Eldad Tsabary** is debuting this weekend in **Toronto and Halifax, Canada**

 "60x60 was initiated in 2003 and his since grown into one of the planet's most coveted contemporary music events.... its success can be explained by the sheer wealth of different approaches on display and its capacity of organically integrating them underneath the roof of "New music". It is important to note that there is not one definitive version of the piece, as different regional mixes cohabitate with the all-encompassing international mix.

 - 60x60: Wellington welcomes New Music's fastest-ticking clock By Tobias Fischer, published 2008-09-01

 Saturday **October 4th** 4:00 AM,
 Nuit Blanche, Walter Hall, Edward Johnson Building,
 University of Toronto
 Toronto, Canada
 www.utoronto.ca/tmu_dpatr/DejaPresqueJamais.pdf

 and

 Sunday **October 5th** 7:30 PM,
 Oscillations,
 Saint Mary's University Art Gallery,

Halifax NS
www.oscillationsfestival.ca

Canadian composers included in 60x60 (Canadian mix)
Asoma, Zorina Bacchus, Adam Basanta, Sandeep Bhagwati, Adrian Borza, Christian Calon, David Campbell, Matt Campbell, Raylene Campbell, CDZabu, Gustav Ciamaga, Patrick Sébastien Coulombe, Ian Crutchley, Dancers, Leslie de Melcher, Debashis Sinha, Richard Désilets, Francis Dhomont, Nicolas Dion, Patricia L. Dirks, Carey Dodge, The Dry Heeves, Troy Ducharme, Jean-Michel Dumas, Philippe-Aubert Gauthier, François Girouard, Philip Gosselin, Martin Gotfrit, Tim Hecker, Bryan Jacobs, Bentley Jarvis, Yota Kobayashi, Shaw-han Liem (I am Robot and Proud), Sylvi macCormac, Florence Masson, David McCallum, Andra McCartney, Diana McIntosh, Dustin Molicki, Steven Naylor, Raphaël Néron-Baribeau, David Ogborn, John Oliver, Sean O'Neill, David Parfit, Lia Pas, Sarah Peebles, Scott Peterson, Michael Pinsonneault, Ambrose Pottie, Hélène Prévost, Jean Routhier, Frederick Schipizky, Zuzana Sevcikova, Laurence Stevenson, Nancy Tobin, Roxanne Turcotte, Steve Wadhams, Matthew Wood, Kamen Zenov.

VoxNovus mailing list
VoxNovus@voxnovus.com
seven.pairlist.net/mailman/listinfo

9. # Uncommon Voices!

Music by composers from the Americas and the World

Ten free admission concerts featuring the North/South Chamber Orchestra and distinguished guest artists

at ***Christ & St Stephen's Church*** (120 W 69th St & #8211; New York City)

29th Season (1980-2009)

www.northsouthmusic.org

NORTH/SOUTH CONSONANCE Inc. is pleased to announce plans for its 2008-09 concert series featuring music by composers from Asia, Europe and the Americas.

The upcoming season will mark the 29th consecutive year of activities by this non-profit organization devoted to the promotion, performance and recording of music by living composers.

Ten free-admission events will be presented at the auditorium of Christ and St. Stephen's Church (120 West 69th St) in New York City. The

concerts will feature the acclaimed North/South Chamber Orchestra and distinguished soloists including **Patricia Caicedo and Stela Brandao, sopranos; Mioi Takeda, violin; John Pickford Richards, viola; the Basso Moderno Duo; Munir Beken, Turkish ud; Lisa Hansen, flute; Setsuk o Akizawa, oboe; David Krakauer and Richard Goldsmith, clarinet; Susan Jolle s, harp; Helen Lin, piano; and pianist/conductor Max Lifchitz.**

Recent works by three generations of composers representing diverse aesthetic orientations and hailing from throughout the **US, Argentina, Brazil, China, Colombia, Greece, Italy, Israel, Japan, Korea, Mexico, Spain, Turkey and Venezuela** will be performed.

They include: **Ofer Ben-Amots, Brian Banks, Dwight B anks, Elizabeth Bell, Munir Beken, Richard Brooks, Canary Burton, Patrick Ca stillo, Jordi Cervello, Carson Cooman, Stephen Feigenbaum, Bernardo Feldman, Daniel Haldar, Lee Hoiby, Nikolas Allen Jeleniauskas, Dennis Kam, Yoshihiro Kanno, Daniel Kessner, Leo Kraft, Max Lifchitz, Tudor Dominik Maican, Patri cia Morehead, David Patterson, Andrea Reinkemeyer, Ned Rorem, Ma nuel Sosa, Gabriele Vanoni, Rain Worthington, & Stephen Yip.**

Many of the featured composers will be present at the concerts to introduce their music and meet with the public. They will wor k closely with the musician members of the North/South Consonance Ensemble to insure befitting performance of their works.

NORTH/SOUTH CONSONANCE's 2008-09 season is made possible in part with public funds from the New York State Council on the Arts and the New York City Department of Cultural Affairs. Additional support for these free admission events is being provided the American Federation of Musicians (Local 802); the Alice M. Ditson Fund at Columbia University; and many generous individual donors.

For more information about this exciting concert series please visit www.northsouthmusic.org

10. 60x60 Broadcasts:

The new double album release of the 60x60 project is being aired regularly on **WMUA, WKCR, and WOBC.**

Our oldest supporter, **Max Shea** with his radio program, "Martian Gardens" has been playing selections of the 60x60 for the past 4 years. He has been playing one or more selections on his

show airing on: **WMUA FM 91.1 Amherst, Massachusetts.** with web simulcast at: /www.wmua.org MARTIAN GARDENS is on **Sundays 21:00-24:00 Eastern Standard Time** online playlists can be found at: weblogs/martian

Next is **Anne Cammon's "Art Waves,"** a literary radio program, featuring poetry, fiction, radio drama, and experimental literature. Miss Cammon uses the 60x60 project as refreshing interludes between the literary works.

"Art Waves" airs on **Fridays 9:00-10:00 pm Eastern standard time.** Tune in at **89.9 FM** or listen on-line at /www.wkcr.org. Feel free to learn more about WKCR shows at www.wkcr.org/wkcrarts

Anne Cammon's show airs about **once a month**, including this Friday October 5th which features another exciting literary journey combining music and the spoken word. With sizzling works by Palestinian-American poet **Natalie Handal**, portraits of Bombay and New York City by poet **Jeet Thayil**, a novel-excerpt on the life of a junior cartographer by **Reif Larson**, and text-sound adaptation of poems from Anne's collection India Songs, by composer **Robert Voisey**. Not including works from the 60x60 (2004-2005) CD.

Most recently 60x60 has been airing on **Tom Lopez's "Foldover"** airing every **Monday from 3:00-4:00 pm (Eastern Standard Time) on WOBC 91.5 FM in Oberlin, Ohio** (just outside of Cleveland). The show can also be heard over the Internet at: www.wobc.org Last Monday he featured 25 works from the 60x60 project. A web site with information about FOLDOVER can be found at: www.timara.oberlin.edu It includes playlists and information on how to find recordings of the music.

I hope you are in the area to tune in to one of these programs or have the time to listen to their simulcast over the World Wide Web.

VoxNovus mailing list:
VoxNovus@voxnovus.com
listinfo/voxnovus

Composers featured in 60x60 **(2006 / International Mix)** include:

Aaron Acosta	David Fenech	Serban Nichifor
Liana Alexandra	Monroe Golden	Rodney Oakes
John Allemeier	David Gunn	Ronald Parks
Dwight Ashley	David Hahn	Maggi Payne
Marc Barreca	Erdem Helvacioglu	Samuel Pluta
Dennis Bathory-Kitsz	Tony Higgins	David Shannon
Gina Biver	Stuart Hinds	Alan Shockley
James Bohn	Lynn Job	Scott Smallwood
Marita Bolles	Julian Jonker	Laurie Spiegel
Ann Cantelow	Yasushi Kamata	Asha Srinivasan
Nicolas Chausseau	Nicole Kim	Alex Temple
Andrew Cole	Joan La Barbara	Balie Todd
Christopher Cook	Stan Link	Eldad Tsabary

Cindy Cox
Antonino Cuscina
Robert Dick
Ian Dicke
Greg Dixon
Aaron Drake
Ivan Elezovic
Don Malone
Dylan Mattingly
Maurilio Cacciatore
Andra McCartney
Anastasio Mitropoulos
Annele Nederberg
David Newby
Kubilay Uner
Mark Vernon
Katrina Wreede
Xiting Yang
Ivan Zavada
Oded Zehavi
and ~chromatik_d_zabu.tmp (collective)

Composers featured in 60x60 **(2007 / International Mix)** include:

Henri Algadafe
John Allemeier
Thomas Bailey
Joel-Aime Beauchamp
Benjamin Boone
Monique Buzzarte
Adam Caird
Gregory Chatonsky
Jesse Clark
Cindy Cox
Noah Creshevsky
David Cutler
Tilman Dehnhard
Robert Dick
Andrew Eckel
Iris Garrelfs
Thierry Gauthier
Marcel Gehrman
Thomas Gerwin
Tomer Harari
Risto Holopainen
Alphons Izzo
Michiko Kawagoe
Joelle Khoury
Panayiotis Kokoras
Gintas Kraptavicius
Sophie Lacaze
Micky Landau
Tuan Hung Le
Graziano Lella
Meng-chia Lin
Drake Mabry
Chris Mann
Al Margolis
John Maters
Christian McCleer
David McIntire
David Morneau
Jeff Morris
Tim Mukherjee
Alex Nadjarov
Helen Nattras
Serban Nichifor
Blas Payri
John Pitts
Gene Pritsker
Tim Reed
Stephen B. Rothman
Anne van Schotholst
Laurie Spiegel
Ken Steen
Oliver Tache
Eldad Tsabary
Andrea Vigani
Daniel Visconti
Jane Wang
Rodney Waschka II
Simon Whetham
Sabrina Pena Young
and Cynthia Zaven

VoxNovus mailing list
VoxNovus@voxnovus.com
listinfo/voxnovus

Composers included in 60x60 (2006) International Mix:

Aaron Acosta
Liana Alexandra
John Allemeier
Dwight Ashley
Marc Barreca
Dennis Bathory-Ktitsz
Gina Biver
James Bohn
David Fenech
Monroe Golden
David Gunn
David Hahn
Erdem Helvacioglu
Tony Higgins
Stuart Hinds
Lynn Job
Rodney Oakes
Ronald Parks
Maggi Payne
Samuel Pluta
David Shannon
Alan Shockley
Scott Smallwood
Laurie Spiegel

Marita Bolles
Ann Cantelow
Nicolas Chausseau
Andrew Cole
Christopher Cook
Cindy Cox
Antonino Cuscina
Robert Dick
Ian Dicke
Greg Dixon
Aaron Drake
Ivan Elezovic,
Julian Jonker
Yasushi Kamata
Nicole Kim
Joan La Barbara
Stan Link
Don Malone
Dylan Mattingly
Maurilio Cacciatore
Andra McCartney
Anatasio Mitropoulos
Annele Nederberg
David Newby
Serban Nichifor
Asha Srinivasan
Alex Temple
Balie Todd
Eldad Tsabary
Kubilay Uner
Mark Vernon
Katrina Wreede
Xiting Yang
Ivan Zavada
Oded Zehavi
and ~chromatik_d_zabu.tmp (collective)

Composers included in 60x60 (2006) New York Minutes Mix:

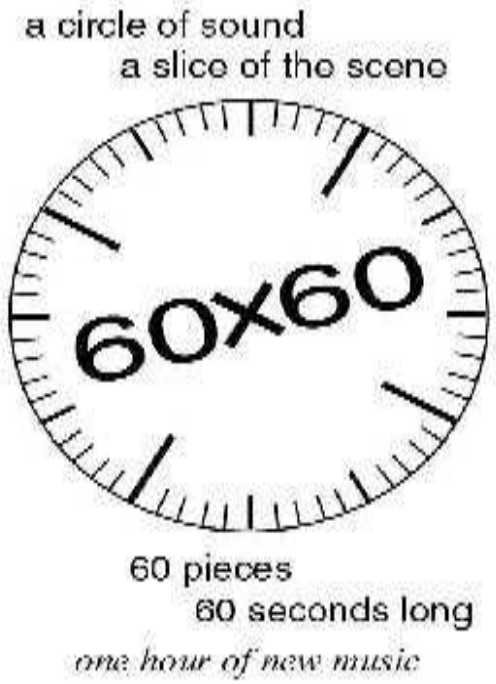
Sara Ayers
Kenneth Babb
Ernst Bacon
Eve Beglarian
Benjamin Bierman
Benjamin Bierman
Jeremiah Bornfield
George Brunner
Monique Buzzarte
Doug Cohen
Noah Creshevsky
Douglas DaSilva
John de Clef Pineiro
Robert Dick
Robert Fanelli
Mary Feinsinger
Roger Fife
Roger Fife
Jason Freeman
Evan Gallagher
David Gamper
Bob Gluck
Daniel Goode
Seth Gordon
Andy Graydon
Gordon Green
Melissa Grey
Jennifer Griffith
Franz Hackl
Jeffrey Harrington
Noah Haverkamp
Emiko Hayashi
Ray Levitt
Peter Heller
Sean Hickey
Brian & Eugene Kim House
Daniel Iglesia
Travis Johns
Richard Kostelanetz
Briggan Krauss
Joan La Barbara
Mary Jane Leach
John Link
Annea Lockwood
Glenn Marsala
Paula Matthusen
Kevin McCoy
Jordan McLean
Jake Merkin
Christopher North
Frank J. Oteri
Jonathan Pieslak
Timothy Polashek
Gene Pritsker
Martin Simon
David Snow
Laurie Spiegel
Patrick Stacey
Hans Tammen
Francisco Toro
Samuel Tymorek
Robert Voisey
Charles Waters
David Wolfson

Composers in the 60x60 (2004-2005) CD Release:

Riad Abdel-Gawad
Aaron Acosta
Liana Alexandra
John Allemeier
Lydia Ayers
Kenneth Babb
Jethro Bagust
Christopher Bailey
Christian Banasik
Greg Bartholomew
J.Ryan Garber
Douglas Geers
Peter Gilbert
Robert Gluck
Daniel Goode
Ramón Gorigoitia
David Gunn
Mike Hallenbeck
David Hamill
Pat Hanchet
Richard O'Donnell
Cezary Ostrowski
Ronald Parks
Maggi Payne
Alexis Perepelcia
Mark Petering
Samuel Pluta
Kevin Ponto
Giuseppe Rapisarda
Malcom Rector

Dennis Báthory-Kitsz
J.C. Batzner
Eve Beglarian
Stephen Betts
Sandeep Bhagwati
Benjamin Bierman
John G. Bilotta
Jason Bolte
Benjamin Boone
Justin Breame
George Brunner
Benedikt Brydern
Paul Burnell
Julian Cartwright
Elvio Cipollone
David Claman
Paul Clouvel
Douglas Cohen
Ray Cole
Andrew Cormier
Noah Creshevsky
Lucio Cuellar
Aaron Drake
Moritz Eggert
Ivan Elezovic
Travis Ellrot
Karlheinz Essl
Carlo Forlivesi
Justin Freeman
Larry Gaab
David Gamper
David Handford
Marihiko Hara
Jason Heald
James Hegarty
Erdem Helvacioglu
Mark Henry
Dorothy Hindman
Bernard Hughes
David Jaggard
Lynn Job
Solange Kershaw
Killick Merivon
KleinSmid
Gary Knudson
Igor Korneitchouk
Myroslava Lashkevych
John Link
Stan Link
Tom Lopez
Don Malone
Charles Norman Mason
Mike McFerron
David McIntire
James McWilliam
Leslie Melcher
James Miley
Polly Moller
David Mooney
Serban Nichifor
Julia Norton
Rodney Oakes
Steven Ricks
Mark Rose
Robert Sazdov
John Schappert
Heike Schmidt
Jacky Schreiber
Alex Shapiro
Martin Simon
Adam Sovkoplas
Kenneth Steen
Paul Steenhuisen
Jonathan Stone
Allen Strange
Dirk Johan Stromberg
Thomas Sutter
Peter Swanzy
Peter Swendsen
Mike Swinchoski
Piotr Szewczyk
Norman Teale
Robert Scott Thompson
Vladimir Tošic
Eldad Tsabary
Mike Vernusky
Rene Veron
Joseph Vogel
Robert Voisey
Chris Ward
Straiph Wilson
Katrina Wreede

11.



Vox Novus & Lmf

"60x60 showcases a wealth of brief, contemporary compositions. There are no live performances, so you can't really call it a concert. Maybe it would better be described as a listening party. ... It's like a Whitman's sampler of the contemporary new music scene. " - Sound Sampler Greg Haymes, Times Union, Albany New York February 9, 2006

"60x60 features 60 back-to-back pieces that are each under 60 seconds long, each by a different modern composer. ... It's like channel surfing through experimental music." Geeta Dayal, Village Voice, New York, New York March 16-22, 2005 Vol. NO. 11

"... The idea of commissioning sixty pieces each a minute long has elements of both ingenuity combined with madness: ... A minute can be ample time to express a whole gamut of imaginative sounds, or it can be a constraint which forces an artist to isolate what is the most important element of a work. The point of the project is that it enables an audience to take in and enjoy a cross section of different approaches to new music within a reasonable duration. And the purpose of Robert Voisey is to promote new music ..." - Ingenuity

and madness? Malcolm Miller, Music & Vision, London UK December 24, 2005

60 Composers in this year's **Pacific Rim Mix** include:

- **Nicholas Baldwin**
- **Marc Barreca**
- **Lembit Beecher**
- **John Biggs**
- **Betty Breath**
- **Darren Buhr**
- **Brigid Burke**
- **Rosalinda Carlson**
- **Sharon Cheslow**
- **Lut Yun (Lucinda) Chiu**
- **Foster Clark**
- **Jared Commerer**
- **Cindy Cox**
- **Michael Dawson**
- **A.L. Dentel**
- **Aaron Drake**
- **Alex Eddington**
- **Jessica Gardiner**
- **Kara Gibbs**
- **David Hahn**
- **Yuko Hamura**
- **Jason Heald**
- **Sungji Hong**
- **Jeffrey Hunkin**
- **Celeste Hutchins**
- **David Evan Jones**
- **Yasushi Kamata**
- **Koji Kawai**
- **Donald Kepple**
- **Anton Killin**
- **Nicole Kim**
- **Tuan Hung Le**
- **Cheryl Leonard**
- **James Mason**
- **Beryl Matete**
- **Deeann Mathews**
- **Dylan Mattingly**
- **Polly Moller**
- **Julia Norton**
- **Rodney Oakes**
- **Robert Parker**
- **Maggi Payne**
- **Peggy Polias**
- **Carlos Rafael Rivera**
- **Stephen C Ruppenthal**
- **Simon Munro Rycroft**
- **Margaret Schedel**
- **Jacky Schreiber**
- **Alex Shapiro**
- **Frank Sprague**
- **Phillip Stearns**
- **Sarah Taylor**
- **Kubilay Uner**
- **John Villec**
- **Robert Voisey**
- **Shane Watters**
- **Katrina Wreede**
- **Hajime Yabe**
- **Carolyn Yarnell**
- **and Ivan Zavada**

The concert program can be found at the following link: www.voxnovus.com/60x60/2006_Pacific_Rim_Concert_Program.htm

"60x60 is a one hour listening experience containing 60 works, each 60 seconds or less. Most likely you have never heard music like this before, or at the very least you haven't heard in a format like this: 60 works varying in style and aesthetic from today's composers living all around the world. You will love at least one piece. You will probably hate one piece. But whether you love or hate what you are listening to, within 60 seconds you will be listening to something different." - Robert Voisey

Robert Voisey is a composer and impresario of new works; he seeks innovative and creative approaches to promote the music of today's composers. Voisey is the Artistic Director of the 60x60 project, the Composer's Voice concert series, Vice-President of Programs for the Living Music Foundation and Founder and Director of Vox Novus. 60x60 Project - California Premier of the 60x60 Pacific Rim Mix

Thursday Night Special @ Mills College 8pm. Ensemble Room, Mills College 5000 Mac Arthur Boulevard Oakland, California < a

href="http://www.voxnovus.com/60x60.htm">www.voxnovus.com/60x60.htm
www.mills.edu/maps/campus_map.pdf

Robert Voisey
RobVoisey@VoxNovus.com
Artistic Director of the 60x60 project
Vice-President of Programs, Living Music Foundation
Founder of Vox Novus
www.VoxNovus.com

VoxNovus mailing list
:VoxNovus@voxnovus.com
seven.pairlist.net/mailman/listinfo/voxnovus

Live internet broadcasts are available. Go to this URL:
www.wobc.org

There is a web site with information about FOLDOVER
www.timara.oberlin.edu); it includes playlists and information on how to find recordings of the music.

FOLDOVER is organized by - **Tom Lopez**
Oberlin Conservatory of Music, Oberlin, Ohio 44074 USA

"60x60 showcases a wealth of brief, contemporary compositions ... It's like a Whitman's sampler of the contemporary new music scene.
- Sound Sampler **Greg Haymes** Times Union February 9, 2006

FOLDOVER is on WOBC 91.5 FM in Oberlin, Ohio (just outside of Cleveland).

Live internet broadcasts are available. Go to this URL:

www.wobc.org

There is a web site with information about FOLDOVER
www.timara.oberlin.edu

Robert Voisey
RobVoisey@VoxNovus.com

Artistic Director of the 60x60 project
Vice-President of Programs, Living Music Foundation
Founder of Vox Novus
www.VoxNovus.com

COME LISTEN TO 60X60, a circle of sound, a slice of the scene, one hour of new music.

"60x60 features 60 back to back pieces that are 60 seconds long, each by a different modern composer...it's like channel-surfing through experimental music!" -Village Voice

"Andy Warhol gave us 15 minutes to bask in glory, but Rob Voisey has cut to the chase; state your case in 60 seconds or less." -Noah Creshevsky

"Not since John Cage's "Indeterminacy" has the flow of time from one minute to the next been so significant." -Doug Cohen

"[Vox Novus offers] the presentation of serious works by established and emerging composers. Those voices should be heard, and can even be reheard on the Vox Novus website (www.voxnovus.com). -New Music Connoisseur

Updated information will be posted at: www.voxnovus.com/60x60/Concerts.htm

Vox Novus
==========

The 60x60 project is designed for flexibility for growing and expanding. One of the missions is to perform as many works possible.

This year we are doing something new. We are picking the participants for our regional selection of the 60x60 project before the main selection. This year we received a tremendous number of submissions from the **Midwest and immediate central regions of the United States**. We have endeavored to produce a **regional concert** for this region in the past and this year we will be able to accomplish this goal.

Following are the participants in the **American Heartland** who have been included in the concert:

- Greg Allen,
- J. Anthony Allen,
- Timothy Flood,
- Ryan Garber,
- Mike McFerron,
- David McIntre,

- Christopher Bailey,
- Stacey Barelos,
- J.C. Batzner,
- Robert Berg ,
- Michael Berkowski,
- Kari Besharse,
- Timothy Brace,
- Pui-Shan Cheung,
- Greg Chmura,
- Daniel Clem,
- John Consiglio,
- Zachary Crockett,
- Lucio Cuellar,
- Matthew Davidson,
- John Dribus,
- Ivan Elezovic,
- Travis Ellrott,
- Andrew Estel,
- Doug Geers,
- John Gibson,
- Jacob Gotlib,
- Jason Gresl,
- Mike Hallenbeck,
- James Hegarty,
- Norbert Herber,
- David Heuser,
- Dorothy Hindman,
- Gregory Hoepfner,
- Craig Hultgren,
- Lynn Job,
- Kanniks Kannikeswaran,
- Noah Keesecker,
- Gary Knudson,
- Sabin Levi,
- Stan Link,
- Tom Lopez,
- Don Malone,
- Michael John Mollo,
- Laurie Lee Moses,
- Michael Murphy,
- Curt Nordgaard,
- Richard O'Donnell,
- Sean O'Neill,
- Samuel Pluta,
- Steve Ricks,
- James Romig,
- Phillip Schroeder,
- Mozhgan Shahidi,
- Adam Sovkoplas,
- Thomas Sutter,
- Michael Taylor,
- Fred Tompkins,
- Mike Vernusky and
- Joseph Vogel

Click the following link for the concert program: Concert_Program_Midwest.htm

(Selections for the **International 60x60** coming soon)

VoxNovus mailing list:
VoxNovus@voxnovus.com
seven.pairlist.net/mailman/listinfo/voxnovus

Robert Voisey
RobVoisey@VoxNovus.com
www.VoxNovus.com

12.

LETTER FROM MOZART

by Michael Colgrass

2006 marks the 250th birthday of Wolfgang Amadeus Mozart. Pulitzer Prize winning composer, Michael Colgrass' orchestral homage to the great master, LETTER FROM MOZART is a light, colorful piece, popular with audiences, and a unique and entertaining contribution to the repertoire, based on a fictional letter to the composer from Wolfgang himself.

Mozart's letter, complete program notes, and selected reviews are below. For perusal scores, recordings, and more information about Michael Colgrass and LETTER FROM MOZART, please visit www.brhoadsandassociates.com or www.michaelcolgrass.com.

LETTER FROM MOZART

Dear Michael:

I would like to be your inspiration for a piece of music. I have been watching the development of music since my time and am especially interested to see how an idea of mine would come out when filtered through the mind of a twentieth-century composer. Let me give you a typical Austrian-type folk melody (I'll think up an original one), and you apply to it techniques of contemporary music in any way you like.

Now, you may wonder why I chose you for this task. First, I know I'm your favorite composer and that counts a great deal with me. Second, you are a percussionist, and one of my secret dreams has always been to write something for percussion, but in my day it wasn't dignified. But perhaps my primary reason for choosing you is that your name would have been Migele Colagrossi, had you been born in Italy like your father. I loved Italy more than any other country.

Getting back to this new piece, may I suggest that it be a work of light quality, not superficial, Mozartian! Many artists today seem to feel their work must express the age they live in, and cite war, corruption and crime as reason for creating bitter and angry work. My God, if only you could have experienced some of the miseries of the age I lived in, disease, oppression, poverty! And corruption! Life wasn't all bad, of course, and there was much beauty in my age, but so there is in yours, and why not try to capture that spirit, too?

One last word: don't quote any of my existing music, just use this melody I send you (Goodness, I've written so many pieces I hope I didn't use this tune and forget having done so!).

Good luck to you, and I hope you have fun with it.

Your friend,

Mozart

PROGRAM NOTES

As the music begins, the "Mozart" tune is played on a piano or a toy piano. The contemporary techniques that are applied to it in the course of the work are many and varied, but the attentive listener will hear older, familiar ones too, as the composer meditates and muses on his subject and sometimes transforms it beyond recognition.

From time to time, small groups of musicians play music of their own in separate ensembles that are independent of the others. At a particularly complex moment just before the work comes to an end, there are six separate groups. The score is organized so that two conductors lead all the players through their parts.

PRESS

"The work is as fanciful as the title, which refers to a fictional letter the composer claims to have received from the Viennese master, exhorting Colgrass to write a work using a Mozart-like theme. Musically, Colgrass creates a kaleidoscope effect by embedding a straightforward eight-bar theme on a constantly shifting aural background. The theme passes from piano to viola to woodwind, but never in its entirety, and always mocked by the orchestra with frigid sustained chords in the strings, or the virulent sound of an oompah band, or a sudden explosion of accordion.

"The effect is like watching a Federico Fellini movie set in a freak carnival, faces leering in and out of focus in the camera, the feral sound of a calliope and human screeches penetrating your ears. Colgrass deliberately creates an unstable listening experience... A delightful contemporary work."

Willa J. Conrad, Toledo Blade

Bill Rhoads & Associates
60 Depot Street
Verona, NJ 07044

t: 973-857-3440
f: 973-857-3442
e: branda@subitomusic.com

13.



Click for Upcoming Concerts

14.

RON FEIN

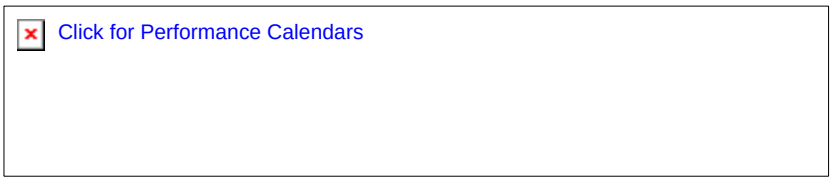
20 BOOMBOX TOUR

Join internationally acclaimed composer, and Pioneertown area resident, Ron Fein, for the first stop on the West Coast Tour, of his sound installation works for 20 boomboxes!

These concerts will benefit Dreams for Kids, through a sub-committee of the Basin Wide Foundation. Your donation will admit you to the event.

For more information contact Max Thomas at 760.369.YOGA
Or www.ronfeinmusic.com

15.



16.



...and others

17.

works & process Guggenheim MUSEUM Click the **logo** for schedule of **events**

The Juilliard Theater - 155 West 65th St - New York City - USA

$20, $10 for students and seniors
Free for Guggenheim members and Juilliard, Mannes College and Manhattan School of Music students. Call for details.

Ticket Central 212 279 4200 - 1-8 pm www.ticketcentral.org

e-mail: boxoffice@guggenheim.org
internet: www.worksandprocess.com

18. UCDavis Events.....

19. Calendar of Events

20. NEW MILLENNIUM CONCERT SERIES-SPRING 2006

Department of Music
School of the Arts
California State University, Sacramento

Calendar of Events

Click the CSUS logo for more data

21. Click the logo for more data

22. New Music L.A. american composers forum Events

los angeles

Continue browsing.

Index to **Quick-reference links** for:

Feature articles

Member news

Undated announcements

Background music is "Phonistic Numerals" (Second Movement) by Dwight Winenger (BMI) © 1997 all rights reserved

MIDI download is FREE, but please inform the composer.
StrQu2_1.MID was orchestrated by Dwight Winenger (BMI) on Trax for Yamaha CBX-T3 synthesizer.

Thanx for visiting!

This page last [illegible] 09/24/08

Visitors to this page **0000691** since **December 15, 1998**.

Visitors to this **site** since November 12, 1996:

Powered By
WinWorx

Original html code © 1996-2008 - D.Winenger - All rights reserved.
00009240

Daniel Pearl FOUNDATION

16161 Ventura Boulevard, #671
Encino, CA 91436
tel: 310.441.1400 · fax: 310.441.1404
www.danielpearl.org

Daniel Pearl WORLD MUSIC DAYS

Board of Directors

Judea Pearl, President
Tamara Pearl, Vice President
Michelle Pearl, Vice President
Ruth Pearl, CFO
Mark E. Friedman, Secretary
Robin Kramer, Member
Shari Leinwand, Member

Honorary Board

Christiane Amanpour
President William J. Clinton
Abdul Sattar Edhi
Daniel Gill
John Hennessy
Ted Koppel
Mariane Pearl
Her Majesty Queen Noor
Sari Nusseibeh
Itzhak Perlman
Rabbi Harold Schulweis
Craig Sherman
Paul Steiger
Elie Wiesel

Daniel Pearl World Music Days Honorary Committee

Salman Ahmad
Theodore Bikel
Yefim Bronfman
Ida Haendel
Herbie Hancock
Elton John
Alison Krauss
Tania Libertad
Yo-Yo Ma
Zubin Mehta
Mark O'Connor
George Pehlivanian
Itzhak Perlman
R.E.M
A.J. Racy
Steve Reich
Mohammad Reza Shajarian
Ravi Shankar
Russell Simmons
Barbra Streisand
John Williams

Los Angeles Office
Tel: 310-441-1400
Fax: 310-441-1404

September 19, 2008

On behalf of the Daniel Pearl Foundation, we invite your participation in the 7th Annual Daniel Pearl World Music Days. We believe you would be an ideal candidate to join in our mission o promoting unity, tolerance and cross-cultural understanding through music. Participation in World Music Days involves **no financial consideration**.

New Honorary Committee member Alison Krauss, Herbie Hancock, Itzhak Perlman, REM, Elton John and more welcome your involvement as we continue the international legacy of journalist-musician Daniel Pearl - using the universal language of music to transcend intolerance and inspire unity. Since its inception, more than 2,000 performances in 75 countries have been dedicated and with your help we hope to extend this outreach even further. Participating musicians make a simple dedication from the stage, or in the printed program in the theme of "Harmony for Humanity."

World Music Days happens every year October 1-31 so we would particularly like to include any or all of your October performances. Your participation in World Music Days will help unite audiences around the world by transforming your stage into an instrument of peace and shared humanity.

Background
Danny was murdered in 2002, shortly after 9/11, by extremists in Pakistan; he was the *Wall St. Journal* South Asia Bureau Chief and an accomplished musician (classical, bluegrass fiddle, mandolin and jazz violin) who used his music to spread friendship across cultural divides. World Music Days commemorates his October 10 birthday in a united stand against the culture of violence.

We genuinely appreciate your taking the time to consider our request. We sincerely hope you will help us ring the world with sanity and humanity by registering an upcoming performance for the 7th Annual Daniel Pearl World Music Days. We look forward to hearing from you.

Sincerely,

Judea and Ruth Pearl
Daniel Pearl Foundation
Contact: Paul Karlsen
Paul@danielpearl.org
(310) 441-1400
www.danielpearl.org
www.danielpearlmusicdays.org

Compose Mail

Inbox (97)

Starred

Chats

Sent Mail

Drafts (12)

All Mail

Spam (701)

Trash

Contacts

Discovery News Top Stories : Discovery Channel - Bad Soldering Job Behind Atom-S

« Back to Inbox | Archive | Report Spam | Delete | More Actions

‹ Newer 42

New windo
Print all
Expand all
Forward all

Liana Alexandra Invitation to Daniel Pearl World Music Days

Inbox X

Paul Karlsen to me show details Sep 19 | Reply

Dear Liana,

We hope this letter finds you well. We looked further at your myspace page and would like to formally invite you to participate this year in the 7th Annual Daniel Pearl World Music Days. We have included the text of the message below as well as an attachment of the formal invitation to participate from Ruth and Judea Pearl. As this is solely an awareness raising program, there is no financial obligation to participate.

Best Regards,

Paul Karlsen

Operations and Programs Manager

Daniel Pearl Foundation

310.441.1400

paul@danielpearl.org

www.danielpearl.org

www.danielpearlmusicdays.org

Chat

Search, add, or invite

Liana Alexandra

Set status here

Basso Moderno ...
Andrada-Ioana V...
Baruch Tercatin
CSI RRDO
Laurentiu Moraru
Serban Nichifor
Serban Nichifor
de.miller@neu.edu
Doina Rotaru
nicoemanuel

Options Add Contact

Labels

Edit labels

Invite a friend
Give Gmail to:

Send Invite 98 left

Preview Invite

What is World Music Days?

"Music must serve a purpose, it must be part of something larger than itself, a part of humanity." - Pablo Casals

September 19, 2008

Dr. Liana Alexandra

Bucharest, Romania

Dear Liana,

On behalf of the Daniel Pearl Foundation, we invite your participation in the 7th Annual Daniel Pearl World Music Days. We believe that you would be an ideal candidate to join in our mission of promoting unity, tolerance and cross-cultural understanding through music.

New Honorary Committee member Alison Krauss, Herbie Hancock, Itzhak Perlman, REM, Elton John and more welcome your involvement as we continue the international legacy of journalist-musician Daniel Pearl- using the universal language of music to transcend intolerance and inspire unity. Since its inception, more than 2,000 performances in 75 countries have been dedicated and with your help we hope to extend this outreach even further.

World Music Days happens every year October 1-31 so we would particularly like to include any or all of the October performances you may have. For any events that fall outside the official October window, we would be honored to include as Tribute events. Your

participation in World Music Days will help unite audiences around the world by transforming your stage into an instrument of peace and shared humanity.

Participation in World Music Days is simple and involves **no financial consideration**:

1. Respond with the time and location of concert(s) you would like to dedicate.
2. Read a dedication from the stage, or printed program, in the theme of "Harmony for Humanity." (see sample dedications).

Background

Danny was murdered in 2002, shortly after 9/11, by extremists in Pakistan; he was the Wall St. Journal South Asia Bureau Chief and an accomplished musician (classical, bluegrass fiddle, mandolin and jazz violin) who used his music to spread friendship across cultural divides. World Music Days commemorates his October 10 birthday in a united stand against the culture of violence.

We genuinely appreciate your taking the time to consider our request. We sincerely hope you will help us ring the world with sanity and humanity by registering an upcoming performance for the 7th Annual Daniel Pearl World Music Days. We look forward to hearing from you.

Sincerely,

Judea and Ruth Pearl

Daniel Pearl Foundation

Contact: Paul Karlsen

Paul@danielpearl.org

(310) 441-1400

www.danielpearl.org

www.danielpearlmusicdays.org

"Together with a diverse group of Honorary Committee artists, we celebrate and support the Foundation's mission of using the power of music to promote cross-cultural understanding and remind people of all cultures and religions that we share a common humanity." - R.E.M.

World Music Days Invitation.pdf
70K View as HTML Download

Reply Forward

Liana Alexandra Dear Paul Karlse Sep 26 (12 days ago)

Paul Karlse show details Sep 27 (12 days ago) | Reply |

Dear Liana,

Thank you for your email. We are honored with your participation this year in the 7th Annual Daniel Pearl World

Music Days. We have registered this event under your username “lianaalexandra” that you registered with last year and attached the poster to this event on the listing.

We look forward to hearing more about this event. If there are any photos or audio from the event you would like to send us after the event, we would love to see them.

United we can make a difference.

Paul Karlsen

Daniel Pearl Foundation

paul@danielpearl.org

Visit settings to save time with **keyboard shortcuts**!

You are currently using 2399 MB (33%) of your 7213 MB.

Last account activity: 49 minutes ago at IP 86.34.74.47. Details

Gmail view: standard | turn off chat | basic HTML Learn more

©2008 Google - Terms - Google Home

Gmail Calendar Documents Photos Reader Web more ▼

lianaalexandra@gmail.com | Settings | Older versio

Gmail by Google BETA

Basso Duo Search Mail Search the Web Show search options Create a filter

Compose Mail

Inbox (97)

Starred

Chats

Sent Mail

Drafts (12)

All Mail

Spam (701)

Trash

Contacts

Chat

Search, add, or invite

Liana Alexandra

Set status here

Basso Moderno ...

Andrada-Ioana V...

Baruch Tercatin

CSI RRDO

Laurentiu Moraru

Serban Nichifor

Serban Nichifor

de.miller@neu.edu

Doina Rotaru

nicoemanuel

New Classical Music Fans - www.shyguymusic.com - Liven it up! Chamber and Sponsc

« Back to Search Results Report Spam Delete More Actions ‹ Newe

Melody at United Nations !!!

Inbox X

Basso Moderno Duo to m show details Apr 20 Reply

Dear Liana,

We just wanted to let you know that we performed your Melody at the United Nations in New York City a few days ago. It was a fantastic performance and you would have been very happy with the response from the audiences.

Unfortunately there was no program. We had twenty five minutes to perform during the festivities for the Pope Benedict XVI (he was not in attendance). The performance took place in the Dam Hammarskjold Auditorium with a very nice Steinway Grand, which had the United Nations seal carved on the side.

Here is the program we selected:

Larry Bell	Pop Set
Sonia Megias Lopez	Tango No. 2
Felix Yanov-Yanovsky	Dialogue
Liana Alexandra	Melody
Ned Rorem	Nocturne

Hope you are well,

Allan

Basso Moderno Duo
Allan Von Schenkel
Kristen Williams
bassomoderno@gmail.com
www.solobass.org

New windov
Print all
Collapse all
Forward all
Turn off hig

Spons

New Orchestrati
Professional Orch
w/MP3 audio pac
www.TrueSpec.c

Steinway D Occ.
Agréé Steinway S
Garanti 10 ans Te
pianos-prestige.c

Roger Williams
Roger Williams is
pianist. 18 gold &
www.MrPianoToI

Classical Music'
Changing Cultura
Return of the Am
PaulBreer.com

More about...
Classical Music F
Orchestral Music
Baroque »
Classical Concert

About t

UNIVERSITATEA NAȚIONALĂ DE MUZICĂ DIN BUCUREȘTI

SALA "CHOPIN" **Marți 13 Noiembrie 2001, ora 18:30**

NUOVA MUSICA CONSONANTE

Ediția a IV-a

Coordonarea artistică: LIANA ALEXANDRA și ȘERBAN NICHIFOR

CONFLUENȚE ROMÂNO-BELGIENE

ȘERBAN NICHIFOR - **"CONCEPTOFONIA" pentru violoncel și pian**

LIANA ALEXANDRA - **"CINCI SECVENȚE" pentru violoncel și pian**

NICOLAE COMAN - **"CANTO" pentru violoncel și pian**

Interpretează Duo-ul "INTERMEDIA"
- **Șerban Nichifor – violoncel**
- **Liana Alexandra – pian**

BOUDEWIJN BUCKINX - **"PRIN <VIOLA>, ÎNȚELEGEM VIOLA" pentru violă solo (p.a.)**

JACQUES LEDUC - **"LAMENTO" op.70 pentru violă solo (p.a.)**

RAOUL DE SMET - **"CONSIDÉRATIONS SUR UNE MÉLODIE DE MR.P.BENOIT,FLAMAND" pentru violă solo (p.a.)**

Interpretează Mălina Dinu, Monica Sînca și Tamara Dica - studente la Clasa de Violă a Prof.univ. Valeriu Pitulac

RAOUL DE SMET - **"BRIBES D'AVATAR" pentru violă și violoncel (p.a.);**
- **"AVATAR 7" pentru trio de coarde (p.a.)**

ADRIAN MOCIULSCHI - **"CVARTET DE COARDE" (p.a.)**

Interpretează Petre Dan Alexandru (vioară), Alida Boboc (vioară), Adrian Nica (violă) și Adrian Ciuplea (violoncel) – studenți la Clasa de Muzică de Cameră a Conf. Dr. Șerban Nichifor

UNIVERSITATEA NAȚIONALĂ DE MUZICĂ DIN BUCUREȘTI

SALA "CHOPIN" **Marți 13 Noiembrie 2001, ora 18:30**

NUOVA MUSICA CONSONANTE

Ediția a IV-a

Coordonarea artistică: LIANA ALEXANDRA și ȘERBAN NICHIFOR

CONFLUENȚE ROMÂNO-BELGIENE

ȘERBAN NICHIFOR - **"CONCEPTOFONIA" pentru violoncel și pian**

LIANA ALEXANDRA - **"CINCI SECVENȚE" pentru violoncel și pian**

NICOLAE COMAN - **"CANTO" pentru violoncel și pian**

Interpretează Duo-ul "INTERMEDIA"
- **Șerban Nichifor – violoncel**
- **Liana Alexandra – pian**

BOUDEWIJN BUCKINX - **"PRIN <VIOLA>, ÎNȚELEGEM VIOLA" pentru violă solo (p.a.)**

JACQUES LEDUC - **"LAMENTO" op.70 pentru violă solo (p.a.)**

RAOUL DE SMET - **"CONSIDÉRATIONS SUR UNE MÉLODIE DE MR.P.BENOIT,FLAMAND" pentru violă solo (p.a.)**

Interpretează Mălina Dinu, Monica Sînca și Tamara Dica - studente la Clasa de Violă a Prof.univ. Valeriu Pitulac

RAOUL DE SMET - **"BRIBES D'AVATAR" pentru violă și violoncel (p.a.);**
- **"AVATAR 7" pentru trio de coarde (p.a.)**

ADRIAN MOCIULSCHI - **"CVARTET DE COARDE" (p.a.)**

Interpretează Petre Dan Alexandru (vioară), Alida Boboc (vioară), Adrian Nica (violă) și Adrian Ciuplea (violoncel) – studenți la Clasa de Muzică de Cameră a Conf. Dr. Șerban Nichifor

which created them for its own purposes.

How we do talk about music

An interesting sidebar of the language-music relationship is the use of onomatopoeia or nonsense words in talking about music. Listen closely to musicians in rehearsal once and it's interesting what they do when trying to communicate about the music they're working on. They'll say something like: "you know that one little 'beedley-beedly' bit? What about if we took a bit longer there – and then sort "unnf" on the next downbeat?" This sort of allusive, half-speech, half-singing, or other imitation of musical sound while appearing almost unintelligible as written text, is actually marvelously communicative and very efficient speech. I think that it is quite illuminating, really. When forced to communicate about music in a situation of real importance – like rehearsing a piece – people use a verbal system wholly unlike grammatical written language. It's also interesting the amount of gesturing and body movement that take place in these situations – things that actually do communicate the dynamic. I think it really speaks to the fact that language is an inapt tool for dealing with music. This odd sort of pidgin that musicians speak to one another is really about as close as words can come to being useful in the matter.

The problem is, of course, that we live in a world entirely established to operate on the basis of writing. Other than speech, it is our principal means of communicating and is the primary means of remembering and retaining the thoughts and events of our world. To be engaged in music, an activity that is almost entirely off the table when it comes to writing effectively, has its good and bad results. On the one hand, written language keeps music in a curious ghetto in relation to the rest of the arts and to culture in general. Any musician, I'm sure, has had the experience of talking to other artists, writers, or to just generally cultured people to realize that these otherwise competent people knew absolutely nothing about music. Music is a mysterious black box for most non-musicians. Without that universal flashlight – language – to probe and illuminate it, it remains almost an unknowable magic event wholly outside their imagination.

The positive side of this is that music has a privileged place in the world. Like the shamans in the village, musicians, if they are not scorned, are met with a certain respect that comes from doing something which is powerful and yet beyond the reach of names and words. This dual-reality seems an unavoidable state, unsusceptible to education or explanation because the means of education and explanation is writing, and as we have found, writing is of no use. Music and the world music describes is destined to be as inaccessible to our writing mind as colors in the infrared or ultra violet spectrums are to our visual mind.

That language is a failure in the matter of music, in the end, does not trouble me – I actually find it rather liberating. Reviews don't need to concern you, (unless positive of course, in which case the exception proves the rule) analyses can be safely disregarded and program notes safely skimmed. As a point of fact, the almost universally silly things that are written about music would, if this failure was unacknowledged, be enough to induce real despair. On the other hand, if the complementary inabilities of music and language are embraced as not merely an unfortunate reality but as a finely-tuned mental ecosystem, then, this odd state of affairs is as comforting as the miraculously perfect combination of oxygen and nitrogen which keeps the corpuscles happily coursing through our brains and the atmosphere clinging to the planet.

Guggenheim Prize-winning composer Greg D'Alessio teaches at Cleveland State University. He was recently in Tallahassee, FL for the performance of his Trio for Flute, Cello, and Piano at The Florida State University's New Music Festival.

CD RELEASE

Living Artist Recordings announces the release of *Semantems*, Volume 10 of Living Artist Recordings. *Semantems* features works by Jeremy Beck, Carson Cooman, Dorothy Hindman, Edwin C. Robertson, and Erich Stem. Discs can be purchased online from Amazon.com, CDemusic, and Living Music Foundation.

News Briefs

The **Composers Concordance** is continuing a winter wonderland of new works in its second seasonal concert, Wednesday, February 26, 2003, 8PM at Washington Square United Methodist Church, 135 West 4th Street, NYC. Three composers, Martin Bresnick, Frank Oteri, and Dan Cooper will be present and will be interviewed by actress Linda Past.

The music of **Jeffrey Hoover** of Illinois Central College has received several premieres lately. *Latin Steps*, for violin and piano, was performed by Rachel Barton and Matthew Hagle on the Illinois Central College Subscription Series on November 8. The same day, GéNIA gave the premiere of *My City* for piano, tape, and videopainting on the Arts and Ideas series at Lewis University in Chicago. On November 10, the London-based group presented *My City* at the ICC Performing Arts Center in East Peoria, IL.

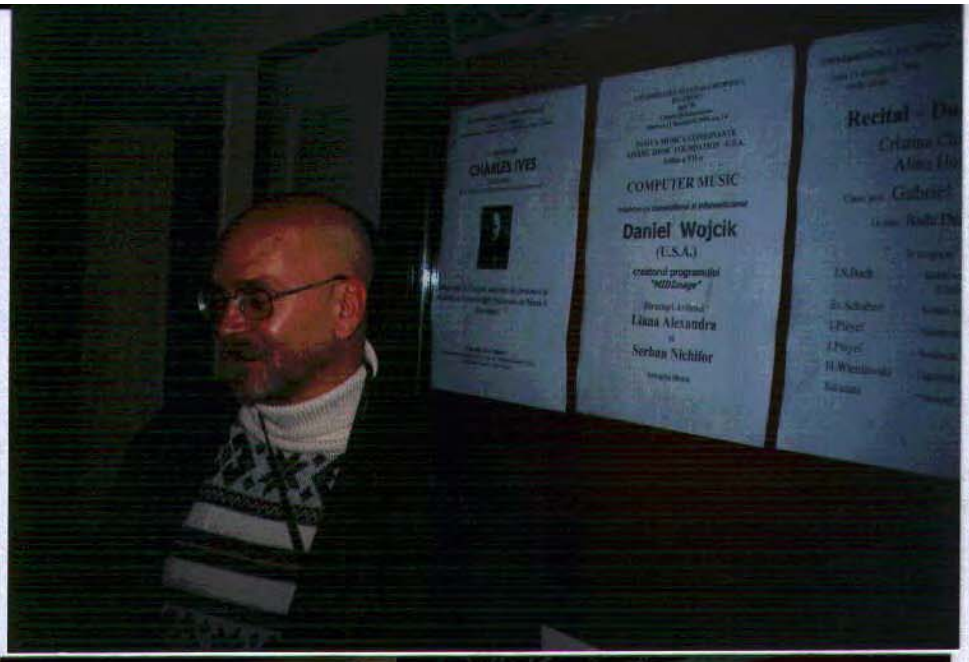
Living Music announces joint venture with Nuova Musica Consonante: Living Music has joined forces with Nuova Musica Consonante in Romania to jointly create a series of concerts and conferences. Through the efforts of Liana Alexandra and Serbon Nichifor, Living Music will be linked with the prestigious Nuova Musica Consonante series in Romania to promote the works of Living Music members.

Composer's Voice Concerts: Vox Novus and the Living Music Foundation joined forces on October 20, 2002 to present their third Composer's Voice Concert at A.R.T. in New York, NY. The event featured Sonata for Flute, by Liana Alexandria; *Tremblings*, by Dorothy Hindman; *Conversations for Flute and Piano*, by Michael Kinney; *Fishing Through the Open Door*, by Charles Norman Mason; *Rendezvous with*






GUEST
GUEST


CHARLES IVES
COMPUTER MUSIC
Daniel Wojcik
(U.S.A.)
creatorul programului
"MIDImage"
Liana Alexandra
Serban Nichifor
Recital


CHARLES IVES
COMPUTER MUSIC
Daniel Wojcik
(U.S.A.)
creatorul programului
"MIDImage"
Liana Alexandra
Serban Nichifor
Recital
Gabriel
J.S.Bach
Fr.Schubert
I.Pleyel
H.Wieniawski


ROMÂNIA
UNIVERSITATEA NAȚIONALĂ DE MUZICĂ
BUCUREȘTI















SERBAN NICHIFOR

Concerto GRIEGoriano
AMERICAN SYMPHONIES NO 3 & 4
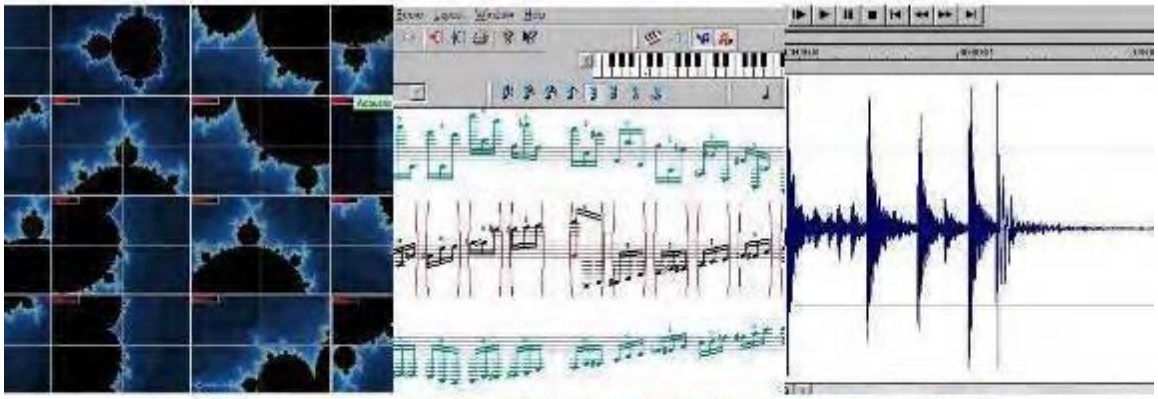


VERONA MAIER, Piano
PAUL POPESCU, Conductor
NATIONAL RADIO
SYMPHONIC ORCHESTRA

CONTEMPORARY MUSICAL LANGUAGES

COMPUTER MUSIC

Compositions by students of the National University of Music Bucharest - Romania

2003-2006



EDITURA UNIVERSITATII NATIONALE DE MUZICA
BUCHAREST, ROMANIA - 2006
ISBN 973-7857-43-7

NOT FOR SALE













NMC

NUOVA MUSICA CONSONANTE

LIVING MUSIC FOUNDATION USA

EUROPEAN CONFERENCE OF PROMOTERS OF NEW MUSIC

UNIUNEA COMPOZITORILOR
SI MUZICOLOGILOR
DIN ROMANIA

SAMBATA 29 APRILIE 2006
ORA 18

RECITAL CAMERAL

INTERPRETI

ION NEDELCIU

LILIANA NEDELCIU

FLORIN NEDELCIU

ELISABETA NEDELCIU

ANA MARIA TANSE ANDREI CAVASSI BOGDAN ROMAN EUGEN DUMINICA
DRAGOS MOCANESCU

IN PROGRAM LUCRARI DE

ANDRE JOLIVET DIMITRI SOSTAKOVICI SERBAN NICHIFOR
DOINA ROTARU LIVIU DANCEANU LIANA ALEXANDRA
GEORGE ENESCU TIBERIU OLAH

PALATUL CANTACUZINO CALEA VICTORIEI NR 141

CONCERT LISTINGS

Daniel Pearl Music Day 2004

October 8-17, 2004
Harmony for Humanity

Daniel Pearl Foundation Home

Music Day Home

Australia	Israel	Nepal	Slovenia
Austria	Italy	New Zealand	South Africa
Burkina Faso	Jordan	Nigeria	Spain
Canada	Korea	Pakistan	Taiwan
France	Malta	Poland	United Kingdom
India	Mexico	Romania	United States
Indonesia			

See a
(as of 9
BY
BY

ROMANIA

BUCHAREST

Event: "Hommage to the American Pioneers"
Website: http://romania-on-line.net/whoswho/AlexandraLiana.htm
Open to: General Public
Organization: Nuova Musica Consonante
Performers: Susan McClellan (USA), Liana Alexandra (Romania), Sirban Nichifor (Romania)

Dates: Tuesday, October 5, 2004*
*Date is prior to Music Day
Venue: Philarmonic "George Enescu"-Bucharest
Style:
Info: lianaalexandra@pcnet.ro









MySpace.com - Liana Alexandra - Classical / Americana / Electronica - www.myspace.com/lianaalexandramoraru

File Edit View History Bookmarks Window Help

http://www.myspace.com/lianaalexandramoraru

Apple Yahoo! Google Maps YouTube www.gmail.com Wikipedia News (1705) Popular

myspace music | my music | music videos | featured playlists | top artists | shows | classifieds | forums

Liana Alexandra

Classical / Americana / Electronica



"LIANA ALEXANDRA: SYMPHONIES"

Romania

Profile Views: 2186

Online Now!

Last Login: 10/10/2008

View My: **Pics** | **Videos**

Contacting Liana Alexandra

Send Message	Forward to Friend
Add to Friends	Add to Favorites
IM / Call	Block User
Add to Group	Rank User

MySpace URL:
http://www.myspace.com/lianaalexandramoraru

Liana Alexandra: General Info

Member Since	2/9/2008
Record Label	unsigned
Type of Label	Major

myspace music



Seventh Symphony P...
Liana Alexandra
Playing

00:33

BUY ALBUM
FIND RINGTONES

Total plays: 770 Downloads today: 0 Plays today: 0

create your own playlists

Featured Playlist ADD BUY

1.Seventh Symphony Part 1	533 plays	+	–
2.Seventh Symphony Part 2	43 plays	+	–
3.Seventh Symphony Part 3	31 plays	+	–
4.Symphony No 3 excerpts	40 plays	+	–
5.Symphony No 4 Part 3	27 plays	+	–

Liana Alexandra's Latest Blog Entry [Subscribe to this Blog]

LIANA ALEXANDRA: "Melody for Orange Fiddle" (**view more**)

LIANA ALEXANDRA: "Barcarola" (**view more**)

Check out this video: THE VOICE (**view more**)

Check out this video: LIANA ALEXANDRA: Interrupted Images (**view more**)

undefined LIANA ALEXANDRA: Opera "In Labyrinth" - Act II (**view more**)

[**View All Blog Entries**]

start 3 Internet Ex... 3 Windows E... MySpace.pdf MySpace.com -... ScreenCecha v... iPhoto Plus - [U... 7:07 PM

MySpace

File Edit View History Bookmarks Window Help

http://friends.myspace.com/index.cfm?fuseaction=user.viewfriends&friendID=331434498

Google

Apple Yahoo! Google Maps YouTube www.gmail.com Wikipedia News (1705) Popular

All Friends | # A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Listing 1-40 of 329 1 2 3 4 5 » of 9 prev | next

Tom



U.S. Air ..



Marine



Coast Guard

Texas



~Dedicate..



REMEMBER ..



Ronald Re..



Hillary C..



John McCain



Al Gore



ISRAEL FO..



Bless Israel



The Offic..



Freemason



ASCAP



Steve Reich



John Will..



Hilary Hahn



Christoph..



John Adam..



Michael N..



Steven Sp..



Penderecki



start | 3 Internet Ex... | 3 Windows E... | MySpace.pdf | MySpace | ScreenCecha v... | iPhoto Plus - [U... | 7:08 PM

Online Now!

Ennio Mor..	Mark Feldman	Catherine..	BRIGITTE ..	Robert De..	Allison Z..	Dorothy H..	Dallas Sy..
							

Chicago S..	Detroit S..	Sue	Rob Voisey	Catherine	Noam	Fans of t..	Julia Kent
							

All Friends | # A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Listing 1-40 of 329 1 2 3 4 5 » of 9

prev | next

Sponsored Links

Epiphone classical guitar

MySpace

File Edit View History Bookmarks Window Help

http://friends.myspace.com/index.cfm?fuseaction=user.viewfriends&friendID=331434498&MyToken=08f46e7e-

Google

Apple Yahoo! Google Maps YouTube www.gmail.com Wikipedia News (1705) Popular

Listing 41-80 of 329 1 2 3 4 5 » of 9 prev | next

selaginel..



BMI



FOETUS



Madonna



Katie Jacoby



Sigur Ros



ANTHEM



Big Organ..



Kate Voegele



Sarah Bowman



Harder To..



Avril Lav..



Eric Clapton



Ben Folds



Cindy



Molly Thomas



Lucinda W..



Klimt 191..



Alicia Keys



Mary Gaut..



David Fel..



Frank Zappa



Amy Grant



Anna Coog..



start 3 Internet Ex... 3 Windows E... MySpace.pdf MySpace ScreenCecha v... iPhoto Plus - [U... 7:11 PM

MySpace

File Edit View History Bookmarks Window Help

http://friends.myspace.com/index.cfm?fuseaction=user.viewfriends&friendID=331434498&MyToken=08f46e7e

Google

Apple Yahoo! Google Maps YouTube www.gmail.com Wikipedia News (1705) Popular

Andreea P..



Dikta



Alex Shapiro



Alarm Wil..



Amy Kohn



Clint Man..



Carol Alb..



WENDY STA..



David Lyn..



Monét :" ..



Charles M..



Eric Schw..



David Kra..



Linn H



Tanya Tag..



Kristine ..



All Friends | # A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Listing 41-80 of 329 1 2 3 4 5 » of 9 prev | next

Sponsored Links

Classical Music CDs

Every Classical CD in Print. Buy them at ArkivMusic.com

start 3 Internet Ex... 3 Windows E... MySpace.pdf MySpace ScreenCecha v... iPhoto Plus - [U... 7:13 PM

MySpace

File Edit View History Bookmarks Window Help

http://friends.myspace.com/index.cfm?fuseaction=user.viewfriends&friendID=331434498&MyToken=7dd2d73f

Google

Apple Yahoo! Google Maps YouTube www.gmail.com Wikipedia News (1705) Popular

The JazzC..	Natalie Haas	Andrea Zonn	Stephen C..	John Zorn	Derek Charke	Ball Stat..	internati..
							

Rachel Ba..	Xenovibes..	taraf de ..	Ever Orchid	Sergio Leone	Michael B..	So Percus..	Bella Rumore
							

Alissa	Arianna Z..	Warner Br..	Scott Nyg..	Daniel Pe..	The Queen..	Glenn Gould	Sylvie Va..
							

Online Now!

start | 3 Internet Ex... | 3 Windows Ex... | MySpace.pdf | MySpace | ScreenCecha v1.0 | iPhoto Plus - [U... | 7:14 PM

MySpace

File Edit View History Bookmarks Window Help

http://editprofile.myspace.com/index.cfm?fuseaction=profile.safedeleteComments&friendid=331434498&Mytok

Apple Yahoo! Google Maps YouTube www.gmail.com Wikipedia News (1719) Popular



it is a pleasure to discover your
music
thank you!
Mark Feldman

(Delete)

Viva Trio

02/18/2008 07:27 AM



Very nice to meet you, Liana Alexandra!

cheers from Viva Trio

(Delete)

Catherine Deneuve

02/18/2008 05:54 AM

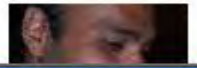


Hi!
Thanks for the add!!
Kisses.

(Delete)

Mario Pettenati

02/17/2008 11:54 AM



Ciao Liana. Thank you so much for your
friendship. Write really music grandiose.! Mario

start 3 Internet Ex... 3 Windows Ex... MySpace.pdf MySpace ScreenCecha v1.0 iPhoto Plus - [U... 7:26 PM

MySpace

File Edit View History Bookmarks Window Help

http://editprofile.myspace.com/index.cfm?fuseaction=profile.safedeleteComments&friendid=331434498&Mytok

Apple Yahoo! Google Maps YouTube www.gmail.com Wikipedia News (1719) Popular

Franck Balestracci



02/17/2008 09:57 AM

Hello Liana,
you are the second person of Romania to contact me today,(the first was Serban Nichifor,Beautiful work!)
I like also a lot your compositions ! Great creation !
All the Best
Franck

(Delete)

ISRAEL FOREVER



02/17/2008 06:06 AM

<img src="http://i176.photobucket.com/albums/w189/pro-israel/www.png" border="0" alt="Photo Sharing and Video Hosting at Photobucket"

(Delete)

Andrea Zonn



02/15/2008 05:30 AM

Liana,

What a beautiful listen. Thanks so much for inviting me into your space.

All good things to you,
AZ

(Delete)

Allison Zopel



02/11/2008 12:54 AM

Hi Liana :)
Thank you so much for your
friendship and connection. :)
Your music is just beautiful,
and I am so happy to meet
you now! :)
With much love from here. <3
Allison ^j^

(Delete)

start 3 Internet Ex... 3 Windows Ex... MySpace.pdf MySpace ScreenCecha v1.0 iPhoto Plus - [U... 7:27 PM

MySpace.com - Serban Nichifor - Classical / Americana / Electronica - www.myspace.com/nichiforserban

File Edit View History Bookmarks Window Help

http://www.myspace.com/nichiforserban

Apple Yahoo! Google Maps YouTube www.gmail.com Wikipedia News (1705) Popular

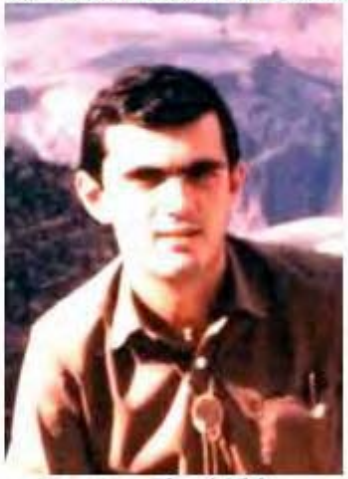
Home Mail Profile Friends Music Videos More My Account Sign Out

myspace music

my music | music videos | featured playlists | top artists | shows | classifieds | forums

Serban Nichifor

Classical / Americana / Electronica



"Serban Nichifor: AMERICAN SYMPHONIES No 3 & 4"

United States

Profile Views: 5818

Online Now!

Last Login: 10/10/2008

View My: Pics | Videos

Contacting Serban Nichifor

Send Message | Forward to Friend

Add to Friends | Add to Favorites

IM / Call | Block User

Add to Group | Rank User

MySpace URL:
http://www.myspace.com/nichiforserban

Nichifor: General Info

Since 2/7/2008

myspace music

American Symphony 3...
Serban Nichifor
00:44

Total plays: 1,946 Downloads today: 0

create your own playlists

Featured Playlist

1.American Symphony 3 Part 1 794 plays

2.American Symphony 3 Part 2 732 plays

3.American Symphony No 4 Part 1 107 plays

4.American Symphony No 4 Part 2 60 plays

5.American Symphony No 4 Part 3 57 plays

Serban Nichifor's Latest Blog Entry [Subscribe to this B

Check out this video: SHOAH (view more)

STICKY DANCES (view more)

Siemens-Werken (view more)

Seven Days to Remember - 53 min Documentary (view mo

MEDIUM POLLUTION & PROPERTY VIOLATIONS IN PREDEAL(R (view more)

start 3 Internet Ex... 3 Windows Ex... MySpace.pdf MySpace.com - ... ScreenCecha v1.0 iPhoto Plus - [U... 7:16 PM

MySpace

File Edit View History Bookmarks Window Help

http://friends.myspace.com/index.cfm?fuseaction=user.viewfriends&friendID=330724788

Apple Yahoo! Google Maps YouTube www.gmail.com Wikipedia News (1705) Popular

All Friends | # A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Listing 1-40 of 1,165 1 2 3 4 5 » of 30 prev | next

Tom



U.S. Air ..



Coast Guard

Marine



USA



REMEMBER ..



Daniel Pe..



~Dedicate..



USMC Patriot



OPERATION..



The Flori..



Ronald Re..



George W...



John McCain



barbara



Warren



ISRAEL FO..



Bless Israel



Israeli M..



The Offic..



Freemason



MASONIC G..



Universal..



KEEPER OF..



start | 3 Internet Ex... | 2 Windows Ex... | MySpace.pdf | MySpace | ScreenCecha v1.0 | iPhoto Plus - [U... | 6:59 PM

MySpace

File Edit View History Bookmarks Window Help

http://friends.myspace.com/index.cfm?fuseaction=user.viewfriends&friendID=330724788

Apple Yahoo! Google Maps YouTube www.gmail.com Wikipedia News (1705) Popular

Kronos Qu..



P A R I ..



Steven Sp..



Steve Reich



Mark Feldman



Hilary Hahn



John Will..



Christoph..



John Adam..



Yo Yo MA



Livia



Liana Ale..



Kristina ..



Woody Allen



Quentin T..



Martin Sc..



Online Now!

All Friends | # A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Listing 1-40 of 1,165 1 2 3 4 5 » of 30

prev | next

Sponsored Links

Export used cars from USA

start 3 Internet Ex... 2 Windows Ex... MySpace.pdf MySpace ScreenCecha v1.0 iPhoto Plus - [U... 7:00 PM

MySpace

File Edit View History Bookmarks Window Help

http://friends.myspace.com/index.cfm?fuseaction=user.viewfriends&friendID=330724788&MyToken=aba30ede-

Apple Yahoo! Google Maps YouTube www.gmail.com Wikipedia News (1705) Popular

Musicians..



Alex Shapiro



Dan Quayle



CHANTELLE..



Trinitee 5:7



Larry King



Alarm Wil..



The Folk ..



Online Now!

Jennifer ..



Gingger



Amy Kohn



EntropiK™



Trevor Exter



Shawn Mit..



Alissa Mo..



Taylor Swift



♥Brittany..



Shammah



Danielle ..



NEVER FORGET



IB3



Van Morrison



Anne McCue



Clint Man..



start | 3 Internet Ex... | 2 Windows E... | MySpace.pdf | MySpace | ScreenCecha v... | iPhoto Plus - [U... | 7:02 PM

MySpace

File Edit View History Bookmarks Window Help

http://friends.myspace.com/index.cfm?fuseaction=user.viewfriends&friendID=330724788&MyToken=7c6a144a-

Google

Apple Yahoo! Google Maps YouTube www.gmail.com Wikipedia News (1705) Popular

Nicole Wi..



Joseph Is..



Christoph..



Sherry Lynn



Seraphina



Orchestra..



Natalie Haas



alasdair ..



Lucinda M..



Joe Pass



the Artis..



Legal Tender



Andrea Zonn



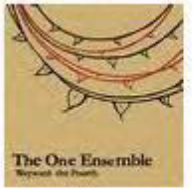
Thomas Mc..



Lost High..



The One E..



Cellophil..



David Har..



Al Pacino



Mike Kaupa



Stephen C..



John Zorn



Derek Charke



Ball Stat..



Online Now!

start 3 Internet Ex... 2 Windows E... MySpace.pdf MySpace ScreenCecha v... iPhoto Plus - [U... 7:04 PM

MySpace

File Edit View History Bookmarks Window Help

http://friends.myspace.com/index.cfm?fuseaction=user.viewfriends&friendID=330724788&MyToken=c13030b3

Google

Apple Yahoo! Google Maps YouTube www.gmail.com Wikipedia News (1705) Popular

Listing 401-440 of 1,165 **1 « 9 10 11 12 13 » of 30**

prev | next

Tico da C..



Starfleet..



Moriah Ma..



MACIE SH..



Gil Evans



Compass R..



Bob Dillo..



Alissa



Penderecki



Lara Landon



Arianna Z..



Warner Br..



Online Now!

Brittany ..



Miley Cyrus



TOOTSIES



MASONIC T..



Nina



Christian..



ShaSha



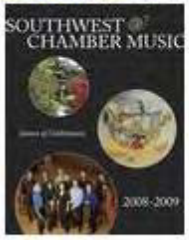
Scott Nyg..



The Queen..



Southwest..



Tibby Edw..



Glenn Gould



start | 3 Internet Ex... | 3 Windows Ex... | MySpace.pdf | MySpace | ScreenCecha v1.0 | iPhoto Plus - [U... | 7:20 PM

MySpace

File Edit View History Bookmarks Window Help

http://editprofile.myspace.com/index.cfm?fuseaction=profile.safedeleteComments&friendid=330724788&Mytok

Google

Apple Yahoo! Google Maps YouTube www.gmail.com Wikipedia News (1719) Popular

Shawn Mitchell
armydrummer.com



04/02/2008 04:00 AM

Wonderful music - thanks for sharing! Thanks, too, for the friend request. I wish you all the best from Virginia Beach.<br style="display:none"/> - Shawn

(Delete)

Vivian Ashton



04/01/2008 08:00 PM

(Delete)

MASONIC TEMPLE



04/01/2008 06:20 AM

Fantastic music!

Welcome to our Renaissance Revolution Serban Nichifor :-)

<img src="http://i125.photobucket.com/albums/p61/jedidruid/013.gif"

(Delete)

Sarah



03/27/2008 05:43 PM

Thank you for the add. I'm impressed with your work. Thank you for sharing your gift with us!
Sarah

start 3 Internet Ex... 3 Windows Ex... MySpace.pdf MySpace ScreenCecha v1.0 iPhoto Plus - [U... 7:22 PM

MySpace

File Edit View History Bookmarks Window Help

http://editprofile.myspace.com/index.cfm?fuseaction=profile.safedeleteComments&friendID=330724788&page=

Google

Apple Yahoo! Google Maps YouTube www.gmail.com Wikipedia News (1719) Popular



Hello Serban,

Very nice to meet you!
Congratulations on your artistic successes.

Best wishes from all 3 of us,
Viva Trio

(Delete)

Christoph Theinert



02/17/2008 02:52 AM

thank you so much! appreciate your attention, and wish you great success with your interesting work.

sincerely, chris

(Delete)

Franck Balestracci



02/17/2008 01:38 AM

Thanks Serban for contacting me and for your nice comment,
Happy to discover your space and your great musical work !
All the best from France
Franck

(Delete)

Catherine Deneuve



02/17/2008 12:23 AM

<img src="http://i257.photobucket.com/albums/hh236/Saskia1986/Good_Mor

start 3 Internet Ex... 3 Windows E... MySpace.pdf MySpace ScreenCecha v... iPhoto Plus - [U... 7:24 PM

Conf. Univ. Dr. Serban NICHIFOR
Universitatea Nationala de Muzica Bucuresti
Comandor al Ordinului National « Pentru Merit » (2000)
Ofiter al Ordinului Coroanei Regale Belgiene (2008)
Compozitor, membru titular al SABAM (Belgia) si al « Vox Novus » (SUA)

ATACURI ANTISEMITE IN MUZICA ROMANEASCA DE AZI

ANTI-SEMITIC ATTACKS IN THE ROMANIAN CONTEMPORARY MUSIC

Cazuri relevante analizate in teza mea de abilitare « SHOAH – HOLOCAUSTUL REFLECTAT IN CREATIA MEA COMPONISTICA »

Motto:
"Never shall I forget that night, the first night in camp, which has turned my life into one long night, seven times cursed and seven times sealed....
Never shall I forget those moments which murdered my God and my soul and turned my dreams to dust.
Never shall I forget these things, even if I am condemned to live as long as God Himself.
Never."
Elie Wiesel, ***Night***

- I.) Subliniez in primul rand faptul ca in elaborarea tezei mele de abilitare intitulate *SHOAH – THE HOLOCAUST REFLECTED IN MY MUSICAL COMPOSITIONS (COMPUTER-ASSISTED ANALYSIS / SYNTHESIS)* **am aplicat toate dispozitiile legale in vigoare.**

- II.) Constatand ca tema HOLOCAUSTULUI DIN ROMANIA a generat reactii violente de natura antisemita si negationista, precizez totodata faptul ca resping fermitate orice afirmatii si/sau actiuni cu caracter - explicit sau implicit - antisemit, defaimator, discriminatoriu, rasist si xenofob, invocand in acest sens dispozitiile legale nationale si internationale in vigoare, inclusiv art. 4, 6, 16, 20 si 21 din CONSTITUTIA ROMANIEI ; OUG 31/2002 si LEGEA 107/2006 ; LEGEA 105/2009; art. 6, 9, 10, 14 si 17 din CONVENTIA PENTRU APARAREA DREPTURILOR OMULUI SI LIBERTATILOR FUNDAMENTALE – document juridic oficial al COMISIEI EUROPEI si al CURTII EUROPENE A DREPTURILOR OMULUI, ratificat de Romania prin Legea nr. 30 din 18 mai 1994 publicata in « Monitorul Oficial » nr. 135 din 31 mai 1994.

- III.) Ampla sectiune finala a tezei ("COMPUTER-ASSISTED ANALYSIS / SYNTHESIS" - pag. 180-238) ilustreaza tocmai procesul de conceptualizare – si, implicit, de abstractizarea si de esentializarea prin reductie fenomenologica a temei abordate - din perspectiva unei analize muzicologice computerizate, elaborate in lumina standardelor stiintifice actuale, aplicate in ultra-performantele universitati din Statele Unite ale Americii si din Anglia. (conform, de pilda, si lucrarii "Modern Methods for Musicology / Prospects, Proposals, and Realities – Edited by Tim Crawford and Lorna Gipson, Ashgate Publishing Company, USA, 2009). Sectiunea cuprinde urmatoarele date specifice ce apar clar expuse in teza de abilitare - toate documentele fiind publicate si, totodata, postate la link-urile:

http://www.free-scores.com/partitions_telecharger.php?partition=59509

http://www.youtube.com/watch?v=n3A5qvtRcps

- The Analysis / Synthesis Algorithm – anamorphotic poly-modular structure (pag. 181);
- The Principal Audio Patterns – *apud* Abraham Zevi Idelsohn, "Hebraisch-Orientalischer Melodienschatz", 10 Bande, Leipzig 1914-1932, vol. II, "Gesange der Babylonishen Juden" – exemplele fiind incluse si in lucrarea mea de doctorat "Musica Caelestis – Anamorfotica Sacrului in arta sunetelor (Tratat de Muzicologie Comparata), Editura UNMB, 2000, pag. 31, ISBN 973-0-02102-3 (pag. 182);

- Analiza digitala “Sound Forge” (pag. 183);
- Analiza digitala comparata Acid Pro 4.0 (pag. 184); mentionez ca sunt autorul acestei noi tehnici de analiza comparata – expuse si in studiul meu « Method of Comparative Analysis of Musical Performances Based on “Acid Pro” Software”;
- Analiza spectrala realizata cu aplicatia “Sonic Visualiser” (pag. 185-186);
- Analizele Fast-Fourier-Transform-Algorithm (FFT) realizate cu aplicatia “FFT Properties” (pag. 187-195);
- Analiza armonica realizata cu aplicatia “Chordata” (pag. 196-204);
- Analiza armonica realizata cu aplicatia “Band-in-a-Box” (pag. 215-213);
- Analiza melodica realizata cu aplicatia “jMelo” (pag. 214-223),
- Analiza metro-ritmica realizata cu aplicatia “jMetro” (pag. 224);
- Analiza formala realizata cu aplicatia “jMorph” (pag. 225);
- Analiza formala realizata cu aplicatia “Music Animation Machine” (pag. 226-235); -
- Evidentierea procesului componistic de transformare a imaginilor vizuale (“The Principal Visual Patterns” – pag. 236) in imagini sonore (“MIDImage” – pag. 237 si “Cinescore” – pag. 238).

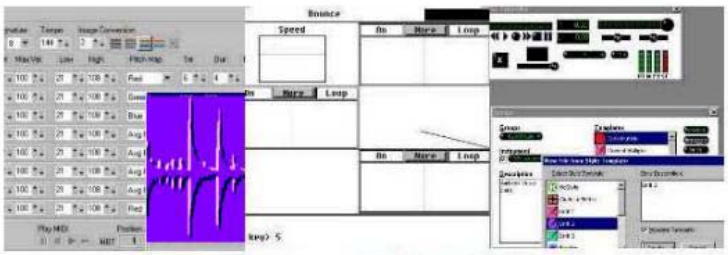
Referitor la conceptualizarea unei teze de abilitare in specialitatea “Muzica”, determinanta este fundamentarea ei pe elementelele caracteristice respectivului domeniu: *partitura muzicala* si *analiza muzicologica intr-o perspectiva eminamente evolutiva, uzand de cele mai noi tehnici de cercetare muzicologica.*
In cazul in speta, *analiza asistata de calculator eficientizeaza in mod indubitabil complexul proces al conceptualizarii – al abstractizarii, formalizarii si obiectivarii cercetarii muzicologice - prin definirea si cuantificarea exacta a parametrilor constitutivi in configuratia lor pluri-dimensionala* - asa cum, *mutatis mutandis*, o lucrare din domeniul matematicii face apel la coordonatele proprii analizei numerice, la limbajul si la semiografia de stricta specialitate.

Prin adoptarea tehnicilor proprii muzicologiei asistate de calculator, schimbarea paradigmatica este radicala, cu efecte directe in planul campului morfogenetic. Imi exprim convingerea ca specialistilor din aceasta comisie le este accesibila si metodologia caracteristica analizei muzicologice computerizate, pe care am aplicat-o in teza mea de abilitare si pe care am expus-o, asa cum am mentionat mai sus, in sectiunea finala a tezei (pag. 180-238).

De altfel elementele definitorii ale analizei muzicologice computerizate aplicate in teza mea de abilitare au fost detaliat expuse si in volumul *“Introduction to Computer Music”* (Editura Stephanus, Bucuresti, 2009) elaborat si utilizat curent de Prof. Univ. Dr. Liana Alexandra Moraru si de subsemnatul la cursul “Limbaje Muzicale Contemporane” infiintat si sustinut de noi la Universitatea Nationala de Muzica Bucuresti, in perioada 2003-2009.
Reprezentand o prioritate absoluta in muzicologia romaneasca, acest volum foarte apreciat si in mediul universitar american este inclus (in format pdf) in DVD-ul anexat tezei de abilitare.

SERBAN NICHIFOR

LIANA ALEXANDRA



INTRODUCERE IN COMPUTER MUSIC

Compendiu



Thank you so much for sending me your updated Introduction to Computer Music. It is a great achievement, and will be of much use to your students and people working in the field. Congratulations.
BARRY SCHRADER
Professor - CALARTS: California Arts School of Music

Dear Serban,
Thank you very much for sending your book. I appreciate it very much.
BEN BIERMAN
Professor - Center for Computer Music at Brooklyn College

Editura Stephanus
2009

- IV Cea mai mare parte a creatiilor mele muzicale citate in teza de abilitare (*"Cries from Earth to Heaven"*-2007, *"Summer Memories"*-2008, *"Siemens Werken"*-2008 , *"Monsters Souvenir 1"*-2007, *"Monsters Souvenir 2"*-2009 si

"Monsters Souvenir 3"-2013) a fost elaborata dupa 1994. Citarea celor doua lucrari realizate anterior (*"Gloria Heroum Holocausti"*-1979 si *"Remember"*-1988) ilustreaza tocmai continuitatea preocuparilor mele legate de tema HOLOCAUSTULUI, pe care am abordat-o prioritar in contextul operei mele componistice.

- Repere ale tezei mele de abilitare – ilustrand importanta ei in plan educational

- a.) **In Romania fascista, in timpul "Statului National Legionar" (14 septembrie 1940 – 14 februarie 1941) si al dictaturii militare a generalului pro-hitlerist Ion Antonescu (4 septembrie 1940 – 23 august 1944) Holocaustul a fost marcat prin uciderea a 380.000 de cetateni romani evrei si a 11.000 de cetateni romani romi. In acest sens, este edificator exemplul Pogromului de la Iasi,** ***« care s-a soldat cu moartea a peste 14.000 de evrei – un capitol zguduitor si prea putin cunoscut din istoria suferintei umane, preludiul asasinarii in masa a evreilor din Basarabia si Bucovina de catre fortele Armatei si Politiei romanesti, actiune desfasurata in cadrul unei politici dirijate al carei scop era lichidarea evreilor din Romania. »*** - *Jean Ancel : Preludiu la asasinat – Pogromul de la Iasi, 29 iunie 1941 »*, Editura Polirom,2005. ;

- b.) In Octombrie 2003 Presedintele Romaniei Ion Iliescu a infiintat **Comisia Wiesel – The International Commission on the Holocaust in Romania – coordonata de reputatul scriitor si filosof umanist Elie Wiesel, distins in 1986 cu Premiul Nobel pentru Pace.**

- c.) Prin Hotărârea de Guvern nr. 902 din 4 august 2005 a fost infiintat **Institutul National pentru Studierea Holocaustului din Romania « Elie Wiesel » (INSHR).** ***« Institutul are ca obiect de activitate identificarea, culegerea, arhivarea, cercetarea şi publicarea documentelor referitoare la Holocaust, în rezolvarea unor probleme ştiintifice, precum şi elaborarea şi implementarea de programe educaţionale privind acest fenomen istoric. »*** - http://www.inshr-ew.ro/obiect-de-activitate

Importanta activitatii INSHR este de prim ordin – inclusiv a programelor educationale elaborate la cel mai inalt nivel stiintific, in cadrul carora se integreaza si prezentul proiect abordat in teza mea de abilitare, prin extinderea in domeniul muzicii a programului "Holocaustul, combaterea rasismului şi xenofobiei". Asa cum sublinia si redutabilul istoric Michael Shafir, ***« negationismul, măturarea sub pres a crimelor din Holocaustul local au fost adoptate de aproape toate statele eliberate de comunism, într-un fel de „globalizare a falsificării istoriei"*** **> - Shafir, Michael:** ***Outright Holocaust Negation in Postcommunist East Central Europe: The Unexpected 'Globalization'," East European Perspectives*** **– RFE, 12 iunie 2002; Shafir, Michael:** ***Between Denial and Comparative Trivialization*****, Hebrew University of Jerusalem, 2002.**

In acest sens, condamnabilele derapaje anti-semite si pro-naziste din Romania contemporana sunt binecunoscute, de la recrudescenta legionarismului (inclusiv in spatiul B.O.R., prin cultul legionarilor « martiri », al unor "luptatori din munti" si al

unor « sfinti ai inchisorilor » quasi-canonizati, la parastasele carora se canta *"Sfanta tinere legionara"*, etc.) la manifestarile profund antisemite ale lui Corneliu Vadim Tudor (fondatorul partidului neo-fascist « Romania Mare »), Ion Coja (un virulent antisemit, dat în judecată in pentru negarea Holocaustului de către Federaţia Comunităţilor Evreiesti din România si de catre Asociatia Evreilor Români Victime ale Holocaustului), Gheorghe Buzatu (notoriu negationist si denigrator al Holocaustului), Lucian Bolcas (apologetul criminalului de razboi Ion Antonescu - mentionat intr-un raport al centrului Elie Wiesel privind atitudinile antisemite in perioada 2005 – 2006), Radu Mazare (promotorul sinistrelor uniforme si insemne naziste), Dan Sova (notoriul negationist al Holocaustului) si ale altora. Asa cum se subliniaza si in documentele Centrului pentru Monitorizarea si Combaterea Antisemitismului – MCA Romania – coordonat de distinsul filolog si economist Maximillian Marco Katz, *« in Romania moderna, antisemitismul este omniprezent. Intr-o tara in care minoritatea mozaica (evreiasca) constituie mai putin de 0.1% din populatie, antisemitismul se manifesta adeseori la aceleas nivel la care a ajuns atunci cand minoritatea mozaica constituia peste 4% din populatie. »* - http://www.antisemitism.ro/ro/cavant-inainte/

Pe deplin edificator este si acest articol publicat pe site-ul MCA Romania - http://www.antisemitism.ro/ro/monitorizare-si-combatere/negationism/negationisti-romani.htm
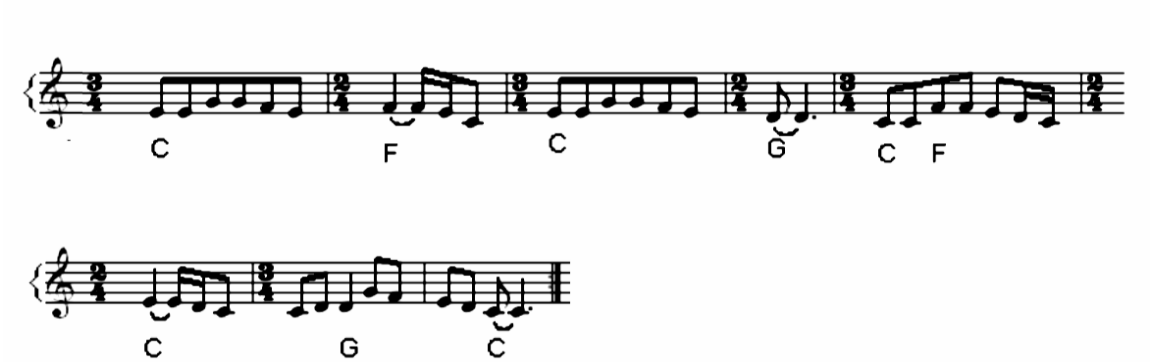
« In Romania, negarea Holocaustului Romanesc este tratata cu toleranta si chiar cu intelegere: negationismul este justificat ca fiind o dovada a respectarii dreptului la libera exprimare. Societatea romaneasca traumatizata de faptul ca in timpul regimului comunist dreptul la libera exprimare era o crima capitala, devine astfel victima propriei sale traume: in Romania de astazi oricine poate spune orice despre oricine, in modul cel mai ofensiv posibil, in modul cel mai grosolan posibil fara ca cineva sa ii cheme pe cei care abuzeaza de dreptul la libera exprimare, la ordine si la decenta.
Abuzand de un drept constitutional, negationistii romani calca in picioare dreptul victimelor Holocaustului Romanesc la prezervarea memoriei lor ca parte din istoria poporului roman din care au facut parte. Negationistii isi bat joc de suferinta supravietuitorilor inca in viata. Ei au transformat negationismul intr-o sursa de venituri: ei publica carti, scriu in publicatii si tin conferinte care ii transforma in personalitati mondene si lideri politici notorii.
Crizmatici si educati, negationistii romani se bucura de politica duplicitara a autoritatilor romanesti:
In fata forurilor internationale, autoritatile romanesti se mandresc cu legislatia adoptata pentru a combate rasismul, antisemitismul si negationismul.
Acasa, in fata cetatenilor romani, aceleasi autoritati, nu fac absolut nimic pentru a pune capat negarii Holocaustul Romanesc.
Pozand in patrioti, negationistii exploateaza din plin cateva elemente care ii fac atat de populari incat raman nepedepsiti chiar daca ei incalca legislatia in vigoare, in mod deliberat si repetat:
Exploateaza repulsia pe care poporul roman il are fata de comunism si ii acuza pe evrei ca ei au adus comunismul in Romania.
Exploateaza trauma prin care poporul roman a trecut in cei 60 de ani de comunism si ii arata pe evrei ca fiind vinovati de instaurarea regimului iudeo-bolsevic care a omorat milioane de romani.

Ii ridica la rang de eroi nationali pe cei care, in timpul celui de al doilea razboi mondial, s-au alaturat nazistilor si au luptat impotriva sovieticilor chiar daca ei sunt responsabili pentru exterminarea a sute de mii de evrei.
Combinand aceste elemente cu faptul ca in Romania moderna, capitolul Holocaustului Romanesc este exclus din educatia pe care tinerii o primesc la scoala, negationistii reusesc sa recruteze discipoli din toate clasele si paturile sociale mizand pe ignoranta acestora.
Faptul ca ei sunt profesori universitari si politiceni, dizidenti care s-au opus regimului comunist, face ca teoriile veninoase si tendentioase pe care le emit sa fie asimilate de multi tineri.
Din cei peste 740000 de evrei care traiau in Romania, intre cele doua razboaie mondiale, in prezent mai traiesc circa 6000 de evrei. Acestia sunt, in marea lor majoritate, batrani asistati atat fizic cat si financiar.
Antisemitismul din timpul celui de al doilea razboi mondial cat si comunismul care a urmat, au gonit evreii din Romania sau i-au transformat, pe cei care nu au plecat, in oameni fara indentitate religioasa si etnica.
In lipsa unor evrei romani cu constiinta si identitatea bine conturate, in lipsa unor institutii de stat bine pregatite si gata sa implementeze legislatia in vigoare, in lipsa unei dorinte sincere de a combate prejudecati, negationisti precum Paul Goma, Corneliu Vadim Tudor, Profesor Gheorghe Buzatu si Profesorul Ion Coja, neaga Holocaustul Romanesc fara ca nimeni sa ii traga la raspundere pentru revizionismul istoric si denaturarea istoriei romanesti. »

- d.) In domeniul muzicii se remarca implementarea unor tehnici subliminale in procesul de propagare a criminalei doctrine naziste in Romania contemporana.

CAZUL COLINDULUI ANTISEMIT DIFUZAT PE POSTUL NATIONAL TVR 3 :

Arhetipul melodic - avand o configuratie modala pentacordica (CDEFG) - al binecunoscutului colind *«Coborat-a coborat »* :



Doua dintre versiunile autentice ale textului specific colindului *«Coborat-a coborat »* :

1.) « *Coborat-a coborat / Ingeru Domnului sfant / Pentru lumini se incing / La icoana Precistii // Precista l-a intrebat: / Ce veste ne-aduci in sat? / Veste buna v-aduc iara /Ca maica sfanta fecioara // I-a venit vremea sa nasca / Si umbland din casa-n casa / Printre garne pan' la brau / Prin livezi, pe langa rau // La tarna de boi soseste / jos in iesle poposeste / Pe la cantatori tarziu / Prea slavita naste fiu // Mama trandafir la fata / Cuprinzandu-si pruncu-n brate / Saruta de-s iertatoare / Obrajorii rupti de soare // Ieslea cea cu fan pe jos / Se facu un rai frumos / Iara tarla oilor / Ca-n palatul domnilor // Si acum pentru colinda / Sa ne scoata gazda-n tinda /O vatra si colacei / Ca la Cana Galileï / »/*
2.) « *Coborât a coborât / Ziurel de ziuă / Îngerul Domnului Sfânt / Ziurel de ziuă // La păstori în Viflaim / Ziurel de ziuă / Aproape de Ierusalim / Ziurel de ziuă // Păstorii l-au întrebat / Ziurel de ziuă / Ce veste ne-aduci din sat /Ziurel de ziuă // Veste bună voi vesti / Ziurel de ziuă / De voi toţi vi-s veseli / Ziurel de ziuă // Pe la cântători târziu / Ziurel de ziuă // Maica Sfântă-o născut fiu / Ziurel de ziuă // Coborât a coborât / Ziurel de ziuă / Îngerul Domnului Sfânt / Ziurel de ziuă // »*

In textul pervertit al « colindului » antisemit difuzat de postul public TVR 3 pe data de 6 decembrie 2013 extrem de violentul mesaj este difuzat pe fondul eufonic al binecunoscutei melodii a colindului *«Coborat-a coborat »,* in conditiile aplicarii ritmului prozodic [cu structura mixta dipiric (----) + anapestic (-->) = ------>] al textului original la cel al textului pervertit. Chiar si cu sensuri radical opuse, versurile sunt reductibile din punct de vedere metro-ritmic la aceeasi structura mixta mentionata mai sus.
Gratie notorietatii sale, dar si caracterului tranchilizant, « anestezic », ultra-consonantul traiect sonor faciliteaza penetrarea barierei constientului (cu atat mai mult cu cat este difuzat in atmosfera feerica, quasi-onirica a perioadei Adventului, « strecurat » printre celelalte colinde inofensive), devenind astfel vehiculul ideal al mesajului virusat in procesul de « infestare » a auditoriului la nivelul subconstientului.

„Coborât-a coborât (bis)/ Îngeru' Domnului sfântu'(bis)/ El de cine o fost trimesu'(bis)/ De Fecioara Maria (bis)/ I-o venit vremea să nască (bis)/ Nimeni în Viflaim n-o lasă (bis)/ Când de colo către sară (bis)/ Într-o iesle se aşezară (bis)/ Şi-o născut un fiu frumos (bis)/ Anume Isus Hristos (bis)/ ***Tătă lumea i se-nchină (bis)/ Numai jidovii l-îngână (bis)/ Jidovan afurisit (bis)/ Nu l-ar răbda Domnul sfânt (bis)/ Nici în cer, nici pe pământ (bis)/ Numai la corlan la fum, (bis)/ Acolo-i jidovul bun, (bis)/ Să iasă şfară în drum (bis). »***

Este un tipic caz de utilizare - intr-o actiune terorista de factura antisemita - a tehnicii mesajului subliminal – *« un mesaj conceput să fie transmis sub limitele normale ale perceptiei. Acesta se află dincolo de nivelul conştient, dar excită foarte bine simţurile. »* cf. http://ro.wikipedia.org/wiki/Mesaj_subliminal

In urma acestei condamnabile actiuni coordonate de unii factori de decizie ai TVR3 Ambasada Statului Israel la Bucuresti si-a exprimat *profunda ingrijorare* legata de difuzarea unui colind care contine versuri evident antisemite in cadrul unei emisiuni a postului public TVR 3. ***"Avand in vedere eforturile prezente ale guvernului Romaniei si ale statului Israel pentru combaterea xenofobiei, rasismului,***

antisemitismului si a discriminarii de orice fel, ar trebui sa fim alarmati de astfel de manifestari care ar putea alimenta sentimentele antisemite din Romania", se arata in comunicatul Ambasadei, care isi exprima speranta ca autoritatile romane vor lua masurile adecvate pentru ca astfel incidente josnice sa nu se repete.

http://www.hotnews.ro/stiri-esential-16184964-ambasada-israelului-condamna-difuzarea-unui-colind-antisemit-intr-emisiune-televiziunii-publice.htm

Totodata, Consiliul National al Audiovizualului a emis Decizia nr. 673 din 12.12.2013 privind amendarea cu 50.000 lei a SOCIETĂȚII ROMÂNE DE TELEVIZIUNE cu sediul în BUCUREŞTI, Calea Dorobanți nr. 191, sector 1, CUI R 8468440 pentru posturile de televiziune TVR 3 şi TVR Cluj :

Întrunit în şedință publică în ziua de 12 decembrie 2013, Consiliul Național al Audiovizualului a analizat raportul întocmit de Direcția Monitorizare în baza unor reclamații privind emisiunea „Apasă pe Verde!" difuzată de posturile de televiziune TVR 3 şi TVR Cluj în duplex, în data de 6 decembrie 2013.
Postul de televiziune TVR 3 aparține SOCIETĂȚII ROMÂNE DE TELEVIZIUNE (licență audiovizuală nr. S-TV 213/26.02.2008, decizia de autorizare inițială nr. 1521.0/02.10.2008). Postul de televiziune TVR CLUJ aparține SOCIETĂȚII ROMÂNE DE TELEVIZIUNE (licență audiovizuală nr. TV 259.1/20.11.2003 decizia de autorizare audiovizuală nr. 1133.0/22.06.2006)
În urma analizării raportului de monitorizare membrii Consiliului au constatat că radiodifuzorul a încălcat prevederile art. 3 alin. (1) din Legea audiovizualului nr. 504/2002, cu modificările şi completările ulterioare, şi pe cele ale art. 47 alin. (1) din Decizia nr. 220/2011, privind Codul de reglementare a conținutului audiovizual, cu modificările şi completările ulterioare.

Potrivit dispozițiilor Legii audiovizualului:
Art. 3 (1) Prin difuzarea şi retransmisia serviciilor de programe se realizează şi se asigură pluralismul politic şi social, diversitatea culturală, lingvistică şi religioasă, informarea, educarea şi divertismentul publicului, cu respectarea libertăților şi a drepturilor fundamentale ale omului.
Conform dispozițiilor Codului de reglementare a conținutului audiovizual:
Art. 47 (1) Este interzisă difuzarea în programele audiovizuale a oricăror forme de manifestări antisemite sau xenofobe. În fapt, postul de televiziune TVR 3 a difuzat, în data de 06.12.2013, de la ora 16.00, emisiunea „Apasă pe Verde!". Pe ecran, în partea dreaptă, sub sigla TVR 3, a fost titrat: DIRECT, iar în partea stângă a ecranului: Cluj.
Potrivit informării Serviciului Inspecție, în data de 6 decembrie 2013, în intervalul orar 16.00-18.00, TVR Cluj a preluat, în timp real, de pe TVR 3 emisiunea « Apasă pe verde ! ». Pe tot parcursul emisiunii în partea dreaptă sus a ecranului a apărut sigla TVR CLUJ şi specificarea PRELUARE TVR 3 (cu sigla acestuia).

În cadrul emisiunii a fost difuzat un colind interpretat de ansamblul „Dor Transilvan", colind care a avut următorul conținut: „Coborât-a coborât (bis)/ Îngeru' Domnului sfântu'(bis)/ El de cine o fost trimesu'(bis)/ De Fecioara Maria (bis)/ I-o venit vremea să nască (bis)/ Nimeni în Viflaim n-o lasă (bis)/ Când de colo către sară (bis)/ Într-o iesle se aşezară (bis)/ Şi-o născut un fiu frumos (bis)/ Anume Isus Hristos (bis)/ Tătă lumea i se-nchină (bis)/ Numai jidovii l-îngână (bis)/ Jidovan afurisit (bis)/ Nu l-ar răbda Domnul sfânt (bis)/ Nici în cer, nici pe pământ (bis)/ Numai la corlan la fum, (bis)/ Acolo-i jidovul bun, (bis)/ Să iasă şfară în drum (bis).
În urma analizării acestui conținut, Consiliul a apreciat că versurile colindului prezentat de radiodifuzor constituie o formă de manifestare antisemită, o atitudine vădit ostilă, violentă, la adresa evreilor, de natură să afecteze libertăți şi drepturi fundamentale ale omului. Astfel, membrii Consiliului au constatat că radiodifuzorul a încălcat dispozițiile legale care interzic difuzarea în programele audiovizuale a oricăror forme de manifestări antisemite.

De asemenea, membrii Consiliului au apreciat că o astfel de prezentare a fost de natură să contravină prevederilor Legii audiovizualului conform cărora, prin difuzarea şi retransmisia serviciilor de programe se realizează şi se asigură pluralismul politic şi social, diversitatea culturală, lingvistică şi religioasă, informarea, educarea şi divertismentul publicului, cu respectarea libertăților şi a

drepturilor fundamentale ale omului. Potrivit prevederilor art. 3 alin. (3) din Legea audiovizualului, răspunderea pentru conținutul serviciilor de programe difuzate revine, în condițiile legii, furnizorului de servicii media audiovizuale, iar norma nu distinge după cum transmiterea emisiunii este în direct sau este vorba despre un program înregistrat.
Față de aceste considerente, în temeiul art. 90 alin. (1) și (2) și 91 alin. (1) și (3) din Legea audiovizualului nr. 504/2002, cu modificările și completările ulterioare, cu respectarea prevederilor art. 15 și art. 90 alin (4) din aceeași lege,
Consiliul Național al Audiovizualului adoptă următoarea

DECIZIE:

Art. 1. Radiodifuzorul SOCIETATEA ROMÂNĂ DE TELEVIZIUNE, având licența audiovizuală nr. S-TV 213/26.02.2008 și decizia de autorizare inițială nr. 1521.0/02.10.2008, pentru postul de televiziune TVR 3 și licența audiovizuală nr. TV 259.1/20.11.2003 și decizia de autorizare audiovizuală nr. 1133.0/22.06.2006, pentru postul de televiziune TVR CLUJ, se sancționează cu amendă în cuantum de 50.000 lei pentru încălcarea prevederilor art. 3 alin. (1) din Legea audiovizualului nr. 504/2002, cu modificările și completările ulterioare, și a art. 47 alin. (1) din Decizia nr. 220/2011, privind Codul de reglementare a conținutului audiovizual, cu modificările și completările ulterioare
Art. 2. În conformitate cu prevederile art. 93 alin. (3) din Legea audiovizualului, prezenta decizie poate fi atacată direct la secția de contencios administrativ a curții de apel, fără a fi necesară formularea unei plângeri prealabile, în termen de 15 zile de la comunicare.
Art. 3. Potrivit dispozițiilor art. 931 alin. (1) și (2) din Legea nr. 504/2002, cu modificările și completările ulterioare, radiodifuzorul are obligația de a transmite în următoarele 24 de ore de la comunicare, sonor și vizual, de cel puțin 3 ori, în intervalul orar 18.00-22.00, din care o dată în principala emisiune de știri a fiecăruia dintre cele două posturi, următorul text:

„Consiliul Național al Audiovizualului a sancționat Societatea Română de Televiziune cu amendă de 50.000 lei, întrucât în cadrul unei transmisiuni duplex a posturilor de televiziune TVR 3 și TVR CLUJ a difuzat un material de natură să încalce dispozițiile legale care interzic difuzarea în cadrul emisiunilor audiovizuale a oricăror forme de manifestări antisemite.
Potrit Legii audiovizualului, prin difuzarea și retransmisia serviciilor de programe se realizează și se asigură pluralismul politic și social, diversitatea culturală, lingvistică și religioasă, informarea, educarea și divertismentul publicului, cu respectarea libertăților și a drepturilor fundamentale ale omului.”

- e.) Tot in domeniul muzicii relevant este faptul ca au existat multi artisti romani evrei ce au fost victime ale Holocaustului, ca de pilda ilustrii compozitori Alfred Mendelsohn, Matei Socor, Dan Mizrahi si Leib Nachman.

In prezent aceste nume ilustre sunt fie (1) defaimate cu vadita rea-credinta (Alfred Mendelsohn si Matei Socor) in baza unor « argumente » pseudo-stiintifice ce asimileaza antifascismul (in realitate, politica USA si a tuturor statelor democratice a fost, este si va fi eminamente antifascista !) cu comunismul, falsificand astfel realitatea istorica, fie (2) total ignorate, inclusiv la nivelul cursurilor universitare. Referitor la denigrarile acestor mari creatori romani evrei, este edificator si faptul ca ele sunt subsumate unor actiuni globale coordonate si sponsorizate de entitati cu un notoriu trecut nazist, precum Fundatia Toepffer si Fundatia Siemens din Germania.
– Mark Musser : *The Green Nazi Tycoon Alfred Toepfer* , http://www.americanthinker.com/2012/04/the_green_nazi_tycoon_alfred_toepfer.html ; Dr. Shimon Samuels, Simon Wisenthal Center : *« Siemens should know better... This is a major, major scandal”; “Jewish groups have condemned the move, in particular because Siemens used slave labour during the Nazi period.”* - http://news.bbc.co.uk/2/hi/business/2233890.stm

CAZUL DEFAIMARII MARELUI COMPOZITOR EVREU-ROMAN ALFRED MENDELSOHN



ALFRED MENDELSOHN (1910-1966)

Iata un exemplu concludent referitor la defaimarea ilustrului compozitor evreu roman Alfred Mendelsohn, ce este astfel descris intr-o recenta lucrare de muzicologie ce se doreste a fi si un reper in studierea muzicii romanesti din perioada 1944-2000 : ***« Exista si pozitia de integrare in politica comunista a lui Alfred Mendelsohn, care, initial influentat de studiile sale vieneze in experimentarea politonalului sau chiar a muzicii dodecafonice, va deveni din 1947 un prolific « cronicar » al evenimentelor contemporane. Adica va canta conducatorii comunisti (cantata " Glasul lui Lenin »), va cita in simfoniile sale cantecul de mase, semnificand elanul constructiv al oamenilor muncii s.a.m.d.*** **(s.n.)** ***Ulterior, nici el nu va rezista tentatiei de a se reintoarce spre tehnicile moderne abandonate mult timp. »*** **(citat din** ***« Muzica romaneasca intre 1944-2000 »*****, carte aparuta cu sprijinul Ministerului Culturii si a Fundatiei « Ernst von Siemens », Munchen, Editura Muzicala, Bucuresti, 2002, ISBN 973-42-0298-7, pag. 15) ;** ***« Intr-o evolutie asemanatoare cu cea a lui Matei Socor, Mendelsohn incepe – ca tanar compozitor cu studii vieneze – sa se plaseze intr-o avangarda romaneasca interbelica, prin folosirea unor combinatii politonale si a unor teme seriale, pentru ca dupa 1946 sa se incadreze fara sovaiala in estetica realismului socialist.*** **(s.n.)** ***V.S.D. »*** **(op. cit, pag. 245-246).**

Textele de mai sus falsifica adevarul istoric prin :

1.) tehnica diversionista a omisiunii - in realitate 99% din opera distinsului creator (inclusiv splendidele sale simfonii, drame lirice, balete si oratorii – « Spinoza », « Mesterul Manole », « Eminescu », « Michelangelo », « Bolnavul inchipuit » dupa Molière, « Anton Pann », « Harap Alb », « Calin » pe versuri de Mihai Eminescu, « Horia », « 1907 » pe versuri de Tudor Arghezi - toate anticipand in fapt postmodernismul neo-consonant) neavand nicio tangenta cu doctrina comunista;

2.) prin includerea abuziva a lui Alfred Mendelsohn – *ce a fost in realitate colonel al Armatei Romane, Sef al Muzicilor Militare in perioada de dinainte de instalarea dictaturii fasciste in Romania* - in randul propagandistilor comunisti. Inlaturand orice prezumtie normala de nevinovatie, sintagma « fara sovaiala » ilustreaza capacitatea « paranormala » a criticului nascut in 1966 de a stii exact ce a fost in sufletul victimei sale – evreul Alfred Mendesohn - in 1947, in plina perioada stalinista marcata si de binecunoscutele asasinate comise de Stalin impotriva populatiei evreiesti in numele « luptei impotriva spionajului sionist ». Emis cu o reprobabila « aseitate » elitista, textul defaimator are evidente conotatii anti-semite (in respectivul text personajele negative fiind reprezentate exclusiv de evrei !) si este intr-o perfecta consonanta cu unele articole din presa ceausista, dar si cu pozitia oficiala a legionarilor ce l-au defaimat, l-au concediat si l-au amenintat cu moartea pe distinsul Maestru Alfred Mendelsohn!

Pentru restabilirea adevarului voi prezenta in continuare fragmente din materialul muzicologic pe care l-am utilizat (1) la Simpozionul International « Alfred Mendelsohn » (organizat de Prof.Univ.Dr. Liana Alexandra Moraru si de subsemnatul la UNMB, pe data de 19 mai 2010), (2) in articolul pe care l-am semnat in revista "Realitatea Evreiasca" – publicatie a Federatiei Comunitatilor Evreiesti din Romania,

Septembrie 2010, precum si (3) in realizarea emisiunii de 120' dedicate lui Alfred Mendelsohn si difuzate pe data de 26 ianuarie 2014 de Radio Shalom Romania - Centrul Comunitar Evreiesc Bucuresti - JCC – Jewish Community Center – Producatori Natan Neta, Iancu Tucarman, si Alecs Brucher.

Organizata din initiativa Prof.univ.Dr. Liana Alexandra, pe data de 19 Mai 2010 s-a desfasurat la Universitatea Nationala de Muzica din Bucuresti o sesiune de comunicari stiintifice dedicata lui ALFRED MENDELSOHN, acestui redutabil exponent al scolii romanesti de compozitie.

Alfred Mendelsohn s-a nascut la Bucuresti in 5/17 Februarie 1910 si s-a stins din viata la numai 56 de ani, pe data de 9 Mai 1966. Tatal sau Leon Mendelssohn a fost un eminent muzician foarte admirat atat ca interpret (prim-violist al Orchestrei Filarmonicii din Bucuresti si colaborator apropiat al Maestrului George Enescu in numeroase concerte camerale), cat si in calitate de compozitor - autor al unor lucrari simfonice si camerale distinse cu Premiul "George Enescu" instituit de genialul nostru creator. Mama sa era de asemenea o remarcabila pianista, cu o bogata activitate concertistica.

Manifestandu-si inca din adolescenta exceptionalul talent componistic admirat si de Maestrul Enescu, Alfred Mendelsohn si-a desavarsit studiile la "Akademie fur Musik und darstellende Kunst" din Viena (1927-1931) absolvite ca sef de promotie. La aceasta prestigioasa institutie europeana el a beneficiat de indrumarile unor ilustri profesori, precum Franz Schmidt si Joseph Marx (compozitie), Franz Schütz (contrapunct si orga), Egon Wellesz si Robert Lach (istoria muzicii), Walter Bricht si Franz Salmhofer (teoria muzicii si armonie), Rudolf Nilius (dirijat). Este de remarcat si faptul ca, in paralel, Alfred Mendelsohn a urmat si cursurile Facultatii de Medicina si ale Facultatii de Filosofie din Viena (1928-1931).

Reintors in tara, el si-a continuat studiile la Conservatorul din Bucuresti (1931-1932) cu distinsul compozitor Mihail Jora, fiind totodata extrem de apreciat si de Maestrul George Enescu, ce i-a conferit Premiul I la atat de importantul sau concurs de compozitie, pentru o tulburatoare "Suita comemorativa" – cuprinzand si un cutremurator "Kaddis" – ce a fost dedicata memoriei tatalui sau si interpretata in prima auditie la legendatul Teatru Baraseum din Bucuresti. In acest context trebuie mentionat si faptul ca, asa cum se subliniaza si in esentiala monografie "ALFRED MENDELSOHN" scrisa de ilustrul pianist, profesor si muzicolog Radu Negreanu, *"activitatii de artist si profesor a lui Alfred Mendelsohn din perioada anilor grei de razboi si dictatura fascista i s-a alaturat din ce in ce mai mult una cu caracter politic antifascist. Potrivit imprejurarilor in care isi petrecea viata, el a putut aduce variate contributii pe teren politic, de pilda, ajutoare materiale directe, manifestari muzicale al caror venit era daruit organizatiilor de sprijinire a detinutilor politici; apoi lectura si discutarea in grup a presei ilegale si chiar gazduirea la domiciliul sau a unor ilegalisti urmariti de politia statului fascist. Fireste, in vremurile foarte aspre de atunci, o astfel de activitate nu se putea desfasura decat in conspirativitate, si cel ce o infaptuia isi asuma riscul vietii."*

Implicat plenar in viata muzicala, Maestrul Alfred Mendelsohn a sustinut o prodigioasa activitate concretizata si prin functiile de profesor la Conservatorul "Egizio Massini" (1932-1936), ofiter al Armatei Romane – Seful Muzicilor Militare (1936-1940 – relevant fiind si faptul ca el si-a pierdut aceasta inalta functie in urma epurarilor rasiale, impuse de fascisti in timpul sinistrului "stat national legionar"), profesor la Scoala de Arte pentru Evrei din Bucuresti (1941-1944 – institutia fiind infiintata din initiativa sa si a altor mari personalitati culturale, precum M.H. Maxy,

Beate Fredanov, Al. Finti, Radu Negreanu, B. Bernfeld, Ludovic Feldmann si Hilda Jerea), corepetitor si apoi dirijor la Opera Romana din Bucuresti (1945-1954), secretar si ulterior vicepresedinte al Uniunii Compozitorilor din Romania (1946-1966), profesor de compozitie, orchestratie si contrapunct la Conservatorul din Bucuresti (1949-1966). Si in acest context trebuie relevat faptul ca, in perioada comunista, Maestrul Alfred Mendelsohn nu s-a dezis de crezul sau profund umanist, avand o influenta providentiala, exclusiv benefica, - si in salvarea unor tineri muzicieni grav persecutati de autoritatile comuniste, precum Vladimir Cosma, Costin Miereanu, Mihai Mitrea-Celarianu si Lucian Metianu – toti emigrand ulterior si devenind personalitati de seama ale culturii europene.

Sunt relevante in acest sens marturiile facute recent de ilustrii muzicieni Costin Miereanu, Lucian Metianu si Vladimir Mendelsohn – ultimul fiind chiar fiul ilustrului creator, el insusi un compozitor si violist de inalt prestigiu.

Costin Miereanu: "*Tin sa particip, din pacate de la distanta, cu o imensa bucurie si gratitudine la comemorarea centenarului de la nasterea Maestrului Alfred Mendelsohn, compozitor de o prima importanta pe un plan european pentru generatia sa, din nefericire foarte putin cîntat astazi si din pacate denigrat în mod injust si insultant, pentru asa zisul stalinismului-jdanovist al sau de prin anii 50-60. Din generatia sa este poate unul sin singurii care au reusit sa supravietuiasca fara compromisuri grave, atît pasuniste cît si agresiv comuniste.*

Om de mare cultura muzicala si filosofica, datorita studiilor sale la Viena, Mendelsohn a stiut sa insufle studentilor lui de la compozitie, cunostinta si respectul pentru marea literatura muzicala occidentala, inaintea meterhanelelor turcesti, ghiveciului à la Anton Pann si tematicii oportunist-ultra comuniste prin titluri programatice de un grav oportunism…

Dupa un an preparator pentru admiterea definitiva la clasa de compozitie în anul patru al Conservatorului « Ciprian Porumbescu », an preparator facut cu Dan Constantinescu, cu care lucrasem de mai multi ani în privat (la sugestia maestrului Mihai Jora), si caruia îi datorez imens in ceea ce priveste armonia, contrapunctul tonal, analiza si compozitia, am fost admis împreuna cu Smaranda Georgescu (Oteanu-Bunea) în anul 1964 în clasa Maestrului Alfred Mendelsohn al carui asistent era pe atunci tânarul Tiberiu Olah.

Au fost trei ani de o capitala importanta pentru studiile mele în compozitie, atît prin imbogatirea culturii mele muzicale, prin corectarile precise si pertinente ale Maestrului. Trei ani de asemenea de un contact uman, extraordinar, aproape de la coleg la coleg, de la prieten la prieten. Lucru de o capitala importanta, Freddy Mendelsohn nu mi-a interzis in nici un moment devierile mele stilistice, lasîndu-mi o totala libertate de a cauta propriul meu stil, chiar si în « lucrarile de scoala ».

Pe un plan uman îi datorez mult, m-a aparat si protejat în ciuda originii mele nesanatoase (tatal meu, ofiter de cariera , colonel si comandant de régiment refuzînd sa se inscrie in partidul comunist, a fost detinut politic între 1953 si 1955 – opt luni în beciurile securitatii din piata palatului + 12 luni la închisoarea din Pitesti).

Un alt element, pentru mine de o importanta capitala : fiind înca student (din 1963) m-am lansat intr'o activitate intensa de critic muzical – « Viata studenteasca », apoi « Contemporanul » (sef al rubricii muzicale alaturi de JVP) , « Amfiteatru » (responsabil al paginilor de arte impreuna cu Dinu Chivu), « Scînteia » (impreuna cu Iosif Sava).

Am încercat, cu toata energia si furia anilor de tinerete, sa contribui la o schimbare spre o reala deschidere a peisajului muzical romanesc, combatind pasunismul si

oportunismul pro-comunist si promovînd modernismul occidental. Am intrat în mod evident, si foarte repede, în conflict cu mai multi din profesorii mei pe care i-am « judecat » in modul critic musical, fiecare dupa meritele si defectele lui. Am devenit dintr-o data « la bête noire » a omnipotentului Ion Dumitrescu, care a cerut pur si simplu excluderea mea de la Conservator. Devenisem în plus, în mod subit, pederast, francmason, evreu sau vîndut evreilor, promoator al unei muzici capitaliste decadente si vândute imperialismului american.
Gratie exclusiv ajutorului si sustinerii ferme din partea Maestrului Freddy am reusit sa-mi termin studiile de compozitie în anul 1966 (din pacate la doua luni dupa moartea Maestrului meu…)
Mi-a cerut sa vin sa-l vad la spital, unde era aproape intre viata si moarte, dar, ca de obicei afabil, surîzator, calm si calduros. I-am multumit atunci foarte emotionat si comotionat pentru tot ce mi-a adus in muzica si in viata.
Scriu aceste cîteva rînduri din inima, emotia de atunci va fi nestearsa « în vecii vecilor »…"

Lucian Metianu: "*Când am dat examenul de admitere la Conservatorul « Ciprian Porumbescu » din Bucuresti pentru a intra în clasa de compozitie, nu stiam înca pe cine o sa am ca profesor. Dupa doi ani de teorie (armonie, contrapunct, solfegiu,…etc) petrecuti cu clasele de instrumente sau muzicologie, a venit timpul sa ma confrunt cu dificultatile materiei pe care o alesesem. Eu am urmat clasa maestrului Alfred Mendelsohn, care avea ca asistent pe tânarul compozitor Tiberiu Olah.*

În acea vreme nu stiam ce-mi va rezerva viata si ce sansa voi avea mai târziu facând aceasta alegere. Din 1957 si pâna în 1963, când am terminat conservatorul, s-au petrecut o multime de transformari pe plan politic si cultural. Realismul socialist sufoca ori ce dorinta de înnoire a limbajului muzical, taxad-o ca decadenta si contrara intereselor de "puritate ideologica", faimoasele teze jdanoviste……!

În acele momente dificile, maestrul Alfred Mendelshon încerca sa ne puna la curent cu o parte din lucrarile importante ale secolului XX, dar si sa ne apere de furia ideologilor zelosi. Maestrul gasise o metoda extraordinara pentru a studia si asculta pe "decadentul Stravinski" spunându-ne ca trebuie sa cunoastem "Sacre du Printemps" pentru a sti cum nu trebuie sa compunem. Nu rareori ne facea cu ochiul, în mod conspirativ, în timp ce ascultam lucrarile. Oamenii din afara nu puteau sa-l cunoasca cu adevarat, pentru ca nu se dezvaluia oricui. Acei ani au fost o mare sansa pentru mine, ca viitor compozitor, prin temeinica pregatire pe care am obtinut-o în domeniul compozitiei. În acea perioada, tot ce faceai sau spuneai, putea sa te duca direct la pieire. Cum tatal meu a fost închis între anii 1958 - 1963 pentru ca fusese Prim Procuror Militar al Ardealului, eu riscam sa nu termin coservatorul, ca fiu al unui dusman al poporului. Datorita maestrului Alfred Mendesohn am putut finaliza cu bine studiile. Aceste fapte trebuiesc mentionate, pentru ca, în perioada aceea, nu stiu câti oameni ar fi avut curajul.
Îmi amintesc de un moment dramatic prin care a trecut clasa de compozitie la începutul anilor 60. Cineva, nu se stie cine, zvonea ca la Conservatorul din Bucuresti, clasa de compozitie este formata din copii de burghezi, care se inspira din muzica decadenta occidentala si ca încearca s-o impuna prin lucrarile lor. Aceasta afirmatie era absolut o condamnare la moarte fara apel.
Maestrul Mendelsohn a intrat într-o zi în clasa si mi-a spuns pe un ton aproape soptit :

- "Hai sa iesim si sa facem cîtiva pasi, pentru ca am ceva foarte important sa-ti spun".

Eu, aproape speriat de aceasta atitudine neobisnuita a Maestrului, credeam ca este in legatura cu mine si cu tatal meu. Adevarul era ca o comisie formata din specialisti de la Moscova venea sa ancheteze cele auzite despre neconformitatea studiilor si lucrarilor viitorilor compozitori de la Conservatorul din Bucuresti. O adevarata catastrofa care trebuia sa fie evitata printr-o serie de lucrari conforme, scrise în stil cât se poate de clasic. Cum eram un bun improvizator în diferite stiluri, Maestrul îmi propune sa scriu o sonata în stil Brahms. Eu nu eram prea încântat de aceasta idee. Tocmai terminasem primul meu cvartet scris pe o serie care trecea într-o armonie atonala si nu aveam nici un gând sa scriu o lucrare în stil romantic. Pâna la urma am cazut de acord sa compun cât se poate de repede o sonata în stil Prokofiev. În scurt timp faimoasa comisie a sosit la Bucuresti si noi, "responsabilii", am fost chemati în fata acestui juriu, condus de Aram Haciaturian, pentru a ne prezenta compozitiile. Îmi amintesc ca am cântat sonata cu o dezinvoltura remarcabila, impresionând în mod deosebit comisia si în special pe Haciaturian, care mi-a facut o dedicatie pe prima pagina a manuscrisului. Si asa am scapat…clasa de compozitie a continuat sa existe. Astazi putem râde, dar în epoca aceea nu era de glumit. Port pâna astazi o vie si mare gratitudine profesorului si aparatorului meu, maestrului Alfred Mendelsohn."

Vladimir Mendelsohn: *"Acum 100 de ani a venit pe lume Alfred Mendelsohn...*
In mod sigur nu in cea mai frumoasa perioada din istoria Europei.
Daca primul razboi mondial l-a crutat si timpul i-a dat bucuria copilariei fericite in loc de tristetea conflictului, voi saluta acest nepretuit cadou asa cum se cuvine.
Anii de studiu la Viena - ani paradoxali, in care Alfred Mendelsohn nu s-a apropiat de profesorul Schoenberg, ci de Josef Marx - au intarit pregatirea profesionala si umana a tatalui meu.
Ani paradoxali , in care Josef Marx clama ,,meine schueller sinnt keine Marxisten, aber Marxianen" (elevii mei nu sunt Marxisti, ci Marxieni).
Ani paradoxali, in care Marxianul Marx l-a tinut in inalta stima pe Alfred Mendelsohn ...
Reintors in Romania prebelica , inceputul carierei sale de muzician si compozitor nu a fost deloc usoara..
Din contra chiar as putea zice, dar decenta ma impiedica sa subliniez greutatile si jignirile profesionale si rasiale la care a fost supus.
Daca a supravietuit , din cate imi povestea Vera Mendelsohn , a fost si datorita unui colonel din armata Romana care s-a interpus intre el si o banda de legionari, care in mod sigur nu venisera pentru o vizita de curtoazie cu rangi si cutite la usa sa.

Urmeaza pentru mine (Vladimir Mendelsohn) cea mai paradoxala perioada din viata sa.
Dupa izgonirea din Romania a leprei fasciste a urmat lunga maladie Stalinist-comunista.
Ma simt OBLIGAT sa mentionez MODUL in care Alfred Mendelsohn si-a utilizat asa-zisa putere de influenta. In primul rand - sa dea o demnitate meseriei de compozitor , sa sugereze si sa obtina, impreuna cu Ion Dumitrescu, ca FIECARE CONCERT SA CONTINA O PIESA ROMANEASCA de preferinta noua.
Sa se lupte cu succes pentru ca vulnerabilii (si extraordinarii) compozitori ai timpului sa isi gaseasca un demn acoperis in superba cladire actuala a uniunii

compozitorilor (de unde, azi, parfumul insultelor nu foarte voalate se ridica impotriva sa).
Sa le dea o DEMNITATE profesionala care ar lasa pe ganduri un compozitor American sau Brazilian la ora actuala..
Si sa incerce sa pacifice delirul jdanovian , piruetele esentiale pentru supravietuirea intregii sale generatii (Prokofiew , Sostakovici, Haciaturian si altii) cu onoarea substantiala de a crea , compune , a se exprima , a lasa o mostenire artistica si pedagogica.
La 100 de ani de la nasterea sa, eu , fost ,,transfug politic" si rusine a disciplinei UTC-iste, ma uit la ceea ce Alfred Mendelsohn a scris , predat , compus si ajutat in a sa viata si imi spun:
- Am de 100 de ori mai multa libertate, dar de 100 de ori mai putine mijloace sa ajut pe un tinar compozitor sau contrabasist sau muzicolog ...
Ma inclin si recunosc in el o dimensiune si o valoare pe care nu cred sa pot vreodata sa o pot egala."

Referitor la aprecierile legate de marele compozitor Alfred Mendelsohn, ne limitam la doua interventii apartinand unor personalitati cu valoare de simbol in istoria muzicii secolului XX. Astfel, marele virtuoz David Oistrah afirma despre minunata "Partita" pentru vioara solo de Alfred Mendelsohn urmatoarele: *"Am avut bucuria de a canta aceasta minunata lucrare in Statele Unite, la Londra, Paris, in Tarile Scandinave, la Roma, si peste tot ea s-a bucurat de mare success, atat din partea publicului, cat si a presei."* In acelasi timp, distinsa noastra muziciana Cella Delavrancea profund impresionata de inaltatoarea muzica a Oratoriul "Horia" ii marturisea autorului: *"Maestre Mendelssohn, am fost entuziasmata... De mult n-am fost atat de cucerita si nadajduiesc sa se mai redea aceasta mareata fresca. As asculta-o cu integrala bucurie !"*.

In fapt, deosebit de fecunda creatie componistica semnata de Alfred Menndelsohn include efectiv capodopere ale genului liric, simfonic, vocal-simfonic si cameral, alaturi si de alte lucrari de referinta in domeniul muzicologiei.

Voi mentiona in acest sens operele "Mesterul Manole" (pe libretul lui Alexandru Jar), "Michelangelo" (pe libretul compozitorului), "Eminescu" (pe libretul lui Mircea Stefanescu), "Spinoza" (pe libretul lui Paul Sterian), "Bolnavul inchipuit" (dupa Molière), opereta "Anton Pann" (libretul de Ion Roman si Radu Albala), baletele "Harap Alb", "Calin", Cantata Bucurestiului (pe versuri de Nicolae Labis si Stefan Iures), oratoriile "Horia" (pe versuri de Vlaicu Barna) si "1907" (pe versuri de Tudor Arghezi), cele "5 Nachtlieder" pentru voce mijlocie si orchestra (pe versuri de Sperber), numeroasele lieduri pe versuri de Rosen, Sperber, Eminescu, Cosbuc si Mariana Dumitrescu, suitele pentru orchestra, cele 8 simfonii, Simfonia concertanta pentru orga si orchestra, Simfonia de camera, Simfonietta, Concertul pentru orchestra mare, cele "Cinci Dansuri Simfonice", Epitaful pentru orchestra, cele 2 concerte pentru pian si orchestra, concertino-ul pentru pian si orchestra, cele 3 concerte pentru vioara si orchestra, concertul pentru 2 viori si orchestra, cele 2 concerte pentru violoncel si orchestra, concertul pentru orga si orchestra, concertul pentru 2 violoncele si orchestra, concertul pentru viola si orchestra, concertino-ul pentru harpa si orchestra de coarde, concertul pentru tuba si orchestra de coarde, partita concertanta pentru vioara, cello si orchestra de camera, divertismentul pentru corn si orchestra de coarde, partita pentru trompeta si orchestra de coarde. In genul cameral mentionam cele 3 sonate pentru vioara si pian, Sonata Brevis pentru vioara si orga (sau pian), cele 10 cvartete de coarde si cele 2 triouri cu pian – autentice bijuterii muzicale -, alaturi

de alte numeroase lucrari instrumentale pentru cvartet, cvintet (cu pian si, respectiv, cu harpa), diferite ansambluri de suflatori, 2 piane, pian solo, 2 viori, vioara solo, septet, si octet de violoncele, violoncel solo, violoncel si pian… Si in sfera exegezei muzicologice abordate de acest extraordinar creator remarcam numeroasele studii dedicate unor coordonate esentiale ale artei sunetelor (raportul consonanta/disonanta, agogica – ca trasatura de unire intre interpretarea si creatia muzicala, actualizarea unor concepte ale teoriei fundamentale a muzicii) si, nu in ultimul rand, monumentalul tratat "Melodia si arta invesmantarii ei", reprezentand o contributie originala si totodata perena in contextual literaturii de specialitate romanesti si universale.

In concluzie, putem asadar afirma ca unanim apreciata, vasta si, in acelasi timp, extrem de valoroasa opera componistica si muzicologica a Maestrului Alfred Mendelsohn reliefeaza o personalitate artistica de inalt prestigiu, dedicata celor mai nobile idealuri ale Umanitatii – pacea, armonia -, sublimate intr-un univers sonor elevat, ilustrand atat amprenta inconfundabila a folclorului romanesc cultivat in spiritul nobilei traditii enesciene, cat si de elementele specifice spiritualitatii europene determinate de cei trei principali vectori: iudaismul, elenismul si latinitatea.

Serban NICHIFOR

Bucuresti, 7 Martie 2014

ALFRED MENDELSSOHN:
Lista Principalelor Lucrari
Componistice si Muzicologice

– dupa Radu Negreanu – "Alfred Mendelssohn"
Editura Muzicala, 1978 –

Muzică simfonică

Simfonia I — 1944

Simfonia a II-a — *„Veritas"* („1848"), 1947

Simfonia a III-a — 1949 — Editura muzicală

Simfonia a IV-a — 1951

Simfonia a V-a, 1953 — Editura muzicală

Simfonia a VI-a, 1955

Simfonia a VII-a, 1960 — Editura muzicală

Simfonia a VIII-a, 1963

Simfonia concertantă pentru orgă şi orchestră, 1964 — Editura muzicală disc Electrecord

Simfonia de cameră pentru două orchestre de coarde şi percuţie, 1961

Simfonietta, 1946

Concert pentru orchestră mare, 1965

Suită pentru orchestră de cameră, 1940

Suită comemorativă, 1943

Schiţe dobrogene, 1960—1961

Cinci dansuri simfonice, 1961

Epitaf, 1965

Muzică vocal-simfonică

Cantata Bucureştiului (N. Labiş, Şt. Iureş), 1953

Horia, Oratoriu (Vlaicu Bîrna), 1954—1956

1907, Oratoriu (Tudor Arghezi), 1956 — Editura muzicală

Sub cerul de vară, Simfonie cu cor (Maria Banuş), 1959

Suită cimpenească, 7 Poeme pentru soprană şi orchestră de cameră (Dragoş Vicol), 1959

5 Nachtlieder, voce mijlocie şi orchestră (Sperber), 1963

Virsta de bronz (N. Labiş), tenor şi orchestră, 1965

C. Operă, operetă, balet, muzică de scenă, de film

Muzică de scenă pentru *Casandra* (N. Iorga), 1930

Muzică de scenă pentru *Iuliu Cezar* (Shakespeare), 1930

Muzică de scenă pentru *Cîntăreţul tristeţii sale* (Dimov), 1943

Muzică de scenă pentru *Michelangelo* (Al. Kiriţescu), 1948

Muzică de scenă pentru *Zoia* (M. Allgher), 1949

Muzică de scenă pentru *Romeo şi Julieta* (Shakespeare), 1949

Muzică de film pentru *Darclée*, 1959

Muzică de film pentru *Furtuna*, 1959

Imnul iubirii, Simfonie dramatică în șapte tablouri, libret de Al. Devechi, după Turgheniev, 1946

Meșterul Manole, Dramă lirică în 3 acte (6 tablouri), libret de Al. Jar, 1949

Michelangelo, Frescă dramatică în 3 acte (6 tablouri), libret de A. Mendelsohn, după Al. Kiriţescu, 1964

Spinoza, „Scene din viața unui gînditor", libret de Paul Sterian, 1966

Anton Pann, Operetă, libret de Ion Roman și Radu Albala, 1963

Disc Electrecord (fragmente)

Harap Alb, Balet după I. Creangă, scenariu de Al. Jar, 1948

Călin, Balet după Eminescu, libret de Tilde Urseanu, 1956

Muzică vocală

Lieduri pe versuri de Th. Rosen, 1933

Lieduri pe versuri de A. Sperber, 1943

15 Cîntece idiș, armonizate de compozitor Editura Ikuf

8 Lieduri pentru bas, versuri de George Coșbuc, 1954

4 Lieduri pentru alto, versuri de George Coșbuc, 1954

3 Ritornele pentru soprană, versuri de George Coșbuc, 1958

7 Poeme pentru voce și pian, versuri de Dragoș Vicol, 1959

3 Poeme pentru soprană, alto și pian, versuri de Ion Brad, 1960

Cîntecul nopții, cor și pian, 1947

Lied, an die Jugend, cor a capella, 1953

4 Poeme pentru cor de cameră, dublu cvartet și pian, versuri de T. Arghezi, 1957

3 Lieduri pentru soprană, alto și orgă, versuri de M. Eminescu, 1960

5 Cîntece din viața femeii, versuri de George Coșbuc

2 Lieduri, pe versuri de Mihai Beniuc

Mesaje, 7 Lieduri pe versuri de Mariana Dumitrescu, 1965

Maluri, 7 Lieduri pe versuri de Mariana Dumitrescu, 1966

Muzică instrumentală concertantă cu acompaniament de orchestră

Poem concertant pentru vioară și orchestră de coarde, 1938

Suită concertantă pentru flaut și orchestră de coarde, 1938

Suită concertantă în stil clasic pentru vioară și orchestră de coarde (transcripția celei anterioare), 1961

Poem concertant pentru cello și orchestră de coarde, 1943

Concert nr. 1 pentru pian și orchestră, 1945

Concert nr. 2 pentru pian și orchestră, 1949

Concertino pentru pian și orchestră (treapta medie), 1959

Concert nr. 1 pentru vioară și orchestră, 1950, terminat 1955

Concert pentru vioară și orchestră de cameră, 1957

Concert nr. 3 pentru vioară și orchestră, 1963 (cîntat și imprimat pe disc sub titlul „Concert nr. 2")

Disc Electrecord

Concertino pentru vioară (poziția I) *și orchestră*, 1957

Concertino în stil clasic pentru două viori și orchestră de coarde, 1961

Concert pentru violă și orchestră, 1965

Concert-poem nr. 1 pentru violoncel și orchestră, 1950

Concert nr. 2 pentru violoncel și orchestră, 1962

Concert pentru două violoncele și orchestră, 1962

Concert pentru orgă și orchestră de coarde, 1958—1959

Concertino pentru harpă și orchestră de coarde, 1956

Divertisment pentru corn și orchestră de coarde, 1958

Partita pentru trompetă și orchestră de coarde

Concert pentru tubă și orchestră de suflători, 1963

Partita concertantă pentru vioară, cello și orchestră de cameră

Muzică instrumentală de cameră

Cvartet de coarde nr. 1, 1930

Cvartet de coarde nr. 2, 1931

Cvartet de coarde nr. 3, 1953

Cvartet de coarde nr. 4, 1954

Cvartet de coarde nr. 5, 1955 — Editura muzicală

Cvartet de coarde nr. 6, 1955

Cvartet de coarde nr. 7, 1956

Cvartet de coarde nr. 8, 1958

Cvartet de coarde nr. 9, 1959—1961

Cvartet de coarde nr. 10, 1964

Baladă pentru cvartet de coarde, 1937

12 Piese pentru cvartet de coarde în stil popular, 1945

5 Impresii din Moscova, pentru cvartet de coarde, 1950

4 Miniaturi chinezești, pentru cvartet de coarde, 1957

Trio nr. 1, pentru pian, vioară, cello, 1957

Trio nr. 2 pentru pian, vioară, cello, 1960

Divertisment — trio, 1961

Temă cu variațiuni pentru patru viole

Cvintet cu pian, 1953 — Editura muzicală

Cvintet cu harpă, 1955

Cvintet de coarde

7 Miniaturi pentru cvintet de suflători (și orchestră mică ad-libitum), 1961 — Editura muzicală

6 Studii pentru cvintet de suflători

7 Studii pentru cvartet de tromboni

Octet pentru celli, 1963

Trio pentru flaut, clarinet și fagot, 1955

Sextet de coarde — „Cîntare Omului", 1956—1958

Temă cu variațiuni pentru 7 celli, 1963

3 Capricii pentru două piane, 1931

Passacaglia pentru două piane, 1953

3 Suite pentru două piane, 1965

PIAN — SOLO

Sonata, 1946 — Editura muzicală

Jocuri și plaiuri, 1947 — Editura muzicală

Aspecte — 12 Imagini, 1949

24 Comentarii, după T. Arghezi, 1963 — Editura muzicală

Sonatină, 1966

VIOARĂ ȘI PIAN

Sonata nr. 1, 1957

Sonata nr. 2, 1957 — Editura muzicală

Sonata nr. 3, 1957 — Editura muzicală

Variațiuni pentru vioară și pian, 1949

Cîntec și joc, 1960

Sonata brevis pentru vioară și orgă (pian), 1960 — Editura muzicală

ALTE INSTRUMENTE

Mică suită pentru violă și pian, 1950

Suită în stil clasic pentru violă, 1965

Cîntec lung și joc pentru cello și pian, 1952

4 Piese pentru cello și pian, 1959

Variațiuni rapsodice pentru cello și pian, 1963

Partita pentru vioară solo (dedicată lui David Oistrah), 1958 Editura muzicală

Sonata pentru două viori, 1957

Sonata pentru cello solo, 1965

4 Piese mici pentru flaut

4 Piese și 2 Suite pentru două flaute, 1964

6 Pasteluri pentru oboi și pian, 1952

5 Piese pentru clarinet și pian, 1952

Sonată concertantă pentru clarinet și pian, 1961

Cîntec de seară și joc, pentru clarinet și pian, 1963

10 Piese pentru fagot și pian

Sonată pentru coarde

Arie și Gigă pentru corn și pian

4 Piese pentru trompetă (elementar)

ORGĂ

Fantezie, Coral și Fugă, 1958

Trei piese festive: Toccata, Canzona, Passacaglia, 1959

Preludiu, Coral și Fugă pe motivul BACH, 1962

Lucrări teoretice

Disonanța și accepțiunea ei istorică, 1961
Revista *Muzica*, nr. 6/1961 și 11-12/1961

Consonanța și disonanța în sfera armoniei funcționale, 1962
Revista *Muzica*, nr. 3/1962 și 8/1962

Exerciții și solfegii politonice, 1962
Editura muzicală

De la portativ la partitură, 1962

Melodia și arta înveșmîntării ei, 1963 Editura muzicală

Agogica — trăsătură de unire între interpretarea și creația muzicală, 1965
Revista *Muzica*, nr. 1/1965

Aspecte contemporane ale teoriei muzicii, 1965

Diverse articole, conferințe, referate.





ALFRED MENDELSSOHN



VLADIMIR SI ALFRED MENDELSSOHN

– dupa Radu Negreanu – "Alfred Mendelssohn"
Editura Muzicala, 1978

ALFRED MENDELSSOHN: *Sonata Brevis*
- analiza formala –

- **Partea I (1-98) – Forma de Sonata: Exp. (1-29) [T. I (1-9) Fa # min. diatonic; Punte (10-14) ; T. II (15-24) Do # modal, instabil, intens cromatizat (pre-serial), formula ritmica caracteristica binara/ternara; Concl. (25-29)]; Dezv. (30-69) [Faza I (30-43) elemente T. I; Faza II (44-58) T. II reluata identic in configuratia din Exp.; Faza III (59-69) – T. I si II in secventari si dinamizari]; Repr. Inv. (70-98) [*Sectio Aurea P. I (appassionato)* T. II (70-78) La modal, minor – tr. 4 (cromatic); T. I (79-91) – La minor]; Coda (92-98) elemente T. I si II, Fa # min., cu ultimul acord in La Maj.];**

- **Parte a II-a (1-138) - Forma de Lied Bipartit Compus [A ternar ("a" dublu-expus (1-24 si 25-49), cu per.1 – La min. si per.2 – crom.; "a1" (50-72) cu per. 3 – Re Maj. si per. 4 – ped. La min.); Punte (73-90) – modulatii cromatice; B binar (*Sectio Aurea P. II* = "b1" (91-110) – La min. si "b2" (111-138) – Re Maj./coral crom., NB – *attacca P.III*];**

- **Partea a III-a (1-62) - Forma de Lied Tripartit Simplu (in configuratie "quasi parlando rubato / doina" = *Sectio Aurea in macrostructura (la nivelul intregii sonate)* [A (1-15) – quasi doina; Punte (16-19); B (20-28) Tema A-a din Partea II*; Sectio Aurea P. III* = A' (29-46) – quasi doina (continuare in quasi-cadenza); Coda (47-62) – Tema I din Partea I];**

- **Partea a IV-a (1- 271) – Forma de Lied Bipartit Compus, Quasi Perpetuum Mobile [Introd. (1-4) ; A dublu-expus (5-53, 54-102) – "a" (5-18, 54-67) Si b min.; "a1" (19-30, 68-79) La Maj. tema romaneasca (joc); "a2" (31-40, 80-89) Re lidian tema rom.; Concl. (41-53, 90-102) La Maj. – dominanta Mi7; B dublu-expus (103-183, 184-262 = *Sectio Aurea P. IV*) – "b" (103-147, 184-228) Sol. Maj. secv., crom.; "b1" (148-159, 229-240) La Maj. – tema rom. "a1"; "b2" (160-174, 241-255) Mi min. – motiv rom. "a2'; Concl. (175-183, 256-262); Coda Concisa (263-271) – Tema I Partea I, in La Maj.]**

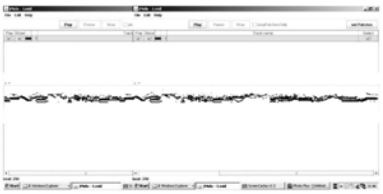
Trasaturi Generale: caracter ciclic , cromatizari intense (pre-seriale, dar pe fond tono-modal romanesc, cu episoade politonale/polimodale), structura melodica infinita.

.----------.

PROFIL MELODIC GLOBAL (melodie infinita)

(analiza jMelo software)

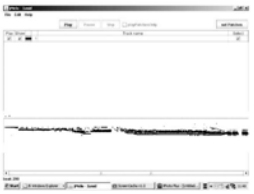
P. I



P. II



P. III



P. IV

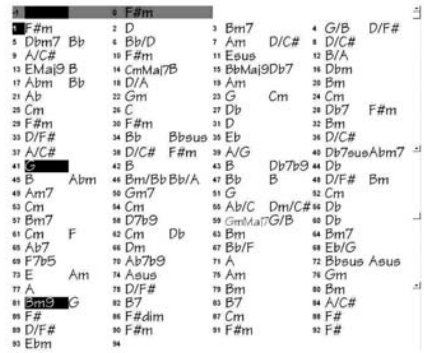


IMAGINE GLOBALA

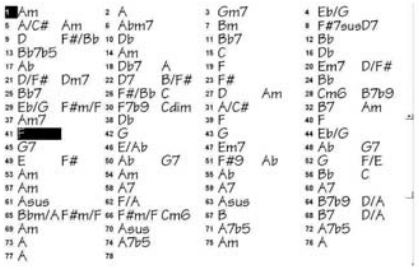
ANALIZA ARMONICA 1

(Band-in-a-Box software)

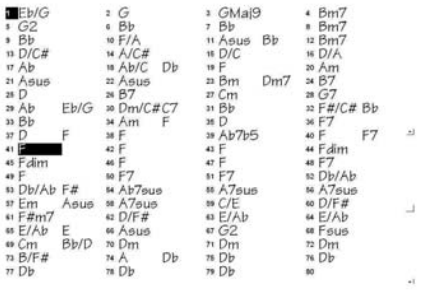
P. I



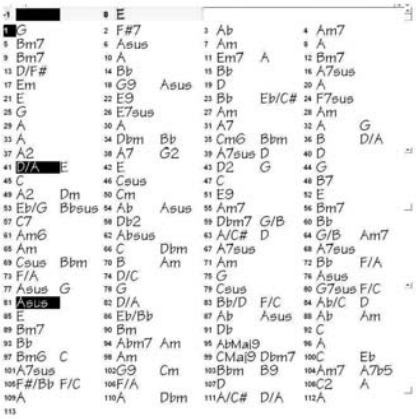
P. II



P. III

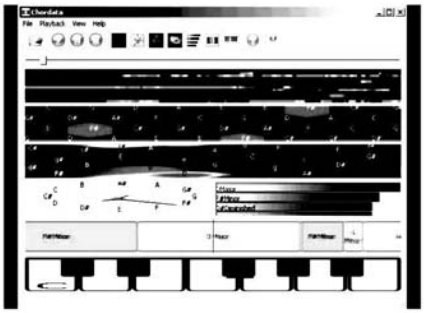


P. IV

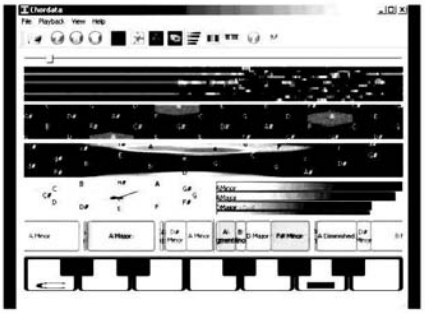


ANALIZA ARMONICA 2
in configuratie dinamica
(CLAM-Chordata software)

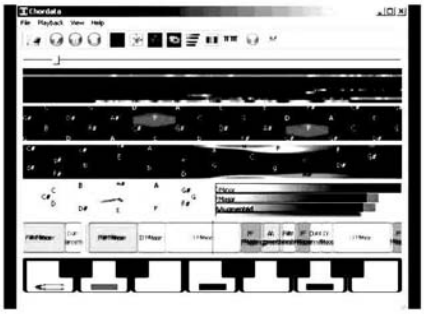
P. I (incipit)



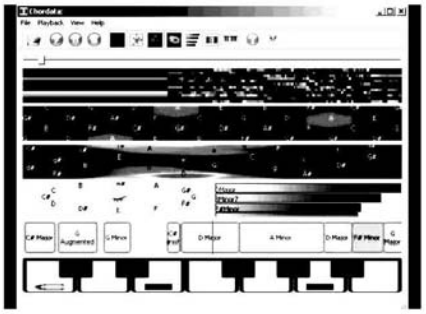
P. II (incipit)



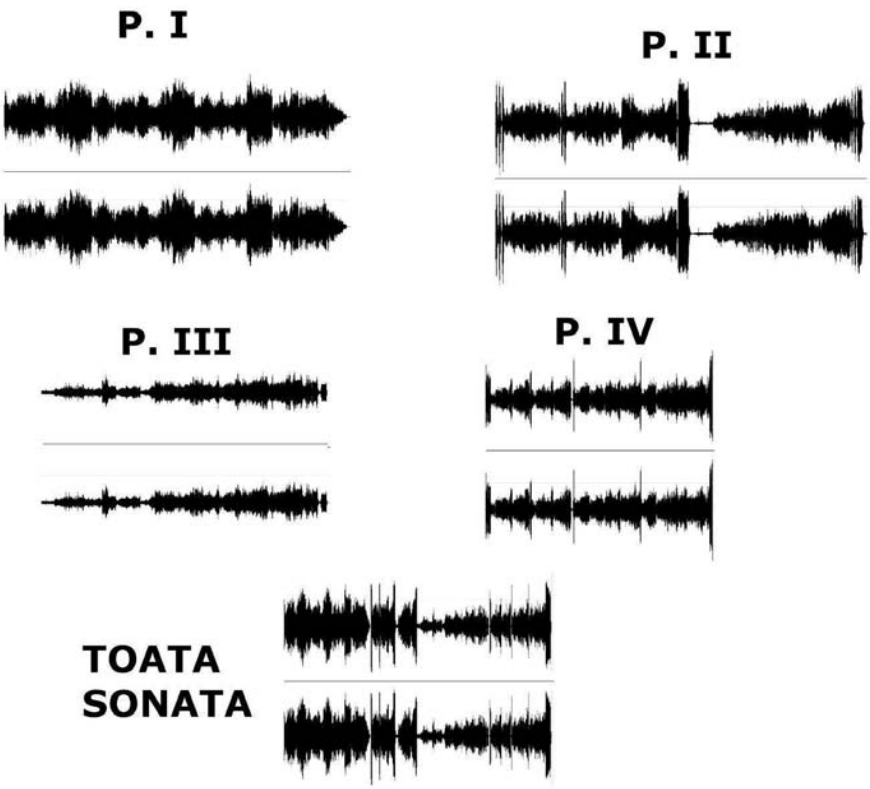
P. III (incipit)



P. IV (incipit)



ANALIZA SPECTRALA 1
(Sound Forge software)

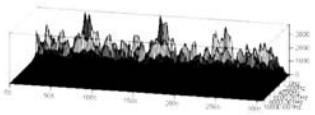


ANALIZA SPECTRALA 2

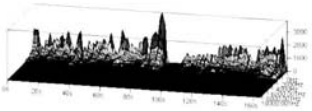
FAST FOURIER TRANSFORM (FFT) ALGORITHM

(FFT Properties software)

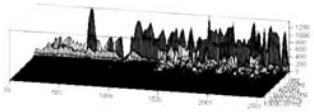
P. I



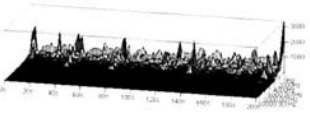
P. II



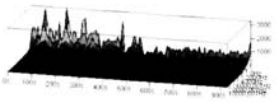
P. III



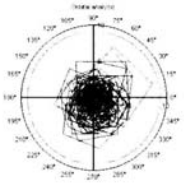
P. IV

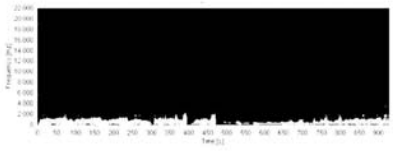


TOATA SONATA



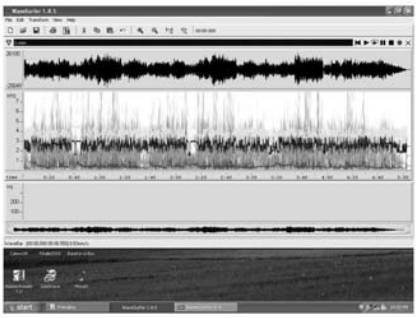






ANALIZA SPECTRALA 3
(WaveSurfer software)

P. I



Max

min

P. II



Max

min

P. III



Max

min

P. IV



Max

min

UNIVERSITATEA NAȚIONALĂ DE MUZICĂ BUCUREȘTI

NUOVA MUSICA CONSONANTE -
LIVING MUSIC FOUNDATION (USA)

19 Mai 2010, ora 17

Sala DINU LIPATTI

ANIVERSAREA CENTENARULUI NASTERII MARELUI COMPOZITOR ROMAN

ALFRED MENDELSOHN

(1910-1966)

Participa

Prof.Dr. LIANA ALEXANDRA
Prof.Dr. COSTIN MIEREANU
Prof.Dr. LUCIAN METIANU
Prof.Dr. VLADIMIR MENDELSOHN
Conf.Dr. SERBAN NICHIFOR

Daniel Pearl WORLD MUSIC DAYS | NMC | living music | European Conference Of Promoters Of New Music | INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC

REALITATEA EVREIASCĂ
PUBLICAȚIE A FEDERAȚIEI COMUNITĂȚILOR EVREIEȘTI DIN ROMÂNIA
ANUL LIV • NR. 346-347 (1146-1147) • 1 – 30 SEPT. 2010 • 21 ELUL 5770 – 22 TIȘREI 5771 • 24+IV PAGINI – 3 LEI

CENTENAR

ALFRED MENDELSOHN

Organizată din inițiativa prof.univ. dr. Liana Alexandra, la 19 mai 2010 s-a desfășurat la Universitatea Națională de Muzică din București o sesiune de comunicări științifice dedicată lui ALFRED MENDELSOHN, redutabil exponent al școlii românești de compoziție.

Alfred Mendelsohn s-a născut la București în 5/17 Februarie 1910 și s-a stins din viață, la numai 56 de ani, pe data de 9 mai 1966. Tatăl său, Leon Mendelsohn, a fost un eminent muzician foarte admirat atât ca interpret (prim-violist al Orchestrei Filarmonicii din București și colaborator apropiat al maestrului George Enescu in numeroase concerte camerale), cât și în calitate de compozitor - autor al unor lucrări simfonice și camerale distinse cu Premiul "George Enescu". Mama sa era, de asemenea, remarcabilă pianistă.

Manifestându-și din adolescență excepționalul talent componistic, Alfred Mendelsohn și-a desăvârșit studiile la "Akademie fur Musik und darstellende Kunst" din Viena (1927-1931), beneficiind de îndrumările unor iluștri profesori : Franz Schmidt și Joseph Marx (compoziție), Franz Schütz (contrapunct și orgă), Egon Wellesz și Robert Lach (istoria muzicii), Walter Bricht și Franz Salmhofer (teoria muzicii și armonie), Rudolf Nilius (dirijat). În paralel, Alfred Mendelsohn a urmat și cursurile Facultății de Medicină și ale Facultății de Filosofie din Viena (1928-1931).

Reîntors în țară, el și-a continuat studiile la Conservatorul din București (1931-1932) cu distinsul compozitor Mihail Jora, fiind totodata extrem de apreciat și de maestrul George Enescu. Acesta i-a conferit Premiul I la atât de importantul sau concurs de compoziție, pentru tulburătoarea "Suită comemorativă" – cuprinzând și un cutremurător "Kadiș" –dedicată memoriei tatălui său și interpretată în primă audiție la legendarul Teatru Barașeum din București. În monografia "ALFRED MENDELSOHN", scrisă de ilustrul pianist, profesor și muzicolog Radu Negreanu, *"activității de artist și profesor a lui Alfred Mendelsohn din perioada anilor grei de război și dictatură fascistă i s-a alăturat din ce în ce mai mult una cu caracter politic antifascist"*.

Maestrul Alfred Mendelsohn a susținut o prodigioasă activitate concretizată și prin funcțiile de profesor la Conservatorul "Egizio Massini" (1932-1936), ofițer al Armatei Române – șeful Muzicilor Militare (1936-1940 – relevant fiind și faptul ca el și-a pierdut această funcție în urma epurărilor rasiale, în timpul sinistrului "stat national legionar"), profesor la Școala de Arte pentru Evrei din București (1941-1944 – instituția fiind înființată din inițiativa sa și a altor mari personalități culturale), corepetitor și apoi dirijor la Opera Română din București (1945-1954), secretar și, ulterior, vicepreședinte al Uniunii Compozitorilor din România (1946-1966), profesor de compoziție, orchestrație și contrapunct la Conservatorul din București (1949-1966). Și în anii totalitarismului, Alfred Mendelsohn nu s-a dezis de crezul său umanist, salvând tineri muzicieni, grav persecutați de autoritățile comuniste : Vladimir Cosma, Costin Miereanu, Mihai Mitrea-Celarianu și Lucian Metianu – toți emigrând ulterior și impunându-se în cultura europeană. Sunt relevante mărturiile recente ale lui Costin Miereanu, Lucian Metianu și Vladimir Mendelsohn, fiul ilustrului creator, el însuși un compozitor și violist de înalt prestigiu. Despre *Partita* pentru vioară solo, scrisă de Alfred Mendelsohn, marele virtuoz David Oistrah afirma: *"Am avut bucuria de a cânta această minunată lucrare în Statele Unite, la Londra, Paris, în Țările Scandinave, la Roma și peste tot ea s-a bucurat de mare succes, atât din partea publicului, cât și a presei."* Cella Delavrancea, profund impresionată de Oratoriul "Horia", îi mărturisea autorului: *"Maestre Mendelsohn, am fost entuziasmată... De mult n-am fost atât de cucerită și nădăjduiesc să se mai redea această măreață frescă. Aș asculta-o cu integrală bucurie !"*.

În fapt, deosebit de fecunda creație componistică semnată de Alfred Mendelsohn include efectiv **capodopere** ale genului liric, simfonic, vocal-simfonic și cameral, precum și alte lucrari de referință în domeniul muzicologiei.

Voi menționa în acest sens operele "Meșterul Manole" (pe libretul lui Alexandru Jar), "Michelangelo" (pe libretul compozitorului), "Eminescu" (pe libretul lui Mircea Ștefănescu), "Spinoza" (pe libretul lui Paul Sterian), "Bolnavul închipuit" (după Molière), opereta "Anton Pann" (libretul de Ion Roman și Radu Albala), baletele "Harap Alb", "Călin", Cantata Bucureștiului (pe versuri de Nicolae Labiș și Ștefan Iureș), oratoriile "Horia" (pe versuri de Vlaicu Bârna) și "1907" (pe versuri de Tudor Arghezi), cele "5 Nachtlieder" pentru voce mijlocie și orchestră (pe versuri de Sperber), numeroasele lieduri pe versuri de Rosen, Sperber, Eminescu, Coșbuc și Mariana Dumitrescu, suitele pentru orchestră, simfoniile, concertele pentru pian, vioară, violoncel, orgă, violă, harpă, tubă, corn, trompetă și orchestră, muzică de cameră. Din sfera exegezei muzicologice - monumentalul tratat "Melodia și arta înveșmântării ei", reprezentând o contribuție originală și, totodată, perenă în literatura de specialitate.

În concluzie, putem afirma că *valoroasa operă componistică și muzicologică a lui Alfred Mendelsohn reliefează o personalitate artistică de înalt prestigiu, operă purtând amprenta inconfundabilă a folclorului românesc cultivat în spiritul nobilei tradiții enesciene, cât și elementele specifice spiritualității europene, determinate de cei trei principali vectori: iudaismul, elenismul și latinitatea.*

ȘERBAN NICHIFOR

BIBLIOGRAFIE GENERALA SELECTIVA

- **Mendelssohn, Alfred – "Sonata Brevis" pentru vioara si orga, Editura Muzicala, Bucuresti, 1964;**
- **Negreanu, Radu – "Alfred Mendelssohn", Editura Muzicala, Bucuresti, 1978;**
- **http://www.sonycreativesoftware.com/soundforgesoftware**
- **http://www.pgmusic.com/bandbox.htm**
- **http://www.dewresearch.com/fftp-main.html**
- **http://clamnews.wordpress.com/2010/03/08/clam-chordata-1-0/**
- **http://www.speech.kth.se/wavesurfer/**
- **http://flp.cs.tu-berlin.de/publikationen/kit/kitlistehtml.html**

UPDATE:

Uniunea Compozitorilor si Muzicologilor din Romania (UCMR) il reabiliteaza pe autorul "Sfintei tinereti legionare" !
Este absolut condamnabila propaganda legionara in cel mai recent numar al revistei "Actualitatea Muzicala" (publicatia oficiala a UCMR), unde o **nulitate ca Nelu Manzatu - principalul autor al imnurilor legionare ! - este ridicat la rangul de "elita a muzicii romanesti" (articolul de fond, pag. 1)**. In schimb, nici un cuvant despre genialul George Enescu ! : http://www.ucmr.org.ro/Texte/AM-2015-03.pdf

Din repertoriul legionar compus de Nelu Manzatu pot fi amintite mizerabilele "cântece" (pe versuri de Radu Gyr, alt legionar notoriu): „Imnul biruinței”, „Imnul Moța-Marin”, „Imnul muncitorilor”, „Sfânta tinerețe legionară”, „Vânt de seară”, “Razbunare”. http://ro.wikipedia.org/wiki/Nello_Manzatti

Pozitia semnatarului acestui blamabil articol publicat in oficiosul UCMR este astfel in "perfecta consonanta" cu cea a exponentilor criminalei miscari legionare:

http://www.miscarea.net/libertatea-manzati-livezeanu.htm

Cu îngăduință despre elite



Liviu DĂNCEANU

Am fost parte a unei lumi în care timp de aproape o jumătate de secol întrebarea esențială în legătură cu elitele era nu "ce sunt elitele?", ci "cum se pot evacua ele mai tranșant și definitiv?". Nu se exersa un concept, ci o strategie. Experiența totalitară nu se baza pe construcții teoretice (chiar dacă definițiile riguroase lipseau, se știa foarte bine despre ce e vorba), ci pe o acută absorbție a faptelor. Suprimarea elitelor era, poate, programul cel mai caracteristic al socialismului.

Că nu s-a reușit asta în totalitate, o demonstrează însăși prezența unei elite muzicale, rarefiate, e-adevărat, totuși manifestă în viața noastră artistică. Mai mult, această elită are capacitatea de a se auto-regenera: suntem, iată, în fața unui proiect de reconstrucție elitară pe fondul unei retorici anti-elitiste.

Cum de a fost posibilă supra-viețuirea elitelor muzicale? De la bun început trebuie spus că au existat cinci categorii de elite:

1) Elitele mefiente și, uneori chiar refractare la sistemul închistat cantonat într-un delir al egalizării. Ele au denunțat angajarea artei sunetelor pe făgașul proletcultismului și al luptei de clasă, motiv pentru care au dispărut pur și simplu în mizeria anonimă a unei subzistențe plină de inconveniente și umilințe (Antonin Ciolan, Gogu Georgescu).
2) Elitele care s-au auto-ruinat fizic, încercând astfel să amâne cât mai mult posibil pactul cu compromisul (vezi cazul Richard Oschanitzky ori Mihai Moldovan).
3) Elitele nevoite să aleagă calea exilului, aidoma nobilimii scăpătate, capabile să salveze măcar aparențele ori să-și urmeze destinul artistic ca pe un privilegiu implacabil (cazul Erich Bergel sau Nelu Mânzatu).
4) Elitele crepusculare menite să păstreze memoria normalității. Unele dintre ele au purtat stindardul continuității. Tolerate de oficialități au constituit surse majore pentru tinerii dornici de informare. Altele au întreținut acele nostalgii după timpuri trecute, construind punți între generații (Mihail Jora, Mihail Andricu, Ștefan Niculescu).

(Continuare în pag. 11)

DIN CUPRINS

MAEȘTRI.....2
REMEMBER.....3
MUZICA ROMÂNEASCĂ.....4-5
FESTIVALURI.....7-8
OPERA NAȚIONALĂ.....8-9
GAME - 20.....10-11
CONCERTE SUB... LUPĂ.....12-13
RECENZII.....14-15
EVENIMENT.....16-17
INTERVIURILE A.M.....20-22
PUNCTUL PE J...AZZ.....23
CONCERTE.....25
EUROVISION ROMÂNIA.....26-31
ADIO, MARCEL DRAGOMIR!.....32-34
FLASH.....35